

Academy of Arts in Banská Bystrica  
Faculty of Performing Arts



## **Course information sheets**

study programme: **Performing Arts**

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



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## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms29/22	<b>Course title:</b> Acting and artistic practice and Spoken expression technique 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Public presentation of term papers. (40%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basics of written expression and acting - be able to work with verbal and non-verbal expression - understand the terms: given circumstances, dramatic situation, logic of action, tension and release - capable of self-reflection, self-analysis	
<b>Brief outline of course (contents standard):</b> 1. Acting Etudes 2. Self-analysis, elimination of own stereotypes 3. Developing imagination and fantasy 4. Analysis of plays 5. Fundamentals of perception of space 6. Jazykolamy 7. Articulation exercises	
<b>Recommended literatue:</b> ZÁBORSKÁ, Alexandra. 2009. Technika reči 2. Banská Bystrica: Akadémia umení. ISBN 978-80-89078-54-7. KRÁL, Ábel. 2009. Pravidlá slovenskej výslovnosti. Martin: Matica slovenská. ISBN 978-80-7090-907-2. ZÁBORSKÝ, Viliam. 1991. Výslovnosť a prednes. Bratislava: Vysoká škola múzických umení. ISBN 80-85182-16-5 DONNELLAN, Declan. 2007. Herec a jeho cieľ. Praha: Brkola s.r.o.. ISBN 978-80-903842-1-7 MISTRÍK, Miloš. 2003. Herecké techniky 20. storočia. Bratislava: Veda. ISBN 80-224-0779-8 MISTRÍK, Miloš. 2005. Kapitoly o hereckom umení. Bratislava: Veda. ISBN 80-224-0831-X ČECHOV, Michail. 2017. Hercova cesta, O herecké technice. Praha: KANT. ISBN 978-80-7437-241-4	

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

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

4 hours of individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Tomáš Krištof

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms30/22	<b>Course title:</b> Acting and artistic practice and Spoken expression technique 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Public presentation of term papers. (40%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know world and Slovak musical works - know how to use assimilation, work with intonation and pause - understand the meaning of the text - be able to link speech expression with acting	
<b>Brief outline of course (contents standard):</b> 1. Monológy 2. Vytvorenie vlastnej dramatickej situácie s existujúcim dramatickým textom 3. Rozvíjanie predstavivosti a fantázie 4. Analýza muzikálov 5. Reč L. Štúra na Uhorskom smene	
<b>Recommended literatue:</b> ZÁBORSKÁ, Alexandra. 2009. Technika reči 2. Banská Bystrica: Akadémia umení. ISBN 978-80-89078-54-7. KRÁL, Abel. 2009. Pravidlá slovenskej výslovnosti. Martin: Matica slovenská. ISBN 978-80-7090-907-2. ZÁBORSKÝ, Viliam. 1991. Výslovnosť a prednes. Bratislava: Vysoká škola Múzických umení. ISBN 80-85182-16-5 DONNELLAN, Declan. 2007. Herec a jeho cíl. Praha: Brkola s.r.o.. ISBN 978-80-903842-1-7 MISTRÍK, Miloš. 2003. Herecké techniky 20.storočia. Bratislava: Veda. ISBN 80-224-0779-8 MISTRÍK, Miloš. 2005. Kapitoly o hereckom umení. Bratislava: Veda. ISBN 80-224-0831-X ČECHOV, Michail. 2017. Hercova cesta, O herecké technice. Praha: KANT. ISBN 978-80-7437-241-4 STANISLAVSKIJ, Konstantin.S. 1997. O hercovej práci. Bratislava: Tália - press. ISBN 80-85455-47-1	

<b>Language of instruction:</b> Slovan								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 4 hours of individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Tomáš Krištof								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms31/22	<b>Course title:</b> Acting and artistic practice and Spoken expression technique 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Public presentation of term papers. (40%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the acting technique of K.S.Stanislavsky</li> <li>- know how to work with a partner, react to different impulses</li> <li>- understand the basic principles of acting with a partner</li> <li>- be able to search for and use various internal means of acting expression</li> </ul>	
<b>Brief outline of course (contents standard):</b> 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	
<b>Recommended literatue:</b> ZÁBORSKÁ, Alexandra. 2009. Technika reči 2. Banská Bystrica: Akadémia umení. ISBN 978-80-89078-54-7. KRÁL, Ábel. 2009. Pravidlá slovenskej výslovnosti. Martin: Matica slovenská. ISBN 978-80-7090-907-2. ZÁBORSKÝ, Viliam. 1991. Výslovnosť a prednes. Bratislava: Vysoká škola múzických umení. ISBN 80-85182-16-5 DONNELLAN, Declan. 2007. Herec a jeho cíl. Praha: Brkola s.r.o.. ISBN 978-80-903842-1-7 MISTRÍK, Miloš. 2003. Herecké techniky 20.storočia. Bratislava: Veda. ISBN 80-224-0779-8 MISTRÍK, Miloš. 2005. Kapitoly o hereckom umení. Bratislava: Veda. ISBN 80-224-0831-X ČECHOV, Michail. 2017. Hercova cesta, O herecké technice. Praha: KANT. ISBN 978-80-7437-241-4 STANISLAVSKIJ, Konstantin.S. 1997. O hercovej práci. Bratislava: Tália - press. ISBN 80-85455-47-1	
<b>Language of instruction:</b> Slovak	

**Notes:**

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

26 hours of contact teaching

4 hours of individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Tomáš Krištof

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms32/22	<b>Course title:</b> Acting and artistic practice and Spoken expression technique 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Public presentation of term papers. (40%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the works of CDA</li> <li>- be able to use stylization and improvisation in the creation of an actor's character</li> <li>- understand a verse text</li> <li>- be able to find and use various external means of acting expression</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. Dialogues from CDA</li> <li>2. Improvisation</li> <li>3. Partner creative work</li> <li>4. Developing imagination, fantasy and empathy</li> <li>5. Working with verse - monologues from the works of W. Shakespeare</li> </ol>	
<b>Recommended literatue:</b> ZÁBORSKÁ, Alexandra. 2009. Technika reči 2. Banská Bystrica: Akadémia umení. ISBN 978-80-89078-54-7. KRÁL, Ábel. 2009. Pravidlá slovenskej výslovnosti. Martin: Matica slovenská. ISBN 978-80-7090-907-2. ZÁBORSKÝ, Viliam. 1991. Výslovnosť a prednes. Bratislava: Vysoká škola Múzických umení. ISBN 80 - 85182-16-5 DONNELLAN, Declan. 2007. Herec a jeho cíl. Praha: Brkola s.r.o.. ISBN 978-80-903842-1-7 MISTRÍK, Miloš. 2003. Herecké techniky 20.storočia. Bratislava: Veda. ISBN 80-224-0779-8 MISTRÍK, Miloš. 2005. Kapitoly o hereckom umení. Bratislava: Veda. ISBN 80-224-0831-X ČECHOV, Michail. 2017. Hercova cesta, O herecké technice. Praha: KANT. ISBN 978-80-7437-241-4 STANISLAVSKIJ, Konstantin.S. 1997. O hercovej práci. Bratislava: Tália - press. ISBN 80-85455-47-1	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 4 hours of individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Tomáš Krištof								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms33/22	<b>Course title:</b> Acting and artistic practice and Spoken expression technique 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Public presentation of term paper. 40%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know contemporary drama - be able to link the acquired knowledge in the creation of an actor's character - understand the process of creating a theatre production - be able to adapt to collective creation	
<b>Brief outline of course (contents standard):</b> 1. Reading rehearsals of a play by a contemporary author 2. Collective creation	
<b>Recommended literatue:</b> ZÁBORSKÁ, Alexandra. 2009. Technika reči 2. Banská Bystrica: Akadémia umení. ISBN 978-80-89078-54-7. KRÁL, Ábel. 2009. Pravidlá slovenskej výslovnosti. Martin: Matica slovenská. ISBN 978-80-7090-907-2. ZÁBORSKÝ, Viliam. 1991. Výslovnosť a prednes. Bratislava: Vysoká škola Múzických umení. ISBN 80-85182-16-5 DONNELLAN, Declan. 2007. Herec a jeho cíl. Praha: Brkola s.r.o.. ISBN 978-80-903842-1-7 MISTRÍK, Miloš. 2003. Herecké techniky 20.storočia. Bratislava: Veda. ISBN 80-224-0779-8 MISTRÍK, Miloš. 2005. Kapitoly o hereckom umení. Bratislava: Veda. ISBN 80-224-0831-X ČECHOV, Michail. 2017. Hercova cesta, O herecké technice. Praha: KANT. ISBN 978-80-7437-241-4 STANISLAVSKIJ, Konstantin.S. 1997. O hercovej práci. Bratislava: Tália - press. ISBN 80-85455-47-1	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

<p>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</p>								
<p><b>Course assessment</b>  Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Tomáš Křištof</p>								
<p><b>Last changed:</b> 14.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms34/22	<b>Course title:</b> Acting and artistic practice and Spoken expression technique 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Public presentation of term papers. (40%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know contemporary drama - be able to link the acquired knowledge in the creation of an actor's character - understand the process of creating a theatre production - be able to adapt to collective creation	
<b>Brief outline of course (contents standard):</b> 1. Creating a theatre production by a contemporary playwright 2. Collective creation	
<b>Recommended literatue:</b> ZÁBORSKÁ, Alexandra. 2009. Technika reči 2. Banská Bystrica: Akadémia umení. ISBN 978-80- 89078- 54- 7. KRÁL, Ábel. 2009. Pravidlá slovenskej výslovnosti. Martin: Matica slovenská. ISBN 978- 80-7090- 907- 2. ZÁBORSKÝ, Viliam. 1991. Výslovnosť a prednes. Bratislava: Vysoká škola Múzických umení. ISBN 80 - 85182- 16- 5 DONNELLAN, Declan. 2007. Herec a jeho cíl. Praha: Brkola s.r.o.. ISBN 978- 80- 903842- 1- 7 MISTRÍK, Miloš. 2003. Herecké techniky 20.storočia. Bratislava: Veda. ISBN 80- 224- 0779- 8 MISTRÍK, Miloš. 2005. Kapitoly o hereckom umení. Bratislava: Veda. ISBN 80- 224- 0831- X ČECHOV, Michail. 2017. Hercova cesta, O herecké technice. Praha: KANT. ISBN 978- 80-7437- 241- 4 STANISLAVSKIJ, Konstantin.S. 1997. O hercovej práci. Bratislava: Tália - press. ISBN 80-85455- 47- 1	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

<p>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</p>								
<p><b>Course assessment</b>  Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Tomáš Krištof</p>								
<p><b>Last changed:</b> 14.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi82/22	<b>Course title:</b> Actor Production 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in seminars (50%) - Presentation of acting skills from studied material (30%) - Record artistic outputs in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the expressive means of acting in general - know how to use them, use stage language in spoken speech, move in the stage space - understand the psychology of the created character and its inner development - be able to present the acquired knowledge and skills in a year-long project - able to comprehensively handle the creation and internalisation of a character in a theatrical performance of a singing character (opera, operetta, musical)	
<b>Brief outline of course (contents standard):</b> - the basics of stage speech, intelligibility and audibility in spoken speech, the timing of speech in relation to stage movement - the basic elements of physical action include concentration exercises, rhythmicity of gait, timing of gesture and their interconnection - the aim of the exercises is to create muscle memory, which is indispensable in the creation of a vocal figure	
<b>Recommended literatue:</b> Herecké a vokálne etudy z oblasti a materiálu operetného a operného žánru. MARTINEC, Václav.2003. Herecké techniky a zdroje herecké tvorby. Pražská scéna 2003. ISBN 8086102386 STANISLAVSKIJ, Konstantin Sergejevič. 1997. O hereckej práci. TÁLIA - press, Bratislava 1997. ISBN 80- 85455- 47- 1 STANISLAVSKIJ, Konstantin Sergejevič. 1981. Můj život v umení. Smena, Bratislava 1981. ISBN 270001000099376	
<b>Language of instruction:</b> 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. Tomáš Krištof

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi83/22	<b>Course title:</b> Actor Production 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation in seminars (50%)</li><li>- Presentation of acting skills from studied material (10%)</li><li>- Record artistic outputs in IDM AU BB (20%)</li><li>- Annual performance in the form of a fragment or act of a play (20%)</li></ul>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- know the expressive means of acting in general</li><li>- know how to use them, use stage language in spoken speech, move in the stage space</li><li>- understand the psychology of the created character and its inner development</li><li>- be able to present the acquired knowledge and skills in a year-long project</li><li>- able to comprehensively handle the creation and internalisation of a character in a theatrical performance of a singing character (opera, operetta, musical)</li></ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"><li>- the basics of stage speech, intelligibility and audibility in spoken speech, the timing of speech in relation to stage movement</li><li>- the basic elements of physical action include concentration exercises, rhythmicity of gait, timing of gesture and their interconnection</li><li>- the aim of the exercises is to create muscle memory, which is indispensable in the creation of a vocal figure</li></ul>	
<b>Recommended literatue:</b> Herecké a vokálne etudy z oblasti a materiálu operetného a operného žánru. MARTINEC, Václav.2003. Herecké techniky a zdroje herecké tvorby. Pražská scéna 2003. ISBN 8086102386 STANISLAVSKIJ, Konstantin Sergejevič. 1997. O hereckej práci. TÁLIA - press, Bratislava 1997. ISBN 80- 85455- 47- 1 STANISLAVSKIJ, Konstantin Sergejevič. 1981. Môj život v umení. Smena, Bratislava 1981. ISBN 270001000099376	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> 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								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Tomáš Krištof								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP073/22	<b>Course title:</b> Analysis of music
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in lectures and seminars (70%) Developing an analysis of the recommended work at least 1 time per semester (30%) The number of points achieved constitutes the following overall assessment of the course: at least 94 points must be obtained for grade A, at least 87 points must be obtained for grade B, at least 80 points must be obtained for grade C, at least 73 points must be obtained for grade D, and at least 65 points must be obtained for grade E (65%). Credit will not be awarded to a student who has had more than 30% unexcused absences from lectures and seminars.	
<b>Educational outcomes (performance standard):</b> - understand and analyse the works of composers of the first half of the 20th century, seeing the differences between modal, tonal and atonal thinking.	
<b>Brief outline of course (contents standard):</b> The course is aimed at mastering musical analysis with respect to the logic of the development of musical thought from the Middle Ages to the first half of the 20th century. The content is modal thinking in antiquity, the Middle Ages in European music, its developmental transformation in the High Renaissance, the emergence of tonal functional thinking, and further implications in the stage of the disintegration of the tonal functional system in the late 19th and during the first half of the 20th century.	
<b>Recommended literatue:</b> ANTOLOGY Geschichte der Musiktheorie, Darmstadt 1986, Bande 5, 7, 9. CHOMINSKI, Józef: Historia harmonii i kontrapunktu. Krakow 1958 LEICHTENTRITT, Hugo: Musikalische Formenlehre, Mainz 1980 BOULEZ, Pierre: Anhaltspunkte - Essays, Stuttgart-Zürich 1975 DE LA MOTTE, Diether: Musik Formen, Wien 1968 KRESÁNEK, Jozef: Tonality. Bratislava: OPUS 1983, 406 p. KOFROŇ, Jiří: Textbook of Harmony, SNKLHU Prague 1958 POSPÍŠIL, Juraj: Music Theory for Conservatories I, II, SPN 1975 BURLAS, Ladislav: Formy a druhy hudobného umenia, Supraphon Bratislava 1967 JANEČEK, Karel.: Musical Forms, SNKLHU Prague 1955	

JANEČEK, Karel: Tectonics, the doctrine of the construction of compositions, Supraphon Praha-Bratislava 1968

KOHOUTEK, Ctirad: Modern compositional trends , Prague 1965

HOPPIN, Ch.: Medieval Music, New York 1979

BROWN, M.H.: Music in the Renaissance, New York 1976

BUKOFZER, M.: Music in the Baroque Period, OPUS Bratislava 1986

DICKINSON, H.G.: A Handbook of Style, New York 1969

CHALUPKA, Ľubomír: Slovak musical avant-garde. Bratislava: Comenius University 2011, 672 pp., attached CD. 978-80-223-3115-9

CHALUPKA, Ľubomír: Interpretation of the movement around harmonic centres in the work of a theorist

Miroslav Filip as a way to understand the harmony of Fryderyk Chopin.  
In: Slovak Music 36, 2010, no. 3, pp. 259-281.

CHALUPKA, Ľubomír: Die Anfänge und die Entwicklung der professionellen Musik im 20. In: Die Slowakei. Klagenfurt: Wiesen Verlag 2010, pp. 127-144.

CHALUPKA, Ľubomír: Notes to Understanding of Beginning and Formation of Slovak Musical Avant-Garde in the 1960s.  
In: Muzyka jest zawsze współczesna (Muzyka jest zawsze współczesna, ed. M. Woźna-Stankiewicz). Kraków: Musica Iagellonica 2011, pp. 67-80.

FERKOVÁ, E.: Musical Analysis. Theory and brief history. Bratislava: Academy of Performing Arts 2007. 199 p.

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: Tectonics. Prague: Supraphon 1968, 244 pp.

KOHOUTEK, Ctirad: Musical Styles from the Composer's Point of View, Prague 1976, 180 p..

KOUBA, JAN: ABC of musical styles, Prague 1988. 140 p.

KRESÁNEK, J.: Fundamentals of Musical Thinking. OPUS, Bratislava 1977, 265 p.

KRESÁNEK, Jozef: Tonality. Bratislava: Opus 1983, 406 p.

KRESÁNEK, J.: Fundamentals of Musical Thinking. OPUS, Bratislava 1977.

KRESÁNEK, J.: Tectonics. ASCO, Bratislava 1994.

MARTINÁKOVÁ-RENDEKOVÁ, Z.: Modal thinking in music. Past and present. HUAJA, Banská Štiavnica 2019 (2nd expanded edition)

MARTINÁKOVÁ-RENDEKOVÁ, Z.: Music in the context of art development in the 20th century. Styles and personalities. Academy of Arts, Banská Bystrica 2004

MOTTE, Diether de la: Musikalische Analyse. Kassel Bärenreiter 1968, 215 p.

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: On the Way to Meaning (Studies in Musical Analysis). Bratislava: Divis 2007, 250 p.

VOLEK, Jaroslav: Struktura a osobnosti hudby. Prague: Panton 1983, 210 p.

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

4 self-study								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. PhDr. Zuzana Martináková, PhD.								
<b>Last changed:</b> 31.07.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko47/22	<b>Course title:</b> Basics of Composition 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 60% - Developing tasks and assignments for teachers 40% - Record artistic outputs in IDM AU BB	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic principles of creating a musical work, working with the motif and other basic elements of a musical work, - be able to compose a short composition in small song forms or in small song forms. - Understand the principles of working with musical material in the context of the tectonics of the work and harmonization, - be able to harmonise a melody and create a simple accompaniment .	
<b>Brief outline of course (contents standard):</b> - Basic expressive and structural elements of a musical work - Motive, theme and basic compositional work with them - Analysis of the construction of melodic structure - Basic form types - Small song forms - composing examples - Analysis of selected works ( listening)	
<b>Recommended literatue:</b> Odporúčaná literatúra: BURLAS, Ladislav,2006. Formy a druhy hudobného umenia. Žilinská univerzita. Žilina. ISBN 8080705224 KVĚCH, Otomar, 2013. Základy klasické hudební kompozice. Togga: Praha. ISBN 978-80-7476-023-5. ( archív pedagóga) JANEČEK, Karel. 1982. Harmonie rozbořem. Praha. Supraphon. 02-063-82 SUCHOŇ, Eugen, FILIP, Miroslav.1987. Stručná náuka o hudbe. Opus, Bratislava. ZENKL, Luděk. 2009.ABC hudebních forem. Bärenreiter, Praha. ISBN 9788086385334	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> 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								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.								
<b>Last changed:</b> 01.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko48/22	<b>Course title:</b> Basics of Composition 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 60% - Developing tasks and assignments for teachers 40% - Record artistic outputs in IDM AU BB	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic principles of creating a musical work, working with the motif and other basic elements of a musical work, - be able to compose a short composition in small song forms or in small song forms. - Understand the principles of working with musical material in the context of the tectonics of the work and harmonization, - be able to harmonise a melody and create a simple accompaniment .	
<b>Brief outline of course (contents standard):</b> - definition of basic compositional procedures when working with musical material - in composition, compose a 3-voice piece for mixed/female/children's choir - in instrumentation, arrange a piece from a piano list for different casts	
<b>Recommended literatue:</b> BURLAS, Ladislav,2006. Formy a druhy hudobného umenia. Žilinská univerzita. Žilina. ISBN 8080705224 EMMERT, František. 2001. Poznámky k instrumentaci I, II.. JAMU Brno. ISBN: 80-85429-54-3. KVĚCH, Otomar, 2013. Základy klasické hudební kompozice. Togga: Praha. ISBN 978-80-7476-023-5. ( archív pedagóga) KRESÁNEK, Jozef. 1994. Tektonika. Bratislava. ASCO. ISBN 80-901416-7-6 KRESÁNEK, Jozef. 1983. Tonalita. Bratislava. OPUS. 62-466-83 JANEČEK, Karel. 1982. Harmonie rozbořem. Praha. Supraphon. 02-063-82 SUCHOŇ, Eugen, FILIP, Miroslav.1987. Stručná náuka o hudbe. Opus, Bratislava. ZENKL, Luděk. 2009.ABC hudebních forem. Bärenreiter, Praha. ISBN 9788086385334 ZOUHAR, Tomáš. 2001. Nahráváme a upravujeme hudbu na počítači. Computer Press, Praha. ISBN: 80-7226-579-2.	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> 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								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.								
<b>Last changed:</b> 01.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko49/22	<b>Course title:</b> Basics of Composition 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 60% - Developing tasks and assignments for teachers 40% - Record artistic outputs in IDM AU BB	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic principles of creating a musical work, working with the motif and other basic elements of a musical work, - be able to compose a short composition in small song forms. - To understand the principles of working with musical material in the context of the tectonics of the work,	
<b>Brief outline of course (contents standard):</b> - compose a 4-voice composition for mixed/female/children's choir in combination - with other arbitrary instruments - in instrumentation, arrange a piece from a piano list for different casts - instrumentation of own compositions - creating a complete composition of a larger scale (quintet and possibly more) for any scoring - use of chord markings in harmonisation ( types, notation, interpretation) - Analysis of selected works ( listening)	
<b>Recommended literatue:</b> BURLAS, Ladislav,2006. Formy a druhy hudobného umenia. Žilinská univerzita. Žilina. ISBN 8080705224 EMMERT, František. 2001. Poznámky k instrumentaci I, II.. JAMU Brno. ISBN: 80-85429-54-3. KVĚCH, Otomar, 2013. Základy klasické hudební kompozice. Togga: Praha. ISBN 978-80-7476-023-5. (archív pedagóga) KRESÁNEK, Jozef. 1994. Tektonika. Bratislava. ASCO. ISBN 80-901416-7-6 KRESÁNEK, Jozef. 1983. Tonalita. Bratislava. OPUS. 62-466-83 JANEČEK, Karel. 1982. Harmonie rozborem. Praha. Supraphon. 02-063-82 SUCHOŇ, Eugen, FILIP, Miroslav.1987. Stručná náuka o hudbe. Opus, Bratislava.	

<p>ZENKL, Luděk. 2009. ABC hudebních forem. Bärenreiter, Praha. ISBN 9788086385334          ZOUHAR, Tomáš. 2001. Nahráváme a upravujeme hudbu na počítači. Computer Press, Praha. ISBN: 80-7226-579-2.          Jazyk, ktorého znalosť je potrebná na absolvovanie predmetu: slovenský jazyk</p>								
<p><b>Language of instruction:</b> Slovak</p>								
<p><b>Notes:</b>          The student's total workload by credit is 60 hours per semester (1K/30 hours of work).          13 hours of contact teaching          22 hours self-study          25 hours solving assignments and exercises / semester</p>								
<p><b>Course assessment</b>          Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.</p>								
<p><b>Last changed:</b> 01.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko27/22	<b>Course title:</b> Basics of Notation Programmes 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 60% - Developing tasks and assignments for teachers 40% - Record artistic outputs in IDM AU BB	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Know the different types of notation programs, - Manual dexterity in working with notation programs such as Sibelius, Finale print music, Encore, Musescore, etc, - Be able to create scores of any instrumental grouping, be able to create audio and pdf format from written scores.	
<b>Brief outline of course (contents standard):</b> - Sibelius - basic characteristics of the program, working with individual components of the program - Finale print music - characteristics of the program, working with the individual components of the course - Graphic and formal aspects of the created score - notation (creation) of scores of different instrumentation - Possibilities of creating a sound recording of the created score	
<b>Recommended literatue:</b> Sibelius - Manuál k programu Finale print music. Manuál k programu BREZINA, Pavol. 2013. Edukačné softvéry v hudobnom vzdelávaní. Nitra: Univerzita Konštantína filozofa, Pedagogická fakulta. ISBN 978-80-558-0282-4. MAKEMUSIC Inc. 2007. Elementary Harmony Finale Printmusic Music Notation Software: Theory and Practice. Pearson College Division 2007. ISBN 0132348349 VINCENT Leonard, THOMAS Rudolph. 2011. Sibelis: A Comprehensive Guide to Sibelius Music Notation Software. Hal Leonard Corporation 2011. 460s. ISBN 1423488474 VONDRÁČEK, Josef. 2005. Sibelius – notace skladeb na počítači. Brno: CP Books. ISBN 80-251-0673-X	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload by credit is 60 hours per semester (1K/30 hours of work). 13, Individual creative work: 30, Self-study: 17								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.								
<b>Last changed:</b> 01.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko28/22	<b>Course title:</b> Basics of Notation Programmes 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 60% - Developing tasks and assignments for teachers 40% - Record artistic outputs in IDM AU BB	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the different types of notation programs - manual dexterity in working with notation programs such as Sibelius, Finale print music, Encore, Musescore, etc, - Be able to create scores of any instrumental grouping, be able to create audio and pdf format from written scores.	
<b>Brief outline of course (contents standard):</b> - Sibelius - working with individual program components - Finale print music - working with individual components of the course - Graphic and formal aspects of the created score - notation (creation) of scores of different instrumentation - Possibilities of creating a sound recording of the created score	
<b>Recommended literatue:</b> Sibelius - Manuál k programu Finale print music. Manuál k programu BREZINA, Pavol. 2013. Edukačné softvéry v hudobnom vzdelávaní. Nitra: Univerzita Konštantína filozofa, Pedagogická fakulta. ISBN 978-80-558-0282-4. MAKEMUSIC Inc. 2007. Elementary Harmony Finale Printmusic Music Notation Software: Theory and Practice. Pearson College Division 2007. ISBN 0132348349 VINCENT Leonard, THOMAS Rudolph. 2011. Sibelis: A Comprehensive Guide to Sibelius Music Notation Software. Hal Leonard Corporation 2011. 460s. ISBN 1423488474 VONDRÁČEK, Josef. 2005. Sibelius – notace skladeb na počítači. Brno: CP Books. ISBN 80-251-0673-X	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload by credit is 60 hours per semester (1K/30 hours of work). 13, Individual creative work: 30, Self-study: 17								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.								
<b>Last changed:</b> 01.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko50/22	<b>Course title:</b> Basics of composition and melody harmonization 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 60% - Developing tasks and assignments for teachers 40% - Record artistic outputs in IDM AU BB	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic principles of creating a musical work, working with the motif and other basic elements of a musical work, - be able to compose a short composition in small song forms or in small song forms. - Understand the principles of working with musical material in the context of the tectonics of the work and harmonization, - be able to harmonise a melody and create a simple accompaniment .	
<b>Brief outline of course (contents standard):</b> Brief outline of the course: - Basic expressive and structural elements of a musical work - Motive, theme and basic compositional work with them - Analysis of the construction of melodic structure - Basic form types - Small song forms - composing examples - Analysis of selected works ( listening)	
<b>Recommended literatue:</b> BURLAS, Ladislav,2006. Formy a druhy hudobného umenia. Žilinská univerzita. Žilina. ISBN 8080705224 KVĚCH, Otomar, 2013. Základy klasické hudební kompozice. Togga: Praha. ISBN 978-80-7476-023-5. (archív pedagóga) JANEČEK, Karel. 1982. Harmonie rozborem. Praha. Supraphon. 02-063-82 SUCHOŇ, Eugen, FILIP, Miroslav.1987. Stručná náuka o hudbe. Opus, Bratislava. ZENKL, Luděk. 2009.ABC hudebních forem. Bärenreiter, Praha. ISBN 9788086385334	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours solving assignments and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.								
<b>Last changed:</b> 01.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko51/22	<b>Course title:</b> Basics of composition and melody harmonization 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 60% - Developing tasks and assignments for teachers 40% - Record artistic outputs in IDM AU BB	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic principles of creating a musical work, working with the motif and other basic elements of a musical work, - be able to compose a short composition in small song forms or in small song forms. - Understand the principles of working with musical material in the context of the tectonics of the work and harmonization, - be able to harmonise a melody and create a simple accompaniment .	
<b>Brief outline of course (contents standard):</b> - Modal and tonal harmonic relations - Harmonisation of melody using modal techniques - Harmonization of melody using tonal procedures ( major, minor chords) - Analysis of selected works ( listening)	
<b>Recommended literatue:</b> BURLAS, Ladislav,2006. Formy a druhy hudobného umenia. Žilinská univerzita. Žilina. ISBN 8080705224 EMMERT, František. 2001. Poznámky k instrumentaci I, II.. JAMU Brno. ISBN: 80-85429-54-3. KVĚCH, Otomar, 2013. Základy klasické hudební kompozice. Togga: Praha. ISBN 978-80-7476-023-5. ( archív pedagóga) KRESÁNEK, Jozef. 1994. Tektonika. Bratislava. ASCO. ISBN 80-901416-7-6 KRESÁNEK, Jozef. 1983. Tonalita. Bratislava. OPUS. 62-466-83 JANEČEK, Karel. 1982. Harmonie rozbořem. Praha. Supraphon. 02-063-82 SUCHOŇ, Eugen, FILIP, Miroslav.1987. Stručná náuka o hudbe. Opus, Bratislava. ZENKL, Luděk. 2009.ABC hudebních forem. Bärenreiter, Praha. ISBN 9788086385334	

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

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 01.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko52/22	<b>Course title:</b> Basics of composition and melody harmonization 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class 60% - Developing tasks and assignments for teachers 40% - Recording of artistic outputs in IDM AU BB	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic principles of creating a musical work, working with the motif and other basic elements of a musical work, - be able to compose a short composition in small song forms or in small song forms. - Understand the principles of working with musical material in the context of the tectonics of the work and harmonization, - be able to harmonise a melody and create a simple accompaniment .	
<b>Brief outline of course (contents standard):</b> - principles of creating a harmonious accompaniment - stylization - creation of a coherent composition of a smaller scale - the use of chord markings in harmonization (types, notation, interpretation) - Analysis of selected works ( listening)	
<b>Recommended literatue:</b> BURLAS, Ladislav,2006. Formy a druhy hudobného umenia. Žilinská univerzita. Žilina. ISBN 8080705224 EMMERT, František. 2001. Poznámky k instrumentaci I, II.. JAMU Brno. ISBN: 80-85429-54-3. KVĚCH, Otomar, 2013. Základy klasické hudební kompozice. Togga: Praha. ISBN 978-80-7476-023-5. ( archív pedagóga) KRESÁNEK, Jozef. 1994. Tektonika. Bratislava. ASCO. ISBN 80-901416-7-6 KRESÁNEK, Jozef. 1983. Tonalita. Bratislava. OPUS. 62-466-83 JANEČEK, Karel. 1982. Harmonie rozbořem. Praha. Supraphon. 02-063-82 SUCHOŇ, Eugen, FILIP, Miroslav.1987. Stručná náuka o hudbe. Opus, Bratislava. ZENKL, Luděk. 2009.ABC hudebních forem. Bärenreiter, Praha. ISBN 9788086385334	

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

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 01.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn311/22	<b>Course title:</b> Basics of intonation in ensemble playing the wind instruments 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, - recording artistic outputs in IDM AU BB.	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand the theory of intervals, especially in the polarity of the differences between their tempered and natural relations - understand the theory of the formation of quintacords according to natural relations	
<b>Brief outline of course (contents standard):</b> - theoretical mastery of the structure of relations between intervals of the aliquot series up to the 15th interval - the small second - theoretical mastery of the formation of the major and minor scales on the basis of intervals taken from the aliquot series - theoretical mastery of the formation of the major and minor fifth chords on the basis of natural (aliquot) intervals	
<b>Recommended literatue:</b> PELDA, Antonín. 1978. Hudební akustika, VT 79491. Praha: Pedagogické nakladatelství	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours solving assignments and exercises / semester	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn312/22	<b>Course title:</b> Basics of intonation in ensemble playing the wind instruments 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, - recording artistic outputs in IDM AU BB.	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand the theory of the formation of fifth chords according to natural relationships - be able to competently co-create quintacords according to natural relations in a sounding form - be able to orient himself/herself through his/her own musical ear in a chord and correctly initiate corrections in the co-creation of quintacords in imperfect harmony	
<b>Brief outline of course (contents standard):</b> - theoretical mastery of the formation of major and minor fifth chords according to natural (aliquot) intervals - practical practice of forming major and minor fifth chords according to natural relationships - practical practice of the individual player's orientation in the chord, through aural analysis and initiation of the correct tuning direction	
<b>Recommended literatue:</b> ŠPELDA, Antonín. 1978. Hudební akustika, VT 79491. Praha: Pedagogické nakladatelství	
<b>Language of instruction:</b> slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours solving assignments and exercises / semester	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP076/22	<b>Course title:</b> Basics of project management 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Review of assigned publications - choice of topic (30%) - Creation of the organizational structure of the selected art project (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the concept of management and management; - be able to describe the historical development of management; - Understand the issues of the person, the influence of personality traits in the role of a manager; - understand the need to select a work team and to communicate actively with co-workers; - be able to distinguish between leadership (leadearship) and management (management); - understand the need for feedback and self-evaluation of employees and managers; - Able to create an organizational structure for a selected art project.	
<b>Brief outline of course (contents standard):</b> 1. Definition of the term management and its connection with economic and social sciences. 2. History of management. 3. Characteristics of a manager and his characteristics. 4. Methods of planning, organizing. 5. People management and management tools. 6. Personnel management - planning and selection of co-workers, creation of organizational structure. Communication. 7. Organisation and management of meetings. 8. Control - the function of the control process. Feedback	
<b>Recommended literatue:</b> KOKAVCOVÁ, Dagmar. 2012. Manažment I: ako plánovať, organizovať, rozhodovať : historické a moderné aspekty manažmentu. Bratislava: IURA EDITION, Ekonómia. ISBN 978-80-8078-513-0. SEKOVÁ, Mária a kol. 2013. Manažment II: ľudia v organizácii a organizačná kultúra. Bratislava: IURA EDITION, Ekonómia. ISBN 978-80-8078-511-6.	

PLAMÍNEK, Jiří a FISCHER, Roman, 2004. Řízení podle kompetencí. Praha: Grada Publishing. ISBN 8024710749.  
BĚLOHLÁVEK, František a KOŠŤAN, Pavol. 2006. Management. Brno: Computer Press. ISBN 80-251-0396-X.

**Language of 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

**Course assessment**

Total number of assessed students: 0

ABS	NEABS
0.0	0.0

**Instructor:** Ing. Janka Šúrová, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP077/22	<b>Course title:</b> Basics of project management 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Preparation of a seminar paper according to the selected topic (60 %)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the processes of communication and information management;</li> <li>- know the basics of lobbying and fundraising;</li> <li>- be able to identify and choose a conflict resolution procedure;</li> <li>- understand the need for time management;</li> <li>- apply the principles of time management;</li> <li>- Able to manage a team and teamwork; motivate co-workers;</li> <li>- apply coaching principles to co-workers</li> <li>- know what socially responsible business is;</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. Time management.</li> <li>2. Delegation of authority.</li> <li>3. Motivation and coaching.</li> <li>4. Conflict resolution, crisis conflict resolution.</li> <li>5. Fundamentals of lobbying and fundraising.</li> <li>6. Introduction to socially responsible business.</li> </ol>	
<b>Recommended literatue:</b> SEKOVÁ, Mária a kol. 2013. Manažment II: Ľudia v organizácii a organizačná kultúra. Bratislava: IURA EDITION, Ekonómia. ISBN 978-80-8078-511-6. PLAMÍNEK, Jiří. 2000. Synergický management: vedení, spolupráce a konflikty lidí ve firmách a týmech. 1 vyd. Praha: Grada Publishing. ISBN 80-7203-258-5. BYRNES, William J. 2009. Management and the Arts. Taylor & Francis. ISBN 978-0-240-81004-1. HODGES, Megan a WOOD, Geoffrey. 1998. Aby váš hlas byl vyslyšen. Úvod do lobbování v České republice. 1. vyd. Praha: ICN, ISBN 80-902284-4-5.	

NADÁCIA VIA. 2003. Praktický průvodce fundraisingem pro neziskové organizace. Praha: Nadace Via. [online]  
Dostupné z: <https://docplayer.cz/1288235-Prakticky-pruvodce-fundraisingem-pro-neziskove-organizace.html>  
BUSSARD, Allan a kol. 2005. Spoločensky zodpovedné podnikanie. Prehľad základných princípov a príkladov. Bratislava: Nadácia Integra, Nadácia Pontis, Nadácia PANET [online]  
Dostupné z:  
[https://www.nadaciapontis.sk/wp-content/uploads/2019/01/text\\_zodpovedne\\_podnikanie.pdf](https://www.nadaciapontis.sk/wp-content/uploads/2019/01/text_zodpovedne_podnikanie.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

**Course assessment**

Total number of assessed students: 0

ABS	NEABS
0.0	0.0

**Instructor:** Ing. Janka Šúrová, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn303/22	<b>Course title:</b> Brass Quintet 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Rehearsal of repertoire (20%) - Public presentation of rehearsed compositions (20%) - Recording artistic outputs in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be prepared for future performance in smaller or larger musical ensembles - understand the principles of musical collaboration between players of different brass instruments - understand the issues of working to improve musical ideas, phrase tectonics and phrase construction - be able to improve in instrumental interplay, cultivate a sense of balance in sound, form and content of the works studied	
<b>Brief outline of course (contents standard):</b> 1.Acquisition of basic methodological procedures of chamber playing 2.Acquiring the principles of systematic and creative cooperation of performers in a chamber ensemble 3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, ways of their solution 4.Practical study of selected compositions for brass quintet - 2 trumpets, trombone, horn and tuba	
<b>Recommended literatue:</b> Súkromný archív pedagóga: RENWICK, Wilke. 1977. J.S. Bach Six Chorales for Brass Quintet Denver:Tromba Publications PILSS, Karl. 2018. Scherzo for Brass Quintet Victoria:QPRESS Music Publishing SCOTT, Wayne.1998. A Carmen Suite for Brass Quintet Denver:Tromba Publications	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work).	

13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn304/22	<b>Course title:</b> Brass Quintet 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Rehearsal of repertoire (20%) - Public presentation of rehearsed compositions (20%) - Recording artistic outputs in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be prepared for future performance in smaller or larger musical ensembles - understand the principles of musical collaboration between players of different brass instruments - understand the issues of working to improve musical ideas, phrase tectonics and phrase construction - be able to improve in instrumental interplay, cultivate a sense of balance in sound, form and content of the works studied	
<b>Brief outline of course (contents standard):</b> 1.Acquisition of basic methodological procedures of chamber playing 2.Acquiring the principles of systematic and creative cooperation of performers in a chamber ensemble 3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, methods of their solution 4.Practical study of selected compositions for brass quintet - 2 trumpets, trombone, horn and tuba	
<b>Recommended literatue:</b> Súkromný archív pedagóga: RENWICK, Wilke. 1977. J.S. Bach Six Chorales for Brass Quintet Denver:Tromba Publications PILSS, Karl. 2018. Scherzo for Brass Quintet Victoria:QPRESS Music Publishing SCOTT, Wayne.1998. A Carmen Suite for Brass Quintet Denver:Tromba Publications	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work).	

13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn305/22	<b>Course title:</b> Brass Quintet 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation in class(40%)</li><li>- Rehearsal of repertoire(20%)</li><li>- Public presentation of rehearsed compositions (20%)</li><li>- Recording artistic outputs in IDM AU BB (20%)</li></ul>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- be prepared for future performance in smaller or larger musical ensembles</li><li>- understand the principles of musical collaboration between players of different instruments</li><li>- be able to improve in instrumental interplay, cultivate a sense of balance in sound, form and content of the works studied</li><li>- able to work systematically on improving musical ideas, phrase tectonics and their construction</li></ul>	
<b>Brief outline of course (contents standard):</b> 1.Acquisition of basic methodological procedures of chamber playing 2.Acquiring the principles of systematic and creative cooperation of performers in a chamber ensemble 3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, methods of their solution 4.Practical study of selected compositions for brass quintet - 2 trumpets, trombone, horn and tuba	
<b>Recommended literatue:</b> Súkromný archív pedagóga: EWALD, Victor. 2020. Quintet No.1, Op.5 Victoria:qPRESS Music Publishing SCHEIDT, Samuel. 1980. Brass Quintets II, Budapešť: Editio Musica PERRIN, Jean. 1980. Quintette pour cuivres. Sion: Editions Bim & The Brass Press	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn306/22	<b>Course title:</b> Brass Quintet 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Rehearsal of repertoire(20%) - Public presentation of rehearsed compositions (20%) - Recording artistic outputs in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be prepared for future performance in smaller or larger musical ensembles - understand the principles of musical collaboration between players of different instruments - be able to improve in instrumental interplay, cultivate a sense of balance in sound, form and content of the works studied	
<b>Brief outline of course (contents standard):</b> 1.Acquisition of basic methodological procedures of chamber playing 2.Acquiring the principles of systematic and creative cooperation of performers in a chamber ensemble 3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, methods of their solution 4.Practical study of selected compositions for brass quintet - 2 trumpets, trombone, horn and tuba	
<b>Recommended literatue:</b> Súkromný archív pedagóga: EWALD, Victor. 2020. Quintet No.1, Op.5 Victoria:qPRESS Music Publishing SCHEIDT, Samuel. 1980. Brass Quintets II, Budapešť: Editio Musica PERRIN, Jean. 1980. Quintette pour cuivres. Sion: Editions Bim & The Brass Press	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study	

12 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn307/22	<b>Course title:</b> Brass Quintet 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Rehearsal of repertoire(20%) - Public presentation of rehearsed compositions (20%) - Recording artistic outputs in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be prepared for future performance in smaller or larger musical ensembles - understand the principles of musical collaboration between players of different instruments - be able to improve in instrumental interplay, cultivate a sense of balance in sound, form and content of the works studied	
<b>Brief outline of course (contents standard):</b> 1.Acquisition of basic methodological procedures of chamber playing 2.Acquiring the principles of systematic and creative cooperation of performers in a chamber ensemble 3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, methods of their solution 4.Practical study of selected compositions for brass quintet - 2 trumpets, trombone, horn and tuba	
<b>Recommended literatue:</b> Súkromný archív pedagóga: EWALD, Victor. 2020. Quintet No.2, Op.6, Victoria:qPRESS Music Publishing BACH, Sebastian Johann. 1995. Prelude and Fugue VIII, Sion: Editions Bim & The Brass Press KNUDSVIG, Peter. 1993. G.F. Haendel:Baroque Suite for Brass Quintet, Sion: Editions Bim & The Brass Press	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn308/22	<b>Course title:</b> Brass Quintet 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Rehearsal of repertoire(20%) - Public presentation of rehearsed compositions (20%) - Recording artistic outputs in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be prepared for future performance in smaller or larger musical ensembles - understand the principles of musical collaboration between players of different instruments - be able to improve in instrumental interplay, cultivate a sense of balance in sound, form and content of the works studied	
<b>Brief outline of course (contents standard):</b> 1.Acquisition of basic methodological procedures of chamber playing 2.Acquiring the principles of systematic and creative cooperation of performers in a chamber ensemble 3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, methods of their solution 4.Practical study of selected compositions for brass quintet - 2 trumpets, trombone, horn and tuba	
<b>Recommended literatue:</b> Súkromný archív pedagóga: EWALD, Victor. 2020. Quintet No.2, Op.6, Victoria:qPRESS Music Publishing BACH, Sebastian Johann. 1995. Prelude and Fugue VIII, Sion: Editions Bim & The Brass Press KNUDSVIG, Peter. 1993. G.F. Haendel:Baroque Suite for Brass Quintet, Sion: Editions Bim & The Brass Press	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn031/22	<b>Course title:</b> Chamber Play - Accordion 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (50%) Performing chamber music pieces - at least two pieces of different character (20%) Completion of a concert performance at a performance seminar (10%) Completion of a rehearsal for the commission (10%) Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: Know and control his/her part and the part of his/her teammate. Have practice in chamber playing and various chamber ensembles. Be proficient in various genres of music and gain insight in performance. Able to emphasize ensemble interplay, rhythmic accuracy, intonation, dynamics, and phrasing.	
<b>Brief outline of course (contents standard):</b> Interpretation and staging of works focused on accordion literature, as well as transcriptions of Baroque compositions. Preparation and development of the basics of chamber playing and collective interplay between chamber players. Working with notated material. The study of two or three works of approximately 15 minutes duration.	
<b>Recommended literatue:</b> ČUCHRAN, V. 2006. Stručné dejiny akordeónu z pohľadu hudobného uplatnenia. Banská Bystrica: Akadémia umení. BREJKA, R. 2009. Komorná hudba I. dielo. Bratislava: Vydavateľstvo Univerzity Komenského. ISBN 978-80-223-2533-2. Bailey, D. 1992. Improvisation. Its nature and practice in music. UK: Da Capo Press, Inc. ISBN 0306805286	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Tomáš Valiček, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn032/22	<b>Course title:</b> Chamber Play - Accordion 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (50%) Performing chamber music pieces - at least two pieces of different character (20%) Completion of a concert performance at a performance seminar (10%) Completion of a rehearsal for the commission (10%) Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: Know and control his/her part and the part of his/her teammate. Have practice in chamber playing and various chamber ensembles. Be proficient in various genres of music and gain insight in performance. Able to emphasize ensemble interplay, rhythmic accuracy, intonation, dynamics, and phrasing.	
<b>Brief outline of course (contents standard):</b> Interpretation and staging of works focused on accordion literature, as well as transcriptions of Baroque compositions. Preparation and development of the basics of chamber playing and collective interplay between chamber players. Working with notated material. The study of two or three works of approximately 15 minutes duration.	
<b>Recommended literatue:</b> ČUCHRAN, V. 2006. Stručné dejiny akordeónu z pohľadu hudobného uplatnenia. Banská Bystrica: Akadémia umení. BREJKA, R. 2009. Komorná hudba I. dielo. Bratislava: Vydavateľstvo Univerzity Komenského. ISBN 978-80-223-2533-2. Bailey, D. 1992. Improvisation. Its nature and practice in music. UK: Da Capo Press, Inc. ISBN 0306805286	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Tomáš Valiček, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn033/22	<b>Course title:</b> Chamber Play - Accordion 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (50%) Performing chamber music pieces - at least two pieces of different character (20%) Completion of a concert performance at a performance seminar (10%) Completion of a rehearsal for the commission (10%) Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: Know and control his/her part and the part of his/her teammate. Have practice in chamber playing and various chamber ensembles. Be proficient in various genres of music and gain insight in performance. Able to emphasize ensemble interplay, rhythmic accuracy, intonation, dynamics, and phrasing.	
<b>Brief outline of course (contents standard):</b> Interpretation and staging of works focused on accordion literature, as well as transcriptions of Baroque compositions. Preparation and development of the basics of chamber playing and collective interplay between chamber players. Working with notated material. The study of two or three works of approximately 15 minutes duration.	
<b>Recommended literatue:</b> ČUCHRAN, V. 2006. Stručné dejiny akordeónu z pohľadu hudobného uplatnenia. Banská Bystrica: Akadémia umení. BREJKA, R. 2009. Komorná hudba I. dielo. Bratislava: Vydavateľstvo Univerzity Komenského. ISBN 978-80-223-2533-2. Bailey, D. 1992. Improvisation. Its nature and practice in music. UK: Da Capo Press, Inc. ISBN 0306805286	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

<p>The student's total workload is 60 hours per semester (1 credit/30 hours of work).  13 hours of contact teaching  15 hours self-study  32 hours individual creative activity</p>								
<p><b>Course assessment</b>  Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Tomáš Valiček, ArtD.</p>								
<p><b>Last changed:</b> 07.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn034/22	<b>Course title:</b> Chamber Play - Accordion 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (50%) Performing chamber music pieces - at least two pieces of different character (20%) Completion of a concert performance at a performance seminar (10%) Completion of a rehearsal for the commission (10%) Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: Know and control his/her part and the part of his/her teammate. Have practice in chamber playing and various chamber ensembles. Be proficient in various genres of music and gain insight in performance. Able to emphasize ensemble interplay, rhythmic accuracy, intonation, dynamics, and phrasing.	
<b>Brief outline of course (contents standard):</b> Interpretation and staging of works focused on accordion literature, as well as transcriptions of Baroque compositions. Preparation and development of the basics of chamber playing and collective interplay between chamber players. Working with notated material. The study of two or three works of approximately 15 minutes duration.	
<b>Recommended literatue:</b> ČUCHRAN, V. 2006. Stručné dejiny akordeónu z pohľadu hudobného uplatnenia. Banská Bystrica: Akadémia umení. BREJKA, R. 2009. Komorná hudba I. dielo. Bratislava: Vydavateľstvo Univerzity Komenského. ISBN 978-80-223-2533-2. Bailey, D. 1992. Improvisation. Its nature and practice in music. UK: Da Capo Press, Inc. ISBN 0306805286	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Tomáš Valiček, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn035/22	<b>Course title:</b> Chamber Play - Accordion 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (50%) Performing chamber music pieces - at least two pieces of different character (20%) Completion of a concert performance at a performance seminar (10%) Completion of a rehearsal for the commission (10%) Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: Know and control his/her part and the part of his/her teammate. Have practice in chamber playing and various chamber ensembles. Be proficient in various genres of music and gain insight in performance. Able to emphasize ensemble interplay, rhythmic accuracy, intonation, dynamics, and phrasing.	
<b>Brief outline of course (contents standard):</b> Interpretation and staging of works focused on accordion literature, as well as transcriptions of Baroque compositions. Preparation and development of the basics of chamber playing and collective interplay between chamber players. Working with notated material. The study of two or three works of approximately 15 minutes duration.	
<b>Recommended literatue:</b> ČUCHRAN, V. 2006. Stručné dejiny akordeónu z pohľadu hudobného uplatnenia. Banská Bystrica: Akadémia umení. BREJKA, R. 2009. Komorná hudba I. dielo. Bratislava: Vydavateľstvo Univerzity Komenského. ISBN 978-80-223-2533-2. Bailey, D. 1992. Improvisation. Its nature and practice in music. UK: Da Capo Press, Inc. ISBN 0306805286	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Tomáš Valiček, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn036/22	<b>Course title:</b> Chamber Play - Accordion 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (50%) Performing chamber music pieces - at least two pieces of different character (20%) Completion of a concert performance at a performance seminar (10%) Completion of a rehearsal for the commission (10%) Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: Know and control his/her part and the part of his/her teammate. Have practice in chamber playing and various chamber ensembles. Be proficient in various genres of music and gain insight in performance. Able to emphasize ensemble interplay, rhythmic accuracy, intonation, dynamics, and phrasing.	
<b>Brief outline of course (contents standard):</b> Interpretation and staging of works focused on accordion literature, as well as transcriptions of Baroque compositions. Preparation and development of the basics of chamber playing and collective interplay between chamber players. Working with notated material. The study of two or three works of approximately 15 minutes duration.	
<b>Recommended literatue:</b> ČUCHRAN, V. 2006. Stručné dejiny akordeónu z pohľadu hudobného uplatnenia. Banská Bystrica: Akadémia umení. BREJKA, R. 2009. Komorná hudba I. dielo. Bratislava: Vydavateľstvo Univerzity Komenského. ISBN 978-80-223-2533-2. Bailey, D. 1992. Improvisation. Its nature and practice in music. UK: Da Capo Press, Inc. ISBN 0306805286	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

<p>The student's total workload is 60 hours per semester (1 credit/30 hours of work).  13 hours of contact teaching  15 hours self-study  32 hours individual creative activity</p>								
<p><b>Course assessment</b>  Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Tomáš Valiček, ArtD.</p>								
<p><b>Last changed:</b> 07.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn061/22	<b>Course title:</b> Chamber Play - Basson 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of lesser difficulty of at least 10 min. duration (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know about sonority and the methods of its realization - understand the principles of musical cooperation between players of different instruments - be able to improve in instrumental interplay, cultivate a feeling for the balance of sound, form and content of the studied works - able to indicate professionalism in the practical performance of selected works of chamber music - understand the basic interpretative features of selected chamber works - be able to indicate the stylistic specifications of selected works in the performance of chamber music - understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music - be able to present the basic qualities of form and content of selected chamber works	
<b>Brief outline of course (contents standard):</b> Introduction to the problems of chamber music interpretation. 2.Acquisition of basic methodological procedures of chamber music 3.Acquisition of the principles of systematic and creative cooperation of performers in a chamber ensemble 4.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, ways of solving them 5. Work with sound, the way of its realization	
<b>Recommended literatue:</b> súkromný archív pedagóga TELEMANN, G. Ph.: 1970 Sonáta e- mol pre fagot a klavír- Editio Muzika Budapešť SUCHOŇ, Eugen 1982 Serenáda pre dychové kvinteto op.5; Bratislava: SHF	

BOZZA, Eugene 1954 Tri piesne /fl. ob. cl. fg./; Paris								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastirik, ArtD.								
<b>Last changed:</b> 08.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn062/22	<b>Course title:</b> Chamber Play - Basson 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation in class (40%)</li><li>- Performance of a chamber sonata / chamber work or chamber works of lesser difficulty of at least 10 min. duration (20%)</li><li>- Completion of a concert performance/playback (20%)</li><li>- Passive participation in a concert performance/playback (10%)</li><li>- Recording an artistic performance in IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- be able to realize tempo and tempo construction</li><li>- be able to realise dynamics and dynamic construction</li><li>- understand the principles of musical collaboration between players on different instruments</li><li>- be able to improve in instrumental interplay, cultivate a feeling for the balance of sound, form and content of the works studied</li><li>- able to indicate professionalism in the practical performance of selected works of chamber music</li><li>- understand the basic interpretative features of selected chamber works</li><li>- be able to indicate the stylistic specifications of selected works in the performance of chamber music</li><li>- understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music</li><li>- be able to present the basic qualities of form and content of selected chamber works</li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1.Tempo and tempo construction</li><li>2.Dynamics and dynamic construction</li><li>3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, methods of solving them</li><li>4.Practical study of selected compositions - chamber duos, trios, quartets, quintets, etc.</li></ol>	
<b>Recommended literatue:</b> REJCHA, Antonín 1956 Kvinteto G- Dur op.88; Praha:Supraphon	

BOZZA, Eugene 1947 Suite breve en trio op.67 ; /ob. cl. fg./ Paris VIVALDI, A 1971 Koncert C- dur pre fagot a klavír- Editio Muzika Budape35								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastírik, ArtD.								
<b>Last changed:</b> 08.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn063/22	<b>Course title:</b> Chamber Play - Basson 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to determine the composer's intention</li> <li>- be able to recognize periodicity, stylistic</li> <li>- know his/her possibilities, technical and emotional - expressive prerequisites for the rendering of a given idea</li> <li>- be able to strive for professionalism in the practical performance of selected works of chamber literature</li> <li>- understand the more advanced interpretative features of selected chamber works at an intermediate level;</li> <li>- be able to credibly present stylistic specifications of selected works in the performance of chamber music</li> <li>- understand the instrumental specifics and their sonic possibilities in selected chamber music works</li> <li>- be able to present with understanding the formal and content qualities of selected chamber works</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1.Determination of the interpretation process by the composer's intention</li> <li>2.Stylishness</li> <li>3.Technical and emotional-expressive prerequisites for the rendering of a given idea</li> <li>4.Practical study of selected works - chamber duos, trios, quartets, quintets, etc.</li> <li>5.Principles of creative cooperation in a chamber ensemble</li> <li>6.Specifics of interplay of musical instruments in chamber cooperation</li> <li>7.Interpretive features of chamber works</li> <li>8.Evaluation (self-assessment) of the performed interpretation</li> </ol>	

**Recommended literatue:**

BACH, Ch. J. 1963 Kvintet pre dychové nástroje; Budapešť  
 MOZART, A. W. 1975 Fantázia f- mol ; NEW YORK USA  
 FLOSMAN, O. 1972 Concertino pre fagot a klavír - Supraphon Praha

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastírik, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn064/22	<b>Course title:</b> Chamber Play - Basson 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"> <li>- Active participation in class (40%)</li> <li>- Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%)</li> <li>- Completion of a concert performance/playback (20%)</li> <li>- Passive participation in a concert performance/playback (10%)</li> <li>- Recording an artistic performance in IDM AU BB (10%)</li> </ul>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to move towards professionalism in the practical performance of selected works of chamber literature</li> <li>- understand the more advanced performance features of selected chamber works at an intermediate level;</li> <li>- be able to credibly present style specifications of selected works in the performance of chamber music</li> <li>- understand the instrumental specifics and their sonic possibilities in selected chamber music works</li> <li>- be able to present with understanding the formal and content qualities of selected chamber works</li> </ul>	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation Interpretive features of chamber works Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> LACO, Jakub. 2021 Sonatina /fl. Ob. Cl. Fg./ AU B. Bystrica IBERT, Jacques. 1947 Cinq pieces en trio ; (ob. Cl. Fg./ Monaco SLUKA, L. 1972 Sonata for bassoon and piano - Supraphon, Prague	
<b>Language of instruction:</b> Slovak	

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastírik, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn065/22	<b>Course title:</b> Chamber Play - Basson 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performing a chamber sonata / chamber work or chamber works of greater difficulty in the range of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to approach professionalism in the practical performance of selected works of chamber literature - understand all essential interpretative features of selected chamber works - be able to consistently present the stylistic specifications of selected works in the performance of chamber music - understand the instrumental specifics and their sonic possibilities in selected chamber music works - be able to present with understanding the formal and content qualities of selected chamber works	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation Interpretive features of chamber works Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> JACOB, Gordon: 1993 Trio /ob. Cl. Fg./; Musica Rara, France MOYZES, Mikuláš: 1981 Kvinteto; SHF Bratislava JACOB ,J : Concerto pre fagot a klavír, Stainer & Bell	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastírik, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn137/22	<b>Course title:</b> Chamber Play - Cimbalom 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - chamber repertoire of 15 minutes (10%) - attending a concert performance (30%) - passing a rehearsal (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic principles of performing in a chamber ensemble - be able to characterize the interpretation of different stylistic periods - be able to play collectively within the framework of individual musical means of expression - be able to characterise stylistic and formal elements in a musical work	
<b>Brief outline of course (contents standard):</b> 1. setting 2 - 3 works from the Renaissance and Baroque periods 2. gradual development of the basics of interplay between chamber players with regard to instrumentation 3. collective interplay within the musical means of expression 4. characterisation of stylistic and formal elements in the musical work being performed	
<b>Recommended literatue:</b> SCARLATTI, Domenico. 1978. 200 Sonate II. URTEXT. Editio Musica Budapest. Z. 8268. CLAVARI, Giuseppe. 2004. 5 Duette. Edition Tympanon, eT 24. ISMN M- 700159- 27- 6. TELEMANN, Georg Philipp. Sechs kanonische Sonaten. Edition Peters Nr. 4394 - 11428. SPANISH PIANO MUSIC. 1974. Editio Musica Budapest. Z. 7308.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study	

12 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Ján Krigovský, ArtD.								
<b>Last changed:</b> 10.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn138/22	<b>Course title:</b> Chamber Play - Cimbalom 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - chamber repertoire of 15 minutes (10%) - attending a concert performance (30%) - passing a rehearsal (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic principles of performing in a chamber ensemble - be able to characterize the interpretation of different stylistic periods - be able to interpret an original 18th century work for baroque dulcimer by Viennese and Italian composers - be able to characterise the stylistic and formal elements in a musical work - able to work collectively within the framework of individual musical means of expression	
<b>Brief outline of course (contents standard):</b> 1. setting 2 - 3 works from the Baroque period 2. 1 work from the original literature for baroque dulcimer and chamber ensemble by Viennese composers 3. gradual development of the basics of interplay between chamber players with regard to instrumental scoring 4. collective interplay within the musical means of expression 5. characterisation of stylistic and formal elements in the musical work performed	
<b>Recommended literatue:</b> COUPERIN, Francois, Album, Edition Breitkopf Nr. 1601 DAQUIN, Louis- Claude, 1958. Editio Musica Budapest, Z. 2656 RAMEAU, Jean Philippe, Violinstücke I. 1966. Editio Musica Budapest, Z. 4651. STAMITZ, Carl, Duo in A- dur, 1960	
<b>Language of instruction:</b> Slovak	

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ján Krigovský, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn139/22	<b>Course title:</b> Chamber Play - Cimbalom 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - chamber repertoire of 15 minutes (10%) - attending a concert performance (30%) - passing a rehearsal (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic principles of performing in a chamber ensemble - be able to characterize the interpretation of different stylistic periods - be able to interpret an original work from the 18th century for baroque dulcimer by Italian composers - be able to characterise stylistic and formal elements in a musical work - be able to work collectively within the framework of individual musical means of expression	
<b>Brief outline of course (contents standard):</b> 1. performing 2 - 3 compositions in chamber ensemble 2. 1 original work from the 18th century for baroque dulcimer by an Italian composer (N. Jommeli, A. Vivaldi, P. Salulini, G. Arnaldi...) 3. gradual development of the basics of interplay between chamber players with regard to instrumentation 4. collective interplay within the musical means of expression 5. characterisation of stylistic and formal elements in the musical work being performed	
<b>Recommended literatue:</b> SCARLATTI, Domenico. 1978. 200 Sonate II. URTEXT. Editio Musica Budapest, Z. 8268. CLAVARI, Giuseppe. 2004. 5 Duette. Edition Tympanon, eT 24. ISMN M- 700159- 27. GASPARO, Arnaldi. 1996. Sonata per Salterio, Violino e Violoncello. J. L. Grimm Musikverlag. ISMN 9790700064822. Cimbalové trio: GYÖRE, Zoltán. Trietto, autorské vydanie.	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Ján Krigovský, ArtD.								
<b>Last changed:</b> 10.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn140/22	<b>Course title:</b> Chamber Play - Cimbalom 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - chamber repertoire of 15 minutes (10%) - attending a concert performance (30%) - passing a rehearsal (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic principles of performing in a chamber ensemble - be able to characterise the interpretation of music of the Classical period - be able to interpret and create transcriptions for chamber ensembles - be able to characterise stylistic and formal elements in a musical work - be able to work collectively within individual means of musical expression	
<b>Brief outline of course (contents standard):</b> 1. staging of 2 - 3 chamber works 2. 1 sonata - transcription for chamber ensemble (representatives of the 1st Viennese School) 3. gradual development of the basics of interplay between chamber players with regard to the instrumentation 4. collective interplay within the expressive means 5. characteristics of stylistic and formal elements in the interpretation of a musical work	
<b>Recommended literatue:</b> Cimbaloové duo: MOZART, Wolfgang Amadeus. 1939. Deutsche Tänze, Edition Peters Leipzig Nr. 4450 - 11417. MOZART, Wolfgang Amadeus. 1912. Sonaten I. Edition Musica Budapest, Z. 3996. MOZART, Wolfgang Amadeus. 1912. Sonaten II. Edition Musica Budapest, Z. 3997. MOZART, Wolfgang Amadeus. Variationen, Urtext K 112, Könnemann Music Budapest, ISBN 963- 8303- 25- 5. HAYDN, Joseph. Album, Edition Peters Nr. 1822 - 797. Cimbaloové trio: KODÁLY, Zoltán. 1969. Epigrammák. Editio Musica Budapest. Z.1814.	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Ján Krigovský, ArtD.								
<b>Last changed:</b> 10.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn141/22	<b>Course title:</b> Chamber Play - Cimbalom 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - chamber repertoire of 15 minutes (10%) - attending a concert performance (30%) - passing a rehearsal (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic principles of performing in a chamber ensemble - be able to characterise the performance of music of different stylistic periods - be able to interpret and create transcriptions for chamber ensembles - be able to characterise stylistic and formal elements in a musical work - be able to work collectively within individual means of musical expression	
<b>Brief outline of course (contents standard):</b> 1. staging of 2 - 3 chamber works 2. 1 work - transcription for chamber ensemble 3. gradual development of the basics of interplay between chamber players with regard to instrumentation 4. collective interplay within expressive means 5. characteristics of stylistic and formal elements in the interpretation of a musical work	
<b>Recommended literatue:</b> Cimbalové duo: SCHUBERT, Franz. Tänze. Edition Peters Leipzig. 10679. MOZART, Leopold. 1959. 16 Duo. Zeneműkiadó Vállalat Budapest, Z. 2451. KOTYUK, Bohdan. 2007. Two Domenico - Sonate in D & in C for 2 cimbalom. AFISA Vlov. ISBN 966- 325- 075- 5. CHOPIN, Frederic. Mazurkas, Editio Musica Budapest, Z. 6788. BARTÓK, Béla. Gyermekeknek I- II, Editio Musica Budapest, Z. 5454. ISMN M 080 05454 3. BARTÓK, Béla. 1946. Gyermekeknek III, Editio Musica Budapest, Z. 5439 BARTÓK, Béla. 1946. Gyermekeknek IV, Editio Musica Budapest, Z. 5440.	

GENZMER, Harald. 1996. Incontramenti für Hackbrett- Duo. JLGG 1015J.L.G.Grimm Musikverlag Wolfratshausen.  
DARVAS, Ferenc. 2021. Öt kis darab cimbalomra - Magyar Cimbalomzene III. Cimbalom World Association, Budapest, ISBN 979- 0- 801675- 92- 7.  
Cimbalové trio:  
KOVÁCS, Mátýás. Szonatina három cimbalomra, manuscript.

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ján Krigovský, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn076/22	<b>Course title:</b> Chamber Play - Clarinet 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of lesser difficulty of at least 10 min. duration (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know about sonority and the methods of its realization - understand the principles of musical cooperation between players of different instruments - be able to improve in instrumental interplay, cultivate a feeling for the balance of sound, form and content of the studied works - able to indicate professionalism in the practical performance of selected works of chamber music - understand the basic interpretative features of selected chamber works - be able to indicate the stylistic specifications of selected works in the performance of chamber music - understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music - be able to present the basic qualities of form and content of selected chamber works	
<b>Brief outline of course (contents standard):</b> 1.Introduction to chamber music performance. 2.Acquisition of basic methodological procedures of chamber music 3.Acquiring the principles of systematic and creative cooperation of performers in a chamber ensemble 4.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, methods of their solution 5. Work with sound, the way of its realization	
<b>Recommended literatue:</b> (súkromný archív pedagóga) WEBER, Carl Maria. 2006. Variations on a Theme from the Opera Silvana. Clarinet and Piano. Edition Schott.	

MOZART, Wolfgang A. Five Divertimenti K.229 for two clarinets and basson. New York: A Kalmus Classic Edition  
 MARTINŮ, Bohuslav. Quatre Madrigaux pour hautbois, clarinette et basson. Paris: Éditions Max Eschig  
 IBERT, Jacques. Cinq Pièces en Trio pour hautbois, clarinette et basson. Sarasota (USA): TrevCo. Music Publishing  
 LUTOSLAWSKI, Witold. Trio for oboe, clarinet and basson. London: Chester Music  
 NOVÁK, Milan. Divertimento pre hoboje, klarinet a fagot. Bratislava: Vydavateľstvo Slovenského hudobného fondu  
 SAINT SAËNS, Camille. Sérénade op. 15 pour flute, clarinette et piano. Paris: Éditions Durand  
 MOZART, Wolfgang A. Trio K.498 (Kegelstatt) für Klavier, Klarinette und Viola. München: Henle Verlag  
 BEETHOVEN, Ludwig van. Trio B- dur op. 11 für Klavier, Klarinette und Violoncello. München: Henle Verlag  
 IBERT, Jacques. Deux Mouvements pour flute, hautbois, clarinette et basson. Paris: Édition

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastírik, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn077/22	<b>Course title:</b> Chamber Play - Clarinet 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation in class (40%)</li><li>- Performance of a chamber sonata / chamber work or chamber works of lesser difficulty of at least 10 min. duration (20%)</li><li>- Completion of a concert performance/playback (20%)</li><li>- Passive participation in a concert performance/playback (10%)</li><li>- Recording an artistic performance in IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- be able to realize tempo and tempo construction</li><li>- be able to realise dynamics and dynamic construction</li><li>- understand the principles of musical collaboration between players on different instruments</li><li>- be able to improve in instrumental interplay, cultivate a feeling for the balance of sound, form and content of the works studied</li><li>- able to indicate professionalism in the practical performance of selected works of chamber music</li><li>- understand the basic interpretative features of selected chamber works</li><li>- be able to indicate the stylistic specifications of selected works in the performance of chamber music</li><li>- understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music</li><li>- be able to present the basic qualities of form and content of selected chamber works</li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1.Tempo and tempo construction</li><li>2.Dynamics and dynamic construction</li><li>3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, ways of solving them</li><li>4.Practical study of selected compositions - chamber duos, trios, quartets, quintets, etc.</li></ol>	
<b>Recommended literatue:</b> (súkromný archív pedagóga) STAMITZ, Johann. 1984. Concerto in B- flat major. Clarinet and piano. Mainz: Schott Music.	

MOZART, Wolfgang A. Five Divertimenti K.229 for two clarinets and basson. New York: A Kalmus Classic Edition  
 MARTINŮ, Bohuslav. Quatre Madrigaux pour hautbois, clarinette et basson. Paris: Éditions Max Eschig  
 IBERT, Jacques. Cinq Pièces en Trio pour hautbois, clarinette et basson. Sarasota (USA): TrevCo. Music Publishing  
 LUTOSLAWSKI, Witold. Trio for oboe, clarinet and basson. London: Chester Music  
 NOVÁK, Milan. Divertimento pre hoboje, klarinet a fagot. Bratislava: Vydavateľstvo Slovenského hudobného fondu  
 SAINT SAËNS, Camille. Sérénade op. 15 pour flute, clarinette et piano. Paris: Éditions Durand  
 MOZART, Wolfgang A. Trio K.498 (Kegelstatt) für Klavier, Klarinette und Viola. München: Henle Verlag  
 BEETHOVEN, Ludwig van. Trio B- dur op. 11 für Klavier, Klarinette und Violoncello. München: Henle Verlag  
 IBERT, Jacques. Deux Mouvements pour flute, hautbois, clarinette et basson. Paris: Édition Musical A. Leduc  
 BOZZA, Eugène. Sonatine pour Quatuor à Vents Paris: Édition Musical A. Leduc

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastírik, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn078/22	<b>Course title:</b> Chamber Play - Clarinet 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to determine the composer's intention</li> <li>- be able to recognize periodicity, stylistic</li> <li>- know his/her possibilities, technical and emotional - expressive prerequisites for the rendering of a given idea</li> <li>- be able to strive for professionalism in the practical performance of selected works of chamber literature</li> <li>- understand the more advanced interpretative features of selected chamber works at an intermediate level;</li> <li>- be able to credibly present stylistic specifications of selected works in the performance of chamber music</li> <li>- understand the instrumental specifics and their sonic possibilities in selected chamber music works</li> <li>- be able to present with understanding the formal and content qualities of selected chamber works</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. .Determination of the interpretation process by the composer's intention</li> <li>2.Stylishness</li> <li>3.Technical and emotional-expressive prerequisites for the rendering of a given idea</li> <li>4.Practical study of selected works - chamber duos, trios, quartets, quintets, etc.</li> <li>5.Principles of creative cooperation in a chamber ensemble</li> <li>6.Specifics of interplay of musical instruments in chamber cooperation</li> <li>7.Interpretive features of chamber works</li> <li>8.Evaluation (self-assessment) of the performed interpretation</li> </ol>	

**Recommended literatue:**

(súkromný archív pedagóga)

DEVIENNE, François. 1962. Première Sonate pour clarinette si b et piano - forte. Paris: Éditions Musicales Transatlantiques

MOZART, Wolfgang A. Five Divertimenti K.229 for two clarinets and basson. New York: A Kalmus Classic Edition

MILHAUD, Darius. 2013. Suite d'apres Corette for woodwind trio. Sarasota (USA): TrevCo. Music Publishing

MILHAUD, Darius. 2002. Pastorale für oboe, Klarinette und Fagott. Hamburg: Edition Sikorski

FRANÇAIX, Jean. 1954. Divertissement für Oboe und Klarinette und Fagott. Mainz: Schott Music

VILLA- LOBOS, Heitor. 1921. Trio for oboe, clarinet and bassoon. Paris: Éditions Durand

RAJTER, Ľudovít. 1987. Quatro invenzioni pre hobo, klarinet a fagot. Bratislava: Vydavateľstvo Slovenského hudobného fondu.

SIXTA, Jozef. 1981. Trio pre klarinet, violončelo a klavír. Bratislava: Vydavateľstvo Slovenského hudobného fondu

SIXTA, Jozef. 1980. Trio pre klarinety. Bratislava: Vydavateľstvo Slovenského hudobného fondu

BRUCH, Max. 2009. Acht Stücke für Klarinette, Viola und Klavier op. 83. München: Henle Verlag

GLINKA, Michail. Trio Pathétique for clarinet, bassoon and piano. London: Musica Rara

STAMITZ, Carl. 1937. Bläserquartett op. 8 č. 2 für Oboe, Klarinette, Horn und Fagott. München: F. E. C. Leuckart / Verlag Thomi- Berg

VANHAL, Johann B. Quartette für Klarinette, Violine, Viola und Violocello. Editio Musica Budapest

SAINT- SAËNS, Camille. Caprices sur les Airs danois et russes op. 79 pour flute, hautbois, clarinette et piano. Paris: Éditions Durand

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastirik, ArtD.**Last changed:** 08.08.2022**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn079/22	<b>Course title:</b> Chamber Play - Clarinet 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to move towards professionalism in the practical performance of selected works of chamber literature - understand the more advanced performance features of selected chamber works at an intermediate level; - be able to credibly present style specifications of selected works in the performance of chamber music - understand the instrumental specifics and their sonic possibilities in selected chamber music works - be able to present with understanding the formal and content qualities of selected chamber works	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation Interpretive features of chamber works Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> (súkromný archív pedagóga) DANZI, Franz. 1971. Sonate B- dur für Klarinette und Klavier. Mainz: Schott Music MOZART, Wolfgang A. Five Divertimenti K.229 for two clarinets and basson. New York: A Kalmus Classic Edition MILHAUD, Darius. 2013. Suite d'apres Corette for woodwind trio. Sarasota (USA): TrevCo. Music Publishing	

MILHAUD, Darius. 2002. Pastorale für oboe, Klarinette und Fagott. Hamburg: Edition Sikorski  
 FRANÇAIX, Jean. 1954. Divertissement für Oboe und Klarinette und Fagott. Mainz: Schott Music  
 VILLA-LOBOS, Heitor. 1921. Trio for oboe, clarinet and bassoon. Paris: Éditions Durand  
 RAJTER, Ľudovít. 1987. Quatro invenzioni pre hobo, klarinet a fagot. Bratislava: Vydavateľstvo Slovenského hudobného fondu.  
 SIXTA, Jozef. 1981. Trio pre klarinet, violončelo a klavír. Bratislava: Vydavateľstvo Slovenského hudobného fondu  
 SIXTA, Jozef. 1980. Trio pre klarinety. Bratislava: Vydavateľstvo Slovenského hudobného fondu  
 BRUCH, Max. 2009. Acht Stücke für Klarinette, Viola und Klavier op. 83. München: Henle Verlag  
 GLINKA, Michail. Trio Pathétique for clarinet, bassoon and piano. London: Musica Rara  
 STAMITZ, Carl. 1937. Bläserquartett op. 8 č. 2 für Oboe, Klarinette, Horn und Fagott. München: F. E. C. Leuckart / Verlag Thomi- Berg  
 VANHAL, Johann B. Quartette für Klarinette, Violine, Viola und Violocello. Editio Musica Budapest  
 SAINT-SAËNS, Camille. Caprices sur les Airs danois et russes op. 79 pour flute, hautbois, clarinette et piano. Paris: Éditions Durand

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastirik, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn080/22	<b>Course title:</b> Chamber Play - Clarinet 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performing a chamber sonata / chamber work or chamber works of greater difficulty in the range of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to approach professionalism in the practical performance of selected works of chamber literature - understand all essential interpretative features of selected chamber works - be able to consistently present the stylistic specifications of selected works in the performance of chamber music - understand the instrumental specifics and their sonic possibilities in selected chamber music works - be able to present with understanding the formal and content qualities of selected chamber works	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation Interpretive features of chamber works Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> (súkromný archív pedagóga) SCHUMANN, Robert. 2018. Fantasiestücke op. 73 für Klavier und Klarinette. München: Henle Verlag MOZART, Wolfgang A. Five Divertimenti K.229 for two clarinets and basson. New York: A Kalmus Classic Edition SCHULLHOF, Erwin. 1956. Divertissement für Oboe, Klarinette und Fagott. Mainz: Schott Music	

PARÍK, Ivan. 1965. Hudba pre troch pre flautu, hoboje a klarinet. Bratislava: Vydavateľstvo Slovenského hudobného fondu.  
 BEETHOVEN, Ludwig van. 1981. Klarinettentrio Es- dur op. 38 (Violoncello und Klavier). München: Henle Verlag  
 KRAMÁŘ/KROMMER, Franz. 1971. Quartet in B flat for clarinet, violin, viola and cello. London: Musica Rara  
 MILHAUD, Darius. 1923. Sonate pour flûte, hautbois, clarinette et piano. Paris: Éditions Musicales Durand  
 MARTINŮ, Bohuslav. Quartett for Clarinet, French Horn, Cello and Side/Snare Drum. London: Schott Music

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastirik, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn054/22	<b>Course title:</b> Chamber Play - Double Bass 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - passing an exam before a board (20%) - concert performance at school events or outside the school premises (30%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic musical language of baroque interpretation; - be able to characterize the specifics of the interpretation of compositions from the Renaissance and Baroque periods; - be able to work independently in the study of repertoire; - be able to organise his/her own preparation for performance and rehearsal; - able to solve technical and expressive problems arising from the nature of the works interpreted " in prima vista"	
<b>Brief outline of course (contents standard):</b> - min. 5 compositions from different baroque periods - a cyclic polyphonic work from the Renaissance or Baroque period for solo violone (double bass) - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied - Familiarity with the various techniques and timbral possibilities of the instrument - Formation of interpretative opinion and taste - Optimisation of the use of the playing apparatus with a view to its flexibility and efficiency in the process of joint ensemble music-making	
<b>Recommended literatue:</b> VITALI, Giovanni Battista 1680. Partita sopra diverse de il violone. Roma: Musedita Edizioni Musicali. Dostupné z: <a href="https://www.sheetmusicplus.com/title/partite-sopra-diverse-sonate-per-il-violone-ms-i-moe-sheet-music/19643620">https://www.sheetmusicplus.com/title/partite-sopra-diverse-sonate-per-il-violone-ms-i-moe-sheet-music/19643620</a> HANDEL Georg Friederik. 1733. Sonáte G minor Opus 368.London: John Walsh. Dostupné z: <a href="https://imslp.org/wiki/Violin_Sonata_in_G_minor,_HWV_368_(Handel,_George_Frideric)">https://imslp.org/wiki/Violin_Sonata_in_G_minor,_HWV_368_(Handel,_George_Frideric)</a>	

BACH, Johann Sebastian. 1955. Mass in B minor, BWV 232. Neue Bach-Ausgabe, Serie II, Band 1. Kassel: Bärenreiter Verlag. Plate BA 5102. Dostupné z: [https://imslp.org/wiki/Mass\\_in\\_B\\_minor,\\_BWV\\_232\\_\(Bach,\\_Johann\\_Sebastian\)](https://imslp.org/wiki/Mass_in_B_minor,_BWV_232_(Bach,_Johann_Sebastian))  
 VIVALDI, Antonio 1725. Štyri ročné obdobia pre husle a orchester. WorldCat: F.I:22-25 Dostupné z: [https://imslp.org/wiki/Le\\_quattro\\_stagioni\\_\(Vivaldi%2C\\_Antonio\)](https://imslp.org/wiki/Le_quattro_stagioni_(Vivaldi%2C_Antonio))  
 HANDEL Georg Friderik 1741, Messiah HWV 56. Leipzig: Deutsche Händelgesellschaft. Dostupné z: [https://imslp.org/wiki/Messiah,\\_HWV\\_56\\_\(Handel,\\_George\\_Frideric\)](https://imslp.org/wiki/Messiah,_HWV_56_(Handel,_George_Frideric))  
 CORELLI, Arcangelo 1700. 12 Violin Sonatas Op.5. London: John Walsh. Dostupné z: [https://imslp.org/wiki/12\\_Violin\\_Sonatas%2C\\_Op.5\\_\(Corelli%2C\\_Arcangelo\)](https://imslp.org/wiki/12_Violin_Sonatas%2C_Op.5_(Corelli%2C_Arcangelo))  
 WESTHOFF, Johan Paul von 1694. 6 Violin Sonatas. Dresden: Autor. Dostupné z: [https://imslp.org/wiki/6\\_Violin\\_Sonatas\\_\(Westhoff%2C\\_Johann\\_Paul\\_von\)](https://imslp.org/wiki/6_Violin_Sonatas_(Westhoff%2C_Johann_Paul_von))

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ján Krigovský, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn055/22	<b>Course title:</b> Chamber Play - Double Bass 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - passing an exam before a board (20%) - concert performance at school events or outside the school premises (30%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Know the basic musical language of Rococo and Classical interpretation; - be able to characterize the specifics of the interpretation of compositions from these periods; - be able to work independently in the study of repertoire; - be able to organise his/her own preparation for performance and rehearsal; - able to solve technical and expressive problems arising from the nature of the works interpreted " in prima vista"	
<b>Brief outline of course (contents standard):</b> - min. 5 compositions from the Rococo and Classical periods - a cyclic polyphonic work from the Rococo and Classical periods for solo violone, Viennese violone (double bass) - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied - Familiarity with the various techniques and timbral possibilities of the instrument - Formation of interpretative opinion and taste - Optimisation of the use of the playing apparatus with a view to its flexibility and efficiency in the process of joint ensemble music-making	
<b>Recommended literatue:</b> HAYDN, Michael 1760. Divertimento in C dur. Mainz: B. Schotts & Sonne. Dostupné z: <a href="https://imslp.org/wiki/Divertimento_in_C_major%2C_MH_27_(Haydn%2C_Michael)">https://imslp.org/wiki/Divertimento_in_C_major%2C_MH_27_(Haydn%2C_Michael)</a> KOHAUT, Joseph 1767. 8 Trios. Paris: Le Clerc. Dostupné z: <a href="https://imslp.org/wiki/8_Trios_(Kohaut%2C_Joseph)">https://imslp.org/wiki/8_Trios_(Kohaut%2C_Joseph)</a> WERNER, Josef 1884. Cello Quartett. Op.6. Munich: Aibl. Dostupné z: <a href="https://imslp.org/wiki/Cello_Quartet,_Op.6_(Werner,_Josef)">https://imslp.org/wiki/Cello_Quartet,_Op.6_(Werner,_Josef)</a>	

WERNER, Gregor Joseph 1804. 6 Fugues. Salzburg: Esser – Skala. Dostupné z: [https://imslp.org/wiki/6\\_Fugues\\_\(Werner%2C\\_Gregor\\_Joseph\)](https://imslp.org/wiki/6_Fugues_(Werner%2C_Gregor_Joseph))  
MOZART, Leopold 1760. Sinfonia Burlesca. Leipzig: Breitkopf& Härtel. Dostupné z: [https://imslp.org/wiki/Sinfonia\\_Burlesca\\_\(Mozart%2C\\_Leopold\)](https://imslp.org/wiki/Sinfonia_Burlesca_(Mozart%2C_Leopold))

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ján Krigovský, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn056/22	<b>Course title:</b> Chamber Play - Double Bass 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - passing an exam before a board (20%) - concert performance at school events or outside the school premises (30%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic musical language of early romantic interpretation; - be able to characterize the specifics of the interpretation of compositions from the Early Romantic period; - be able to work independently in the study of repertoire; - be able to organise his/her own preparation for performance and rehearsal; - able to solve technical and expressive problems arising from the nature of the works interpreted " in prima vista"	
<b>Brief outline of course (contents standard):</b> - min. 5 compositions from the early romantic period - cyclic polyphonic work from the Romantic period for double bass - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied - Familiarity with the various techniques and timbral possibilities of the instrument - Formation of interpretative opinion and taste - Optimisation of the use of the playing apparatus with a view to its flexibility and efficiency in the process of joint ensemble music-making	
<b>Recommended literatue:</b> SCHUBERT, Franz 1819. Piano Quintet in A major D 667. Leipzig: Breitkopf & Härtel. Dostupné z: <a href="https://imslp.org/wiki/Piano_Quintet_in_A_major%2C_D.667_(Schubert%2C_Franz)">https://imslp.org/wiki/Piano_Quintet_in_A_major%2C_D.667_(Schubert%2C_Franz)</a> BOCCHERINI, Luigi 1771. Strings Quintet in E major G.275. Paris: G. B. Venier. Dostupné z: <a href="https://imslp.org/wiki/String_Quintet_in_E_major,_G.275_(Boccherini,_Luigi)">https://imslp.org/wiki/String_Quintet_in_E_major,_G.275_(Boccherini,_Luigi)</a>	

HUMMEL, Johann Nepomuk 1801. Strings Trio in G WoO.4. Frankfurt: Edition Peters. Dostupnéz: [https://imslp.org/wiki/String\\_Trio\\_in\\_G\\_major%2C\\_S.46\\_\(Hummel%2C\\_Johann\\_Nepomuk\)](https://imslp.org/wiki/String_Trio_in_G_major%2C_S.46_(Hummel%2C_Johann_Nepomuk))

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ján Krigovský, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn057/22	<b>Course title:</b> Chamber Play - Double Bass 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - passing an exam before a board (20%) - concert performance at school events or outside the school premises (30%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic musical language of baroque interpretation; - be able to characterize the specifics of the interpretation of compositions from the Renaissance and Baroque periods; - be able to work independently in the study of repertoire; - be able to organise his/her own preparation for performance and rehearsal; - able to solve technical and expressive problems arising from the nature of the works interpreted " in prima vista"	
<b>Brief outline of course (contents standard):</b> - min. 5 compositions from different baroque periods - a cyclic polyphonic work from the Renaissance or Baroque period for solo violone (double bass) - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied - Familiarity with the various techniques and timbral possibilities of the instrument - Formation of interpretative opinion and taste - Optimisation of the use of the playing apparatus with a view to its flexibility and efficiency in the process of joint ensemble music-making	
<b>Recommended literatue:</b> PROKOFIEV, Sergey 1924. Quintet Op.39. Leipzig: A. Gutheil. Dostupné z: <a href="https://imslp.org/wiki/Quintet,_Op.39_(Prokofiev,_Sergey)">https://imslp.org/wiki/Quintet,_Op.39_(Prokofiev,_Sergey)</a> GLINKA, Mikail 1832. Grand Sextet. Moskva: P. Jurgenson. Dostupné z: <a href="https://imslp.org/wiki/Grand_Sextet_(Glinka%2C_Mikhail)">https://imslp.org/wiki/Grand_Sextet_(Glinka%2C_Mikhail)</a> SCHUBERT, Franz 1819. Piano Quintet in A major D 667. Leipzig: Breitkopf & Härtel.	

Dostupné z: [https://imslp.org/wiki/Piano\\_Quintet\\_in\\_A\\_major%2C\\_D.667\\_\(Schubert%2C\\_Franz\)](https://imslp.org/wiki/Piano_Quintet_in_A_major%2C_D.667_(Schubert%2C_Franz))  
DVOŘÁK, Antonín 1875. String Quintet in G major No.2 Op.77. Berlin: N. Simrock. Dostupné z:  
[https://imslp.org/wiki/String\\_Quintet\\_No.2%2C\\_Op.77\\_\(Dvo%25%99%C3%A1k%2C\\_Anton%25%99%C3%A1k\)](https://imslp.org/wiki/String_Quintet_No.2%2C_Op.77_(Dvo%25%99%C3%A1k%2C_Anton%25%99%C3%A1k))

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ján Krigovský, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn058/22	<b>Course title:</b> Chamber Play - Double Bass 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - passing an exam before a board (20%) - concert performance at school events or outside the school premises (30%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic musical language of impressionism and 20th century music; - be able to characterize the specifics of the interpretation and rhetoric of musical works from Impressionism and 20th century music; - Able to work independently in the study of repertoire; - Able to organise own preparation for performance and rehearsal; - Able to solve technical and expressive problems arising from the nature of the works to be interpreted	
<b>Brief outline of course (contents standard):</b> - min. 5 songs from different music and styles - a cyclic polyphonic work from any period with double bass - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied - Familiarity with the various techniques and timbral possibilities of the instrument - Formation of interpretative opinion and taste - Optimisation of the use of the playing apparatus with a view to its flexibility and efficiency in the process of joint ensemble music-making	
<b>Recommended literatue:</b> MOUZYKA, Guennadi 2000, Double bass sextet. NY: G.Mouzyka. Dostupné z: <a href="https://www.sheetmusicplus.com/title/the-man-i-love-for-double-bass-sextet-digital-sheet-music/21305263?d=sem_sidecar&amp;popup=false&amp;d=sem_sidecar&amp;popup=false&amp;country">https://www.sheetmusicplus.com/title/the-man-i-love-for-double-bass-sextet-digital-sheet-music/21305263?d=sem_sidecar&amp;popup=false&amp;d=sem_sidecar&amp;popup=false&amp;country</a> PROTO, Frank 2007, Sextet for clarinet and Strings. NY: Liben music Publisher. Dostupné z: <a href="https://www.liben.com/downloads/sextetclstr.pdf">https://www.liben.com/downloads/sextetclstr.pdf</a>	

PROTO, Frank 2000, Passacaglia for violin and double bass. NY: Liben music Publisher.  
 Dostupné z: <https://www.liben.com/Chamber.html#S5>  
 PROTO, Frank 2000. Duo No.1 for violin and double bass. NY: Liben music Publisher. Dostupné z: <https://www.liben.com/duono1.html>  
 COMENDANT, Marcel 2016. Nu stiu - „Neviem“ pre kontrabasové kvarteto. Senec: BassBand Archive, Dostupné z: <https://www.slovakdoublebassclub.com/SK/shop/>  
 PALÚCH, Stano 2013. Bassovica pre štyri kontrabasy. Senec: BassBand Archive, Dostupné z: <https://www.slovakdoublebassclub.com/SK/shop/>

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ján Krigovský, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn066/22	<b>Course title:</b> Chamber Play - Flute 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of lesser difficulty of at least 10 min. duration (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know about sonority and the methods of its realization</li> <li>- understand the principles of musical cooperation between players of different instruments</li> <li>- be able to improve in instrumental interplay, cultivate a feeling for the balance of sound, form and content of the studied works</li> <li>- able to indicate professionalism in the practical performance of selected works of chamber music</li> <li>- understand the basic interpretative features of selected chamber works</li> <li>- be able to indicate the stylistic specifications of selected works in the performance of chamber music</li> <li>- understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music</li> <li>- be able to present the basic qualities of form and content of selected chamber works</li> </ul>	
<b>Brief outline of course (contents standard):</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	
<b>Recommended literatue:</b> ALBUM. Staročeské sonáty pro klavír a flétnu. Nakladatelství Vladimír Beneš. ISMN M-706512- 31- 0 (Súkromný archív pedagóga) BOISMORTIER, Joseph, Bodin. 3 Concerts for 5 flutes (súkromný archív pedagóga) HAYDN, Joseph. 1954. Londoner Trios pre 2 flauty a violončelo. Kassel: Nagels Musik - Archiv. (súkromný archív pedagóga) MATTESOHN, Johannes. 6 Sonaten für 3 fōten op. 1. [online] dostupné z: <a href="https://imslp.org/wiki/Sonata_for_3_Flutes%2C_Op.1_No.3_(Mattheson%2C_Johann)">https://imslp.org/wiki/Sonata_for_3_Flutes%2C_Op.1_No.3_(Mattheson%2C_Johann)</a>	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastřík, ArtD.								
<b>Last changed:</b> 08.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn067/22	<b>Course title:</b> Chamber Play - Flute 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of lesser difficulty of at least 10 min. duration (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to realize tempo and tempo construction</li> <li>- be able to realise dynamics and dynamic construction</li> <li>- understand the principles of musical collaboration between players on different instruments</li> <li>- be able to improve in instrumental interplay, cultivate a feeling for the balance of sound, form and content of the works studied</li> <li>- able to indicate professionalism in the practical performance of selected works of chamber music</li> <li>- understand the basic interpretative features of selected chamber works</li> <li>- be able to indicate the stylistic specifications of selected works in the performance of chamber music</li> <li>- understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music</li> <li>- be able to present the basic qualities of form and content of selected chamber works</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1 .Tempo and tempo construction 2.Dynamics and dynamic construction 3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, methods of solving them 4.Practical study of selected compositions - chamber duos, trios, quartets, quintets, etc.	
<b>Recommended literatue:</b>	

CASELLA, Alfredo. Cicilienne te Bourlesque pre flautu a klavír. Paris: Alphonse Leduc. (súkromný archív pedagóga)  
 MOZART, Wolfgang Amadeus. 1962. Flautové kvarteto D dur KV. 285 fl, vn, vl, vel. [online] Kassel: Bärenreiter Verlag. Internationale Stiftung Mozarteum Online publications 2006 dostupné z: [https://imslp.org/wiki/Flute\\_Quartet\\_in\\_D\\_major%2C\\_K.285\\_\(Mozart%2C\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Flute_Quartet_in_D_major%2C_K.285_(Mozart%2C_Wolfgang_Amadeus))  
 MOZART, Wolfgang Amadeus. 1976. Die Zauberflöte duetten für 2 flöten. Wien: Universal Edition (súkromný archív pedagóga)  
 DEVIENNE, Francois. 1974. Sinfonia concertante pre 2 flauty a klavír. Monteux: Musica Rara (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastirik, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn068/22	<b>Course title:</b> Chamber Play - Flute 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to determine the composer's intention - be able to recognize periodicity, stylistic - know his/her possibilities, technical and emotional - expressive prerequisites for the rendering of a given idea - be able to strive for professionalism in the practical performance of selected works of chamber literature - understand the more advanced interpretative features of selected chamber works at an intermediate level; - be able to credibly present stylistic specifications of selected works in the performance of chamber music - understand the instrumental specifics and their sonic possibilities in selected chamber music works - be able to present with understanding the formal and content qualities of selected chamber works	
<b>Brief outline of course (contents standard):</b> 1. Determination of the interpretation process by the composer's intention 2. Stylishness 3. Technical and emotional-expressive prerequisites for the rendering of a given idea 4. Practical study of selected works - chamber duos, trios, quartets, quintets, etc. 5. Principles of creative cooperation in a chamber ensemble 6. Specifics of interplay of musical instruments in chamber cooperation 7. Interpretive features of chamber works 8. Evaluation (self-assessment) of the performed interpretation	

**Recommended literature:**

REINECKE, Carl. 1991. Ballade op. 288 Pre flautu a klavír. Frankfurt: Verlag Zimmermann. (súkromný archív pedagóga)

ROMBERG, Bernhard Concerto. op. 17 [online] Leipzig: C. F. Peters, Dostupné z: [https://imslp.org/wiki/Flute\\_Concerto%2C\\_Op.17\\_\(Romberg%2C\\_Bernhard\)](https://imslp.org/wiki/Flute_Concerto%2C_Op.17_(Romberg%2C_Bernhard))

DANZI, Franz. Koncert č. 2 d mol op. 31. Zürich: Edition Eulenburg. GM 165. (súkromný archív pedagóga)

CASTÈREDE, Jacques. Flûtes en Vacances pre 4 flauty (súkromný archív pedagóga)

BOZZA, Eugène. Trois Pieces pour 4 flutes. (súkromný archív pedagóga)

BOZZA, Eugène. Jour d'été à la Montagne op. 61 pre 4 flauty. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastírik, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn069/22	<b>Course title:</b> Chamber Play - Flute 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation in class (40%)</li><li>- Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%)</li><li>- Completion of a concert performance/playback (20%)</li><li>- Passive participation in a concert performance/playback (10%)</li><li>- Recording an artistic performance in IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- be able to move towards professionalism in the practical performance of selected works of chamber literature</li><li>- understand the more advanced performance features of selected chamber works at an intermediate level;</li><li>- be able to credibly present style specifications of selected works in the performance of chamber music</li><li>- understand the instrumental specifics and their sonic possibilities in selected chamber music works</li><li>- be able to present with understanding the formal and content qualities of selected chamber works</li></ul>	
<b>Brief outline of course (contents standard):</b> <p>Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation Interpretive features of chamber works Evaluation (self-assessment) of the performed interpretation</p>	
<b>Recommended literatue:</b> <p>SCHUBERT, Franz. „Trockne Blumen“ Introdution und Variationen für klavier und Flöte D 802 (Op. Post. 160). Wiener Urtext Edition. Schott/ Universal Edition UT 50087. ISMN M- 50057-086- 8 (Súkromný archív pedagóga) KULHAU, Friedrich. Grand trio concertante op. 119 pre 2 flauty a klavír. [online] Dostupné z: <a href="https://imslp.org/wiki/Category:Kuhlau,_Friedrich">https://imslp.org/wiki/Category:Kuhlau,_Friedrich</a></p>	

KULHAU, Friedrich. Grand Flute Quartett op. 103 [online] Dostupné z: [https://imslp.org/wiki/Grand\\_Flute\\_Quartet%2C\\_Op.103\\_\(Kuhlau%2C\\_Friedrich\)](https://imslp.org/wiki/Grand_Flute_Quartet%2C_Op.103_(Kuhlau%2C_Friedrich))  
DOPPLER, Franz. Andante et Rondo op. 25 pre 2 flauty a klavír. [online] dostupné z: [https://imslp.org/wiki/Andante\\_et\\_Rondo%2C\\_Op.25\\_\(Doppler%2C\\_Franz\)](https://imslp.org/wiki/Andante_et_Rondo%2C_Op.25_(Doppler%2C_Franz))

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastírik, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn070/22	<b>Course title:</b> Chamber Play - Flute 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performing a chamber sonata / chamber work or chamber works of greater difficulty in the range of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to approach professionalism in the practical performance of selected works of chamber literature - understand all essential interpretative features of selected chamber works - be able to consistently present the stylistic specifications of selected works in the performance of chamber music - understand the instrumental specifics and their sonic possibilities in selected chamber music works - be able to present with understanding the formal and content qualities of selected chamber works	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation Interpretive features of chamber works Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> OČENÁŠ, Andrej. 1964. Concertino op. 27 pre flautu a klavír. Praha - Bratislava: Štátne hudobné vydavateľstvo (súkromný archív pedagóga) BEASER, Robert. 1984. Mountain Songs pre flautu a gitaru. Helicon Music Corporation. (súkromný archív pedagóga) MOYZES, Alexander. Sonáta pre flautu a gitaru op. 75 (súkromný archív pedagóga) MARTINČEK, Dušan. Bonjour Monisieur Picasso pre flautu a gitaru. Bratislava: Musica Slovaca. (súkromný archív pedagóga)	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastřík, ArtD.								
<b>Last changed:</b> 08.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn211/22	<b>Course title:</b> Chamber Play - French Horn 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity/semester	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- know about sonority and the methods of its realization</li><li>- understand the principles of musical cooperation between players of different instruments</li><li>- be able to improve in instrumental interplay, cultivate a feeling for the balance of sound, form and content of the studied works</li><li>- able to indicate professionalism in the practical performance of selected works of chamber music</li><li>- understand the basic interpretative features of selected chamber works</li><li>- be able to indicate the stylistic specifications of selected works in the performance of chamber music</li><li>- understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music</li><li>- be able to present the basic qualities of form and content of selected chamber works</li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1.Introduction to chamber music performance.</li><li>2.Acquisition of the basic methodological procedures of chamber music</li><li>3.Acquiring the principles of systematic and creative cooperation of performers in a chamber ensemble</li><li>4.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, methods of their solution</li><li>5. Work with sound, the way of its realization</li></ol>	
<b>Recommended literatue:</b> Súkromný archív pedagóga: STRAUSS, Franz, Nocturno op.7, Horn und Pianoforte, Universal Edition 1368 JANETZKY, Kurt,Waldhorn- Duette Verschiedener Meister des 18. und 19. Jahrhunderts	

VEB Friedrich Hofmeister Musikverlag, Leipzig  
SUCHOŇ, Eugen Serenáda pre dychové kvinteto op. 5, Slovenský hudobný fond Bratislava 1977

**Language of instruction:**

Slovak

**Notes:**

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

13 hodín kontaktná výučba

5 hodín samoštúdium

12 hodín individuálna tvorivá činnosť/semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn212/22	<b>Course title:</b> Chamber Play - French Horn 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of lesser difficulty of at least 10 min. duration (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to realize tempo and tempo construction - be able to realise dynamics and dynamic construction - understand the principles of musical collaboration between players on different instruments - be able to improve in instrumental interplay, cultivate a feeling for the balance of sound, form and content of the works studied - able to indicate professionalism in the practical performance of selected works of chamber music - understand the basic interpretative features of selected chamber works - be able to indicate the stylistic specifications of selected works in the performance of chamber music - understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music	
<b>Brief outline of course (contents standard):</b> 1.Tempo and tempo construction 2.Dynamics and dynamic construction 3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, ways of solving them 4.Practical study of selected compositions - chamber duos, trios, quartets, quintets, etc.	
<b>Recommended literatue:</b> Súkromný archív pedagóga: HOLOUBEK, Ladislav,Ária pre lesný roh a klavír, Slovenský hudobný fond Bratislava 1983	

FRANZ, Oscar, 100 Duette für zwei Waldhörner Heft 1, 2, Rud. Erdmann Musikverlag,  
Wiesbaden  
BACH. J. Ch. Quintetto für Flauto, Oboe, Clarinetto in B, Corno in F, Fagotto  
Copyright 1963 by Zeneműkiadó Vállalat Budapest

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn213/22	<b>Course title:</b> Chamber Play - French Horn 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to determine the composer's intention</li> <li>- be able to recognize periodicity, stylistic</li> <li>- know his/her possibilities, technical and emotional - expressive prerequisites for the rendering of a given idea</li> <li>- be able to move towards professionalism in the practical performance of selected works of chamber literature</li> <li>- understand the more advanced interpretative features of selected chamber works at an intermediate level;</li> <li>- be able to credibly present stylistic specifications of selected works in the performance of chamber music</li> <li>- understand the instrumental specifics and their sonic possibilities in selected chamber music works</li> <li>- be able to present with understanding the formal and content qualities of selected chamber works</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1.Determination of the interpretation process by the composer's intention 2.Stylishness 3.Technical and emotional-expressive prerequisites for the rendering of a given idea 4.Practical study of selected works - chamber duos, trios, quartets, quintets, etc. 5.Principles of creative cooperation in a chamber ensemble 6.Specifics of interplay of musical instruments in chamber cooperation 7.Interpretive features of chamber works 8.Evaluation (self-assessment) of the performed interpretation	

<b>Recommended literatue:</b> Súkromný archív pedagóga: FREHSE, Albin. Andante für Waldhorn und Klavier, Verlag von Friedrich Hofmeister, Leipzig ŠOLC, František. Jan Václav Stich- Punto 24 duet pro lesní rohy EditioSupraphon Praha- Bratislava, Export Artia Prague RAJTER, Ľudovít Serenata da caccia /Lovecká serenáda/ per 4 corni e basso /rukopis/								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity/semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn214/22	<b>Course title:</b> Chamber Play - French Horn 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to move towards professionalism in the practical performance of selected works of chamber literature - understand the more advanced performance features of selected chamber works at an intermediate level; - be able to credibly present style specifications of selected works in the performance of chamber music - understand the instrumental specifics and their sonic possibilities in selected chamber music works - be able to present with understanding the formal and content qualities of selected chamber works	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation Interpretive features of chamber works Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> Súkromný archív pedagóga: MOZART, Wolfgang Amadeus. Koncert Nr. 3 Es Dur für Horn und Orchester /Klavier/, KV 447, Breitkopf und Härtel, Leipzig MEDVECZKY, Kúrduók /Horn Duos/, Editio Musica Budapest WEBER, Dionys Friedrich Drei Quartette für Waldhörner in F VEB Friedrich Hofmeister Musikverlag Leipzig	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity/semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn215/22	<b>Course title:</b> Chamber Play - French Horn 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performing a chamber sonata / chamber work or chamber works of greater difficulty in the range of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to approach professionalism in the practical performance of selected works of chamber literature - understand all the essential interpretative features of selected chamber works - be able to consistently present the stylistic specifications of selected works in the performance of chamber music - understand the instrumental specifics and their sonic possibilities in selected chamber music works - be able to present with understanding the formal and content qualities of selected chamber works	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation Interpretive features of chamber works Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> Súkromný archív pedagóga: GOUNOD, Charles 6 Pieces mélodiques originales Pour cor. á pistons et piano, Gérard Billaudot, Editeur LELOIR, Edmund, Gioacchino Rossini 5 Duos für 2 Hörner in Es Elite- Edition No. 3088 N. Simrock Hamburg - London SCHUMANN, Robert Adagio und Allegro für Horn und Klavier op.70 VEB Breitkopf und Härtel Musikverlag Leipzig	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity/semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn157/22	<b>Course title:</b> Chamber Play - Guitar 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performance of chamber repertoire - at least two movements of a suite, partita or sonata from the Baroque or Renaissance period (10%) - attending a concert performance at a performance seminar (30%) - passing a rehearsal before a committee (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know his/her part perfectly and control the part of his/her teammates; - be able to respect the composer's intention and philosophy, without losing his/her particular artistic expression; - be able to gain practice in various chamber ensembles; - Able to acquire an orientation in the different stylistic periods; - Able to place emphasis on collective interplay, rhythmic precision, intonation, dynamics, common phrasing.	
<b>Brief outline of course (contents standard):</b> - Transcriptions of baroque and renaissance suites, partitas, sonatas. - Gradual development of the basics of interplay between chamber players with regard to instrumentation. - Performing in ensembles of varying instrumentation from duo to quintet. - Performing two or three works of different styles in approximately 15 minutes.	
<b>Recommended literatue:</b> KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984. ISBN: 35- 029- 84. (súkromný archív pedagóga) LAWES, William, 1996. Suite for Two Guitars: Guitar Duet: London: Faber Music, 1996. ISBN: 9780571501250 (súkromný archív pedagóga) MOREL, Jorge, 2009. Duet Pieces For The Young Guitarist. Canada: Mel Bay, 2009. ISBN: 9780786676712 (súkromný archív pedagóga)	

PUJOL, Máximo Diego,1996. Tango, Milonga y Final. Columbus: Orphée, 1996. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** M. Mus. Miriam Rodriguez Brüllová

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn158/22	<b>Course title:</b> Chamber Play - Guitar 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performing chamber repertoire - at least two pieces from the Classical period (10%) - attending a concert performance at a performance seminar (30%) - passing an examination before a committee (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know his/her part perfectly and control the part of his/her teammates; - be able to respect the composer's intention and philosophy, without losing his/her particular artistic expression; - be able to gain practice in various chamber ensembles; - Able to acquire an orientation in the different stylistic periods; - Able to place emphasis on collective interplay, rhythmic precision, intonation, dynamics, common phrasing.	
<b>Brief outline of course (contents standard):</b> 1. Performing chamber works of the Classical period 2. Gradual development of the basics of interplay between chamber players with regard to instrumentation. 3. Performing in ensembles ranging from duo to quintet. 4. Performing two or three works of different styles in approximately 15 minutes.	
<b>Recommended literatue:</b> KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984. ISBN: 35- 029- 84. (súkromný archív pedagóga) CALL, Leonard, 1805. Guitar Trio, Op.26. Vienna: Bureau d'Arts et d'Industrie, 1805. (súkromný archív pedagóga) MOREL, Jorge, 2009. Duet Pieces For The Young Guitarist. Canada: Mel Bay, 2009. ISBN: 9780786676712 (súkromný archív pedagóga) PUJOL, Máximo Diego. 1996. Tango, Milonga y Final. Columbus: Orphée, 1996. (súkromný archív pedagóga)	

<p>PUJOL, Máximo Diego. 2004. Café para Dos. Paris: Henry Lemione, 2004. (súkromný archív pedagóga)</p> <p>TESAŘ, Milan 2002. The Best of Milan Tesař. Ostrava: Opus print. ISMD M- 706524- 12- 2 (súkromný archív pedagóga)</p>								
<p><b>Language of instruction:</b> Slovak</p>								
<p><b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity</p>								
<p><b>Course assessment</b> Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> M. Mus. Miriam Rodriguez Brüllová</p>								
<p><b>Last changed:</b> 10.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn159/22	<b>Course title:</b> Chamber Play - Guitar 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - chamber repertoire - compositions of the Classical period (10%) - attending a public concert performance (30%) - passing a rehearsal before a committee (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know his/her part perfectly and control the part of his/her teammates; - be able to respect the composer's intention and philosophy, without losing his/her particular artistic expression; - be able to gain practice in various chamber ensembles; - Able to acquire an orientation in the different stylistic periods; - Able to place emphasis on collective interplay, rhythmic precision, intonation, dynamics, common phrasing.	
<b>Brief outline of course (contents standard):</b> 1. Performing chamber works of the Classical period 2. Gradual development of the basics of interplay between chamber players with regard to instrumentation. 3. Performing in ensembles ranging from duo to quintet. 4. Performing two or three works of different styles in approximately 20 minutes.	
<b>Recommended literatue:</b> KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984.ISBN: 35- 029- 84. (súkromný archív pedagóga) CALL, Leonard, 1805. Guitar Trio, Op.26. Vienna: Bureau d'Arts et d'Industrie, 1805. (súkromný archív pedagóga) MOREL, Jorge, 2009. Duet Pieces For The Young Guitarist. Canada: Mel Bay, 2009. ISBN: 9780786676712 (súkromný archív pedagóga) PUJOL, Máximo Diego.1996. Tango, Milonga y Final. Columbus: Orphée, 1996. (súkromný archív pedagóga)	

PUJOL, Máximo Diego. 2004. Café para Dos. Paris: Henry Lemione, 2004. (súkromný archív pedagóga)  
TESAŘ, Milan 2002. The Best of Milan Tesař. Ostrava: Opus print. ISMD M- 706524- 12- 2 (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** M. Mus. Miriam Rodriguez Brüllová

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn160/22	<b>Course title:</b> Chamber Play - Guitar 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - chamber repertoire - at least two pieces from the Romantic period (10%) - attending a concert performance at a performance seminar (30%) - passing an examination before a committee (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know his/her part perfectly and control the part of his/her teammates; - be able to respect the composer's intention and philosophy, without losing his/her particular artistic expression; - be able to gain practice in various chamber ensembles; - Able to acquire an orientation in the different stylistic periods; - Able to place emphasis on collective interplay, rhythmic precision, intonation, dynamics, common phrasing.	
<b>Brief outline of course (contents standard):</b> 1. Performing chamber works of the Romantic period 2. Gradual development of the basics of interplay between chamber players with regard to instrumentation. 3. Performing in ensembles ranging from duos to quintets. 4. Performing two or three works of different styles in approximately 15 minutes.	
<b>Recommended literatue:</b> KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984. ISBN: 35- 029- 84. (súkromný archív pedagóga) MOREL, Jorge, 2009. Duet Pieces For The Young Guitarist. Canada: Mel Bay, 2009. ISBN: 9780786676712 (súkromný archív pedagóga) PUJOL, Máximo Diego. 2004. Café para Dos. Paris: Henry Lemione, 2004. (súkromný archív pedagóga) TESAŘ, Milan 2002. The Best of Milan Tesař. Ostrava: Opus print. ISMD M- 706524- 12- 2 (súkromný archív pedagóga)	

GRANADOS, Enrique. 1987. Danzas Españolas. Wien: Universal Edition. A. G. No. 16729 (súkromný archív pedagóga)  
PUJOL, Máximo Diego. 1995. Grises y Soles. Paris: Henry Lemione, 1995. (súkromný archív pedagóga)  
TESAŘ, Milan 2002. The Best of Milan Tesař. Ostrava: Opus print. ISMD M- 706524- 12- 2 (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** M. Mus. Miriam Rodriguez Brüllová

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn161/22	<b>Course title:</b> Chamber Play - Guitar 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - chamber repertoire - compositions of the Romantic period (10%) - attending a public concert performance (30%) - passing a rehearsal before a committee (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know his/her part perfectly and control the part of his/her teammates; - be able to respect the composer's intention and philosophy, without losing his/her particular artistic expression; - be able to gain practice in various chamber ensembles; - Able to acquire an orientation in the different stylistic periods; - Able to place emphasis on collective interplay, rhythmic precision, intonation, dynamics, common phrasing.	
<b>Brief outline of course (contents standard):</b> 1. Performing chamber works of the Romantic period 2. Gradual development of the basics of interplay between chamber players with regard to instrumentation. 3. Performing in ensembles ranging from duos to quintets. 4. Performing two or three works of different styles in approximately 20 minutes.	
<b>Recommended literatue:</b> KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984.ISBN: 35- 029- 84. (súkromný archív pedagóga) MOREL, Jorge, 2009. Duet Pieces For The Young Guitarist. Canada: Mel Bay, 2009. ISBN: 9780786676712 (súkromný archív pedagóga) PUJOL, Máximo Diego. 2004. Café para Dos. Paris: Henry Lemione, 2004. (súkromný archív pedagóga) TESAŘ, Milan 2002. The Best of Milan Tesař. Ostrava: Opus print. ISMD M- 706524- 12- 2 (súkromný archív pedagóga)	

GRANADOS, Enrique. 1987. Danzas Españolas. Wien: Universal Edition. A. G. No. 16729 (súkromný archív pedagóga)  
PUJOL, Máximo Diego. 1995. Grises y Soles. Paris: Henry Lemione, 1995. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** M. Mus. Miriam Rodriguez Brüllová

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn071/22	<b>Course title:</b> Chamber Play - Oboe 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of lesser difficulty of at least 10 min. duration (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know about sonority and the methods of its realization - understand the principles of musical cooperation between players of different instruments - be able to improve in instrumental interplay, cultivate a feeling for the balance of sound, form and content of the studied works - able to indicate professionalism in the practical performance of selected works of chamber music - understand the basic interpretative features of selected chamber works - be able to indicate the stylistic specifications of selected works in the performance of chamber music - understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music - be able to present the basic qualities of form and content of selected chamber works	
<b>Brief outline of course (contents standard):</b> 1.Introduction to chamber music performance. 2.Acquisition of basic methodological procedures of chamber music 3.Acquiring the principles of systematic and creative cooperation of performers in a chamber ensemble 4.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, methods of their solution 5. Work with sound, the way of its realization	
<b>Recommended literatue:</b> (súkromný archív pedagóga) GROVLEZ, Gabriel Sarabanda a allegro pre hoboj a klavír Éditions Musicales Alphonse Leduc Paris	

BEETHOVEN,L. 1975, Variácie na tému „La ci darem la mano“ z opery Don Giovanni pre 2 hoboje a anglický roh Wiesbaden :Breitkopf & HärtelMOZART.W.A. 1963,Divertimento pre dychové kvinteto F dur, K.V. 180 Budapest: Editio Musica  
MOZART.W.A. Divertimento č.3 pre dychové trio K.V. 229 Budapest: Editio Musica

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastírik, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn072/22	<b>Course title:</b> Chamber Play - Oboe 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of lesser difficulty of at least 10 min. duration (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to realize tempo and tempo construction</li> <li>- be able to realise dynamics and dynamic construction</li> <li>- understand the principles of musical collaboration between players on different instruments</li> <li>- be able to improve in instrumental interplay, cultivate a feeling for the balance of sound, form and content of the works studied</li> <li>- able to indicate professionalism in the practical performance of selected works of chamber music</li> <li>- understand the basic interpretative features of selected chamber works</li> <li>- be able to indicate the stylistic specifications of selected works in the performance of chamber music</li> <li>- understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music</li> <li>- be able to present the basic qualities of form and content of selected chamber works</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1.Tempo and tempo construction 2.Dynamics and dynamic construction 3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, ways of solving them 4.Practical study of selected compositions - chamber duos, trios, quartets, quintets, etc.	
<b>Recommended literatue:</b> (súkromný archív pedagóga)	

BETHOVEN, Ludwig van Variácie na tému La ci darem la mano pre hoboje a klavír Edition Breitkopf Nr. 6709  
 BEETHOVEN, L. 1975, Variácie na tému „La ci darem la mano“ z opery Don Giovanni pre 2 hoboje a anglický roh Wiesbaden : Breitkopf & Härtel  
 MOZART, W.A. 1963, Divertimento pre dychové kvinteto F dur, K.V. 180 Budapešť: Editio Musica  
 MOZART, W.A. Divertimento č.3 pre dychové trio K.V. 229 Budapešť: Editio Musica

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastírik, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn073/22	<b>Course title:</b> Chamber Play - Oboe 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to determine the composer's intention - be able to recognize periodicity, stylistic - know his/her possibilities, technical and emotional - expressive prerequisites for the rendering of a given idea - be able to strive for professionalism in the practical performance of selected works of chamber literature - understand the more advanced interpretative features of selected chamber works at an intermediate level; - be able to credibly present stylistic specifications of selected works in the performance of chamber music - understand the instrumental specifics and their sonic possibilities in selected chamber music works - be able to present with understanding the formal and content qualities of selected chamber works	
<b>Brief outline of course (contents standard):</b> 1.Determination of the interpretation process by the composer's intention 2.Stylishness 3.Technical and emotional-expressive prerequisites for the rendering of a given idea 4.Practical study of selected works - chamber duos, trios, quartets, quintets, etc. 5.Principles of creative cooperation in a chamber ensemble 6.Specifics of interplay of musical instruments in chamber cooperation 7.Interpretive features of chamber works	
<b>Recommended literatue:</b>	

POULENC, Francis Sonata pre hboj a klavír A.Leduc Paris  
 BAGIN.P. Poetické nálady pre hboj, klarinet a fagot. Slovenský hudobný fond  
 BACH.J.CH. Dychové kvinteto B dur W B81 Editions Peters, Germany  
 BAGIN.P. 1986 Akvarely pre dychové kvinteto Slovenský hudobný fond  
 MILHAUD, Darius. 2002. Pastorale für oboe, Klarinette und Fagott. Hamburg: Edition Sikorski  
 FRANÇAIX, Jean. 1954. Divertissement für Oboe und Klarinette und Fagott. Mainz: Schott Music  
 VILLA-LOBOS, Heitor. 1921. Trio for oboe, clarinet and bassoon. Paris: Éditions Durand  
 RAJTER, Ľudovít. 1987. Quatro invenzioni pre hboj, klarinet a fagot. Bratislava: Vydavateľstvo Slovenskéj hudobného fondu.  
 SAINT-SAËNS, Camille. Caprices sur les Airs danois et russes op. 79 pour flute, hautbois, clarinette et piano. Paris: Éditions Durand

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastírik, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn074/22	<b>Course title:</b> Chamber Play - Oboe 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation in class (40%)</li><li>- Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%)</li><li>- Completion of a concert performance/playback (20%)</li><li>- Passive participation in a concert performance/playback (10%)</li><li>- Recording an artistic performance in IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- be able to move towards professionalism in the practical performance of selected works of chamber literature</li><li>- understand the more advanced performance features of selected chamber works at an intermediate level;</li><li>- be able to credibly present style specifications of selected works in the performance of chamber music</li><li>- understand the instrumental specifics and their sonic possibilities in selected chamber music works</li><li>- be able to present with understanding the formal and content qualities of selected chamber works</li></ul>	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation Interpretive features of chamber works Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> (súkromný archív pedagóga) ARNOLD, Malcolm Sonatina pre hboj a klavír Alfred Lengnick&CO.,LTD FRANCAIX,J. Divertissement pre hboj, klarinet a fagot Paris: Éditions Musicales, Transatlantiques RAJTER,Ľ. 1987,Quattro Invenzioni per oboe, clarinetto e fagotto Slovenský hudobný fond NIELSEN,C. Kvintet pre flautu, hboj, klarinet, lesný roh a fagot Wilhelm Hansen Musik Forlag	

FRANÇAIX, Jean. 1954. Divertissement für Oboe und Klarinette und Fagott. Mainz: Schott Music  
 VILLA-LOBOS, Heitor. 1921. Trio for oboe, clarinet and bassoon. Paris: Éditions Durand  
 RAJTER, Ľudovít. 1987. Quatro invenzioni pre hoboju, klarinet a fagot. Bratislava: Vydavateľstvo Slovenského hudobného fondu.  
 GLINKA, Michail. Trio Pathétique for clarinet, bassoon and piano. London: Musica Rara  
 STAMITZ, Carl. 1937. Bläserquartett op. 8 č. 2 für Oboe, Klarinette, Horn und Fagott. München: F. E. C. Leuckart / Verlag Thomi-Berg  
 SAINT-SAËNS, Camille. Caprices sur les Airs danois et russes op. 79 pour flute, hautbois, clarinette et piano. Paris: Éditions Durand

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastirik, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn075/22	<b>Course title:</b> Chamber Play - Oboe 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performing a chamber sonata / chamber work or chamber works of greater difficulty in the range of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to approach professionalism in the practical performance of selected works of chamber literature - understand all essential interpretative features of selected chamber works - be able to consistently present the stylistic specifications of selected works in the performance of chamber music - understand the instrumental specifics and their sonic possibilities in selected chamber music works - be able to present with understanding the formal and content qualities of selected chamber works	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation Interpretive features of chamber works Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> (súkromný archív pedagóga) BRITTEN, Benjamin Two Insect Pieces pre hboj klavír 1935, Faber Music Ltd, London NOVÁK, M. 1984, Divertimento pre hboj, klarinet a fagot Slovenský hudobný fond MOZART, W.A. Divertimento B dur K.V. 270 Budapest: Editio Musica IBERT, J. Trois pièces brèves pre dychové kvinteto Paris: Éditions Musicales, Transatlantiques SCHULLHOF, Erwin. 1956. Divertissement für Oboe, Klarinette und Fagott. Mainz: Schott Music	

PARÍK, Ivan. 1965. Hudba pre troch pre flautu, hoboje a klarinet. Bratislava: Vydavateľstvo Slovenského hudobného fondu.  
MILHAUD, Darius. 1923. Sonate pour flûte, hautbois, clarinette et piano. Paris: Éditions Musicales Durand

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastirik, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn206/22	<b>Course title:</b> Chamber Play - Percussion 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of lesser difficulty of at least 10 min. (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know about sonority and the methods of its realization - understand the principles of musical cooperation between players of different instruments - be able to improve in instrumental interplay, cultivate a feeling for the balance of sound, form and content of the studied works - able to indicate professionalism in the practical performance of selected works of chamber music - understand the basic interpretative features of selected chamber works - be able to indicate the stylistic specifications of selected works in the performance of chamber music - understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music - be able to present the basic qualities of form and content of selected chamber works	
<b>Brief outline of course (contents standard):</b> 1. Introduction to chamber music performance. 2. Acquisition of the basic methodological procedures of chamber music 3. Acquiring the principles of systematic and creative cooperation of performers in a chamber ensemble 4. Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, methods of their solution 5. Work with sound, the way of its realization	
<b>Recommended literatue:</b> Súkromný archív pedagóga: KORSAKOV, Nikolaj/GIBSON, John. 2016. Let čmeliaka Portland: JB Linear Music WALTERSDORFER, Leonhard. 2011. Colours Viedeň: Leonhard Waltersdorfer BROWN, Thomas A. 2003. Snare Drum Duets New York: Carl Fischer	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn207/22	<b>Course title:</b> Chamber Play - Percussion 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of lesser difficulty of at least 10 min. duration (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to realize tempo and tempo construction - be able to realise dynamics and dynamic construction - understand the principles of musical collaboration between players on different instruments - be able to improve in instrumental interplay, cultivate a feeling for the balance of sound, form and content of the works studied - able to indicate professionalism in the practical performance of selected works of chamber music - understand the basic interpretative features of selected chamber works - be able to indicate the stylistic specifications of selected works in the performance of chamber music - understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music - be able to present the basic qualities of form and content of selected chamber works	
<b>Brief outline of course (contents standard):</b> 1.Tempo and tempo construction 2.Dynamics and dynamic construction 3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, ways of solving them 4.Practical study of selected compositions - chamber duos, trios, quartets, quintets, etc.	
<b>Recommended literatue:</b> Súkromný archív pedagóga: TREVINO, Ivan. 2013. 2+1 Austin: Ivan Trevino Publications	

GREEN, George Hamilton. 1990. Triplets New York: Keyboard Percussion Publications  
BROWN, Thomas A. 2003. Snare Drum Duets New York: Carl Fischer

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity/semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn208/22	<b>Course title:</b> Chamber Play - Percussion 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to determine the composer's intention</li> <li>- be able to recognize periodicity, stylistic</li> <li>- know his/her possibilities, technical and emotional - expressive prerequisites for the rendering of a given idea</li> <li>- be able to move towards professionalism in the practical performance of selected works of chamber literature</li> <li>- understand the more advanced interpretative features of selected chamber works at an intermediate level;</li> <li>- be able to credibly present stylistic specifications of selected works in the performance of chamber music</li> <li>- understand the instrumental specifics and their sonic possibilities in selected chamber music works</li> <li>- be able to present with understanding the formal and content qualities of selected chamber works</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1.Determination of the interpretation process by the composer's intention 2.Stylishness 3.Technical and emotional-expressive prerequisites for the rendering of a given idea 4.Practical study of selected works - chamber duos, trios, quartets, quintets, etc. 5.Principles of creative cooperation in a chamber ensemble 6.Specifics of interplay of musical instruments in chamber cooperation 7.Interpretive features of chamber works 8.Evaluation (self-assessment) of the performed interpretation	

**Recommended literatue:**

Súkromný archív pedagóga:

GREEN, George Hamilton. 1990. Cromatic Foxtrot New York: Keyboard Percussion Publications

FRIEDMAN, David/SAMUELS, Dave. 1985. Carousel Eibelstadt: Stretta Music

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity/semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn209/22	<b>Course title:</b> Chamber Play - Percussion 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"> <li>- Active participation in class (40%)</li> <li>- Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%)</li> <li>- Completion of a concert performance/playback (20%)</li> <li>- Passive participation in a concert performance/playback (10%)</li> <li>- Recording an artistic performance in IDM AU BB (10%)</li> </ul>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to move towards professionalism in the practical performance of selected works of chamber literature</li> <li>- understand the more advanced performance features of selected chamber works at an intermediate level;</li> <li>- be able to credibly present style specifications of selected works in the performance of chamber music</li> <li>- understand the instrumental specifics and their sonic possibilities in selected chamber music works</li> <li>- be able to present with understanding the formal and content qualities of selected chamber works</li> </ul>	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation Interpretive features of chamber works Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> Súkromný archív pedagóga: PECK, Russell. 1966. Lift off!!! Detroit: Russell Peck ŽIVKOVIČ, Nebojša Jovan. 1999. Trio per Uno, 2.,3. časť Edition Musica Europea	
<b>Language of instruction:</b> Slovak	

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity/semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn210/22	<b>Course title:</b> Chamber Play - Percussion 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performing a chamber sonata / chamber work or chamber works of greater difficulty in the range of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to approach professionalism in the practical performance of selected works of chamber literature - understand all the essential interpretative features of selected chamber works - be able to consistently present the stylistic specifications of selected works in the performance of chamber music - understand the instrumental specifics and their sonic possibilities in selected chamber music works - be able to present with understanding the formal and content qualities of selected chamber works	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation Interpretive features of chamber works Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> Súkromný archív pedagóga: KOSHINSKI, Gene. 2007. As One Delaware: Gene Koshinski ŽIVKOVIČ, Nebojša Jovan. 1999. Trio per Uno, 1. časť Edition Musica Europea	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn025/22	<b>Course title:</b> Chamber Play - Piano 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of lesser difficulty of at least 10 min. (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to indicate professionalism in the practical performance of selected works of chamber literature with piano.;</li> <li>- understand the basic performance characteristics of selected chamber works with piano.;</li> <li>- be able to indicate the stylistic specifications of selected works in the performance of chamber music with piano.;</li> <li>- Understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music with piano.;</li> <li>- be able to present the basic qualities of form and content of selected chamber works with piano.;</li> </ul>	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Fundamentals of interpretation in a chamber ensemble Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation with piano Interpretive features of chamber works with piano Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> BACH, Johann Sebastian. [s.a.]. 6 Keyboard Trios, Op.2. [online] dostupné z: <a href="https://imslp.org/wiki/6_Keyboard_Trios%2C_Op.2_(Bach%2C_Johann_Christian)">https://imslp.org/wiki/6_Keyboard_Trios%2C_Op.2_(Bach%2C_Johann_Christian)</a> . VIVALDI, Antonio. [s.a.]. 12 Trio Sonatas, Op.1. [online] dostupné z: <a href="https://imslp.org/wiki/12_Trio_Sonatas%2C_Op.1_(Vivaldi%2C_Antonio)">https://imslp.org/wiki/12_Trio_Sonatas%2C_Op.1_(Vivaldi%2C_Antonio)</a> . BACH, Johann Sebastian. 1950. Sechs Sonaten für Klavier und Violine. Leipzig: C. F. Peters. TARTINI, Giuseppe. 1960. Sonaten für Violine und Klavier. Frankfurt: C. F. Peters. HAYDN, Joseph. 1940. Sonaten für Violine und Klavier. Frankfurt: C. F. Peters.	

HAYDN, Joseph. [s.a.]. 31 Piano Trios. [online] dostupné z: [https://imslp.org/wiki/31\\_Piano\\_Trios\\_\(Haydn%2C\\_Joseph\)](https://imslp.org/wiki/31_Piano_Trios_(Haydn%2C_Joseph)).  
 MOZART, Wolfgang Amadeus. [s.a.]. Sonaten für Pianoforte und Violine. [online] dostupné z: [https://imslp.org/wiki/Sonaten\\_für\\_Pianoforte\\_und\\_Violine\\_\(Mozart%2C\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Sonaten_für_Pianoforte_und_Violine_(Mozart%2C_Wolfgang_Amadeus)).  
 MOZART, Wolfgang Amadeus. [s.a.]. Trios for Piano, Violin, and Cello. Leipzig: C. F. Peters. [online] dostupné z: [https://imslp.org/wiki/Trios\\_for\\_Piano%2C\\_Violin%2C\\_and\\_Cello\\_\(Mozart%2C\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Trios_for_Piano%2C_Violin%2C_and_Cello_(Mozart%2C_Wolfgang_Amadeus))

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Peter Pažický, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD., Mgr. Aleš Solárik, ArtD., MgA. Maroš Klátik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn026/22	<b>Course title:</b> Chamber Play - Piano 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of lesser difficulty of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to indicate professionalism in the practical performance of selected works of chamber literature with piano.; - understand the basic performance characteristics of selected chamber works with piano.; - be able to indicate the stylistic specifications of selected works in the performance of chamber music with piano.; - Understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music with piano.; - be able to present the basic qualities of form and content of selected chamber works with piano.;	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Fundamentals of interpretation in a chamber ensemble Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation with piano Interpretive features of chamber works with piano Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> BACH, Johann Sebastian. [s.a.]. 6 Keyboard Trios, Op.2. [online] dostupné z: <a href="https://imslp.org/wiki/6_Keyboard_Trios%2C_Op.2_(Bach%2C_Johann_Christian)">https://imslp.org/wiki/6_Keyboard_Trios%2C_Op.2_(Bach%2C_Johann_Christian)</a> . VIVALDI, Antonio. [s.a.]. 12 Trio Sonatas, Op.1. [online] dostupné z: <a href="https://imslp.org/wiki/12_Trio_Sonatas%2C_Op.1_(Vivaldi%2C_Antonio)">https://imslp.org/wiki/12_Trio_Sonatas%2C_Op.1_(Vivaldi%2C_Antonio)</a> . BACH, Johann Sebastian. 1950. Sechs Sonaten für Klavier und Violine.	

Leipzig: C. F. Peters.  
 TARTINI, Giuseppe. 1960. Sonaten für Violine und Klavier. Frankfurt: C. F. Peters.  
 HAYDN, Joseph. 1940. Sonaten für Violine und Klavier. Frankfurt: C. F. Peters.  
 HAYDN, Joseph. [s.a.]. 31 Piano Trios. [online] dostupné z.: [https://imslp.org/wiki/31\\_Piano\\_Trios\\_\(Haydn%2C\\_Joseph\)](https://imslp.org/wiki/31_Piano_Trios_(Haydn%2C_Joseph))  
 MOZART, Wolfgang Amadeus. [s.a.]. Sonaten für Pianoforte und Violine. [online] dostupné z: [https://imslp.org/wiki/Sonaten\\_für\\_Pianoforte\\_und\\_Violine\\_\(Mozart%2C\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Sonaten_für_Pianoforte_und_Violine_(Mozart%2C_Wolfgang_Amadeus)).  
 MOZART, Wolfgang Amadeus. [s.a.]. Trios for Piano, Violin, and Cello. Leipzig: C. F. Peters. [online] dostupné z: [https://imslp.org/wiki/Trios\\_for\\_Piano%2C\\_Violin%2C\\_and\\_Cello\\_\(Mozart%2C\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Trios_for_Piano%2C_Violin%2C_and_Cello_(Mozart%2C_Wolfgang_Amadeus))

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Peter Pažický, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD., Mgr. Aleš Solárik, ArtD., MgA. Maroš Klátik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn027/22	<b>Course title:</b> Chamber Play - Piano 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to move towards professionalism in the practical performance of selected works of chamber literature with piano.; - understand the more advanced performance features of selected chamber works with piano at an intermediate level.; - Be able to present plausibly the style specifications of selected works in the performance of chamber music with piano;; - Understand the instrumental specifics and their sonic possibilities in selected works of chamber music with piano.; - Able to present with understanding the formal and content qualities of selected chamber works with piano;	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation with piano Interpretive features of chamber works with piano Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> MOZART, Wolfgang Amadeus. 1950. Quartette für Klavier, Violine, Viola und Violoncello. Leipzig: C. F. Peters. BEETHOVEN, Ludwig van. 1956. Sonaten für Pianoforte und Violine. Leipzig: C. F. Peters. BEETHOVEN, Ludwig van. 1977. Sonaten für Violoncello und Klavier. Frankfurt: C. F. Peters.	

BEETHOVEN, Ludwig van. 1957. Trios für Pianoforte, Violine u. Violoncello. Band I. Leipzig: C. F. Peters.  
 BEETHOVEN, Ludwig van. 1954. Trio C dur - C major - Ut majeur Op. 87. Leipzig: Breitkopf&Härtel.  
 SCHUBERT, Franz. [s.a.]. Arpeggione (Viola) Sonata, D.82. Violine. [online] dostupné z: [https://imslp.org/wiki/Arpeggione\\_Sonata,\\_D.821\\_\(Schubert,\\_Franz\)](https://imslp.org/wiki/Arpeggione_Sonata,_D.821_(Schubert,_Franz)).  
 SCHUBERT, Franz. [s.a.]. Trios für Pianoforte, Violine und Violoncello. Leipzig: C. F. Peters.  
 SCHUBERT, Franz. [s.a.]. Trios [Op. 99, 100] für Pianoforte, Violine u. Violoncello. Leipzig: C. F. Peters.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Peter Pažický, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD., Mgr. Aleš Solárik, ArtD., MgA. Maroš Klátik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn028/22	<b>Course title:</b> Chamber Play - Piano 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to move towards professionalism in the practical performance of selected works of chamber literature with piano.; - understand the more advanced performance features of selected chamber works with piano at an intermediate level.; - Be able to present plausibly the style specifications of selected works in the performance of chamber music with piano;; - Understand the instrumental specifics and their sonic possibilities in selected works of chamber music with piano.; - Able to present with understanding the formal and content qualities of selected chamber works with piano;	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation with piano Interpretive features of chamber works with piano Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> MOZART, Wolfgang Amadeus. 1950. Quartette für Klavier, Violine, Viola und Violoncello. Leipzig: C. F. Peters. BEETHOVEN, Ludwig van. 1956. Sonaten für Pianoforte und Violine. Leipzig: C. F. Peters. BEETHOVEN, Ludwig van. 1977. Sonaten für Violoncello und Klavier. Frankfurt: C. F. Peters.	

BEETHOVEN, Ludwig van. 1957. Trios für Pianoforte, Violine u. Violoncello. Band I. Leipzig: C. F. Peters.  
 BEETHOVEN, Ludwig van. 1954. Trio C dur - C major - Ut majeur Op. 87. Leipzig: Breitkopf&Härtel.  
 SCHUBERT, Franz. [s.a.]. Arpeggione (Viola) Sonata, D.82. Violine. [online] dostupné z: [https://imslp.org/wiki/Arpeggione\\_Sonata,\\_D.821\\_\(Schubert,\\_Franz\)](https://imslp.org/wiki/Arpeggione_Sonata,_D.821_(Schubert,_Franz)).  
 SCHUBERT, Franz. [s.a.]. Trios für Pianoforte, Violine und Violoncello. Leipzig: C. F. Peters.  
 SCHUBERT, Franz. [s.a.]. Trios [Op. 99, 100] für Pianoforte, Violine u. Violoncello. Leipzig: C. F. Peters.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Peter Pažický, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD., Mgr. Aleš Solárik, ArtD., MgA. Maroš Klátik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn029/22	<b>Course title:</b> Chamber Play - Piano 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation in class (40%)</li><li>- Performing a chamber sonata / chamber work or chamber works of greater difficulty in the range of at least 10 min. (20%)</li><li>- Completion of a concert performance/playback (20%)</li><li>- Passive participation in a concert performance/playback (10%)</li><li>- Recording an artistic performance in IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- be able to approach professionalism in the practical performance of selected works of chamber literature with piano.;</li><li>- understand all the essential performance features of selected chamber works with piano.;</li><li>- be able to consistently present the style specifications of selected works in performance of chamber music with piano.;</li><li>- Understand the instrumental specifics and their sonic possibilities in selected works of chamber music with piano.;</li><li>- Able to present with understanding the formal and content qualities of selected chamber works with piano;</li></ul>	
<b>Brief outline of course (contents standard):</b> <p>Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation with piano Interpretive features of chamber works with piano Evaluation (self-assessment) of the performed interpretation</p>	
<b>Recommended literatue:</b> <p>BEETHOVEN, Ludwig van. 1940. Quintett Es dur, op. 16 für Pianoforte, Oboe, Klarinette, Horn und Fagott. Leipzig : Ernst Eulenburg. WEBER, Carl Maria von. [s.a.]. 6 Sonates progressives, Op.10. [online] dostupné z: <a href="https://imslp.org/wiki/6_Sonates_progressives%2C_Op.10_(Weber%2C_Carl_Maria_von)">https://imslp.org/wiki/6_Sonates_progressives%2C_Op.10_(Weber%2C_Carl_Maria_von)</a>.</p>	

WEBER, Carl Maria von. [s.a.]. Trio pour Piano. Violon (ou Flute) et Violoncelle. Braunschweig : Henry Litolff's Verlag.

SCHUMANN, Robert. [s.a.]. Violin Sonata No.1, Op.105. [online]  
dostupné z: [https://imslp.org/wiki/Violin\\_Sonata\\_No.1%2C\\_Op.105\\_\(Schumann%2C\\_Robert\)](https://imslp.org/wiki/Violin_Sonata_No.1%2C_Op.105_(Schumann%2C_Robert)).

SCHUMANN, Robert. [s.a.]. Violin Sonata No.2, Op.121. [online]  
dostupné z: [https://imslp.org/wiki/Violin\\_Sonata\\_No.2%2C\\_Op.121\\_\(Schumann%2C\\_Robert\)](https://imslp.org/wiki/Violin_Sonata_No.2%2C_Op.121_(Schumann%2C_Robert)).

SCHUMANN, Robert. 1975. Quintet für Klavier, zwei Violinen, Viola und Violoncello, Opus 44. Leipzig: C. F. Peters.

SCHUMANN, Robert. [s.a.]. Piano Trio No.1, Op.63. [online]  
dostupné z: [https://imslp.org/wiki/Piano\\_Trio\\_No.1%2C\\_Op.63\\_\(Schumann%2C\\_Robert\)](https://imslp.org/wiki/Piano_Trio_No.1%2C_Op.63_(Schumann%2C_Robert)).

SMETANA, Bedřich. 1945. Trio pro klavír, housle a violoncello, g moll, opus 15. Praha: Hudební matice umělecké besedy.

BRAHMS, Johannes. [s.a.]. Violin Sonata No.1, Op.78. online  
dostupné z: [https://imslp.org/wiki/Violin\\_Sonata\\_No.1%2C\\_Op.78\\_\(Brahms%2C\\_Johannes\)](https://imslp.org/wiki/Violin_Sonata_No.1%2C_Op.78_(Brahms%2C_Johannes)).

BRAHMS, Johannes. 1973. Sonate für Klavier ud Violoncello F-Dur Op. 99. Wien: Wiener Urtext Edition.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Peter Pažický, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD., Mgr. Aleš Solárik, ArtD., MgA. Maroš Klátik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn030/22	<b>Course title:</b> Chamber Play - Piano 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation in class (40%)</li><li>- Performing a chamber sonata / chamber work or chamber works of greater difficulty in the range of at least 10 min. (20%)</li><li>- Completion of a concert performance/playback (20%)</li><li>- Passive participation in a concert performance/playback (10%)</li><li>- Recording an artistic performance in IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- be able to approach professionalism in the practical performance of selected works of chamber literature with piano.;</li><li>- understand all the essential performance features of selected chamber works with piano.;</li><li>- be able to consistently present the style specifications of selected works in performance of chamber music with piano.;</li></ul>	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation with piano Interpretive features of chamber works with piano Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> BEETHOVEN, Ludwig van. 1940. Quintett Es dur, op. 16 für Pianoforte, Oboe, Klarinette, Horn und Fagott. Leipzig : Ernst Eulenburg. WEBER, Carl Maria von. [s.a.]. 6 Sonates progressives, Op.10. [online] dostupné z: <a href="https://imslp.org/wiki/6_Sonates_progressives%2C_Op.10_(Weber%2C_Carl_Maria_von)">https://imslp.org/wiki/6_Sonates_progressives%2C_Op.10_(Weber%2C_Carl_Maria_von)</a> . WEBER, Carl Maria von. [s.a.]. Trio pour Piano. Violon (ou Flute) et Violoncelle. Braunschweig : Henry Litolf's Verlag. SCHUMANN, Robert. [s.a.]. Violin Sonata No.1, Op.105. [online] dostupné z: <a href="https://imslp.org/wiki/Violin_Sonata_No.1%2C_Op.105_(Schumann%2C_Robert)">https://imslp.org/wiki/Violin_Sonata_No.1%2C_Op.105_(Schumann%2C_Robert)</a> .	

SCHUMANN, Robert. [s.a.]. Violin Sonata No.2, Op.121. [online]  
dostupné z: [https://imslp.org/wiki/Violin\\_Sonata\\_No.2%2C\\_Op.121\\_\(Schumann%2C\\_Robert\)](https://imslp.org/wiki/Violin_Sonata_No.2%2C_Op.121_(Schumann%2C_Robert)).  
SCHUMANN, Robert. 1975. Quintet für Klavier, zwei Violinen, Viola und Violoncello, Opus 44.  
Leipzig: C. F. Peters.  
SCHUMANN, Robert. [s.a.]. Piano Trio No.1, Op.63. [online]  
dostupné z: [https://imslp.org/wiki/Piano\\_Trio\\_No.1%2C\\_Op.63\\_\(Schumann%2C\\_Robert\)](https://imslp.org/wiki/Piano_Trio_No.1%2C_Op.63_(Schumann%2C_Robert)).  
SMETANA, Bedřich. 1945. Trio pro klavír, housle a violoncello, g moll, opus 15. Praha:  
Hudební matice umělecké besedy.  
BRAHMS, Johannes. [s.a.]. Violin Sonata No.1, Op.78. online]  
dostupné z: [https://imslp.org/wiki/Violin\\_Sonata\\_No.1%2C\\_Op.78\\_\(Brahms%2C\\_Johannes\)](https://imslp.org/wiki/Violin_Sonata_No.1%2C_Op.78_(Brahms%2C_Johannes)).  
BRAHMS, Johannes. 1973. Sonate für Klavier ud Violoncello F-Dur Op. 99. Wien: Wiener  
Urtext Edition.

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Peter Pažický, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD., Mgr. Aleš Solárik, ArtD., MgA. Maroš Klátik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn081/22	<b>Course title:</b> Chamber Play - Saxophone 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of lesser difficulty of at least 10 min. duration (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know about sonority and the methods of its realization - understand the principles of musical cooperation between players of different instruments - be able to improve in instrumental interplay, cultivate a feeling for the balance of sound, form and content of the studied works - able to indicate professionalism in the practical performance of selected works of chamber music - understand the basic interpretative features of selected chamber works - be able to indicate the stylistic specifications of selected works in the performance of chamber music - understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music - be able to present the basic qualities of form and content of selected chamber works	
<b>Brief outline of course (contents standard):</b> 1. Introduction to chamber music performance. 2. Acquisition of basic methodological procedures of chamber music 3. Acquiring the principles of systematic and creative cooperation of performers in a chamber ensemble 4. Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, methods of their solution 5. Work with sound, the way of its realization	
<b>Recommended literatue:</b> BACH, Johann Sebastian. (transc. Mule). Sonata No. 6. Paris: Alphonse Leduc GLAZUNOV, Alexander. 1932. Quatuor pour saxophones, op. 109. Boosey & Hawks Ltd. (súkromný archív pedagóga) BOZZA, Eugene. 1938. Andante et scherzo. Alphonse Leduc. Paris. (súkromný archív pedagóga)	

BOZZA, Eugene. 1946. Nuages. Alphonse Leduc. Paris. (súkromný archív pedagóga)								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastírik, ArtD.								
<b>Last changed:</b> 08.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn082/22	<b>Course title:</b> Chamber Play - Saxophone 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of lesser difficulty of at least 10 min. duration (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to realize tempo and tempo construction - be able to realise dynamics and dynamic construction - understand the principles of musical collaboration between players on different instruments - be able to improve in instrumental interplay, cultivate a feeling for the balance of sound, form and content of the works studied - able to indicate professionalism in the practical performance of selected works of chamber music - understand the basic interpretative features of selected chamber works - be able to indicate the stylistic specifications of selected works in the performance of chamber music - understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music - be able to present the basic qualities of form and content of selected chamber works	
<b>Brief outline of course (contents standard):</b> 1.Tempo and tempo construction 2.Dynamics and dynamic construction 3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, ways of solving them 4.Practical study of selected compositions - chamber duos, trios, quartets, quintets, etc.	
<b>Recommended literatue:</b> SINGELÉE, Jean- Baptiste. Concerto op. 57. Paris. Alphonse Leduc	

GLAZUNOV, Alexander. 1932. Quatuor pour saxophones, op. 109. Boosey & Hawks Ltd.  
(súkromný archív pedagóga)  
BOZZA, Eugene. 1938. Andante et scherzo. Alphonse Leduc. Paris. (súkromný archív pedagóga)  
BOZZA, Eugene. 1946. Nuages. Alphonse Leduc. Paris. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastírik, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn083/22	<b>Course title:</b> Chamber Play - Saxophone 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to determine the composer's intention</li> <li>- be able to recognize periodicity, stylistic</li> <li>- know his/her possibilities, technical and emotional - expressive prerequisites for the rendering of a given idea</li> <li>- be able to strive for professionalism in the practical performance of selected works of chamber literature</li> <li>- understand the more advanced interpretative features of selected chamber works at an intermediate level;</li> <li>- be able to credibly present stylistic specifications of selected works in the performance of chamber music</li> <li>- understand the instrumental specifics and their sonic possibilities in selected chamber music works</li> <li>- be able to present with understanding the formal and content qualities of selected chamber works</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1 .Determination of the interpretation process by the composer's intention 2.Stylishness 3.Technical and emotional-expressive prerequisites for the rendering of a given idea 4.Practical study of selected works - chamber duos, trios, quartets, quintets, etc. 5.Principles of creative cooperation in a chamber ensemble 6.Specifics of interplay of musical instruments in chamber cooperation 7.Interpretive features of chamber works 8.Evaluation (self-assessment) of the performed interpretation	

<b>Recommended literatue:</b> MARCELLO, Alessandro (transc. Rousseau): Concerto c mol. Paris. Alphonse Leduc FRANCAIX, Jean. 1939. Petit Quatuor pour saxophones. Alphonse Leduc. Paris. (súkromný archív pedagóga) PIERNÉ, Gabriel. 1938. Introduction et variations. Alphonse Leduc. Paris. (súkromný archív pedagóga)								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastirik, ArtD.								
<b>Last changed:</b> 08.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn084/22	<b>Course title:</b> Chamber Play - Saxophone 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to move towards professionalism in the practical performance of selected works of chamber literature - understand the more advanced performance features of selected chamber works at an intermediate level; - be able to credibly present style specifications of selected works in the performance of chamber music - understand the instrumental specifics and their sonic possibilities in selected chamber music works - be able to present with understanding the formal and content qualities of selected chamber works	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation Interpretive features of chamber works Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> HÄNDEL, G.F. (tran. Londeix). Sonáta g mol. Paris. Alphonse FRANCAIX, Jean. 1939. Petit Quatuor pour saxophones. Alphonse Leduc. Paris. (súkromný archív pedagóga) PIERNÉ, Gabriel. 1938. Introduction et variations. Alphonse Leduc. Paris. (súkromný archív pedagóga)	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastírik, ArtD.								
<b>Last changed:</b> 08.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn085/22	<b>Course title:</b> Chamber Play - Saxophone 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performing a chamber sonata / chamber work or chamber works of greater difficulty in the range of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to approach professionalism in the practical performance of selected works of chamber literature - understand all essential interpretative features of selected chamber works - be able to consistently present the stylistic specifications of selected works in the performance of chamber music - understand the instrumental specifics and their sonic possibilities in selected chamber music works - be able to present with understanding the formal and content qualities of selected chamber works	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation Interpretive features of chamber works Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> PLANEL, Robert. 1964. Suite romantique. Paris. Alphonse Leduc GOTKOVSKY, Ida. 1988. Quatuor pour saxophones. Alphonse Leduc. Paris. (súkromný archív pedagóga)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Ronald Šebesta, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastírik, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn216/22	<b>Course title:</b> Chamber Play - Trombone 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of lesser difficulty of at least 10 min. (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know about sonority and the methods of its realization - understand the principles of musical cooperation between players of different instruments - be able to improve in instrumental interplay, cultivate a feeling for the balance of sound, form and content of the studied works - able to indicate professionalism in the practical performance of selected works of chamber music - understand the basic interpretative features of selected chamber works - be able to indicate the stylistic specifications of selected works in the performance of chamber music - understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music - be able to present the basic qualities of form and content of selected chamber works	
<b>Brief outline of course (contents standard):</b> 1.Introduction to chamber music performance. 2.Acquisition of the basic methodological procedures of chamber music 3.Acquiring the principles of systematic and creative cooperation of performers in a chamber ensemble 4.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, methods of their solution 5. Work with sound, the way of its realization	
<b>Recommended literatue:</b> Súkromný archív pedagóga: KOETSIER, J: Sonatina pre trombón a klavír, Editions Marc Reift, Crans- Montana, Switzerland Pozaunové kvarteta , vydal : Pantos, vydavateľství Českého hudebního fondu, Říčn1 12, Praha Musik fur Posaunen, VEB Friedrich Hofmeister Musikferlag Leipzig.	

PERLAKI, Jozsef Trombone duos, Edition Musica Budapest, H- 1370 Budapest								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity/semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn217/22	<b>Course title:</b> Chamber Play - Trombone 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation in class (40%)</li><li>- Performance of a chamber sonata / chamber work or chamber works of lesser difficulty of at least 10 min. duration (20%)</li><li>- Completion of a concert performance/playback (20%)</li><li>- Passive participation in a concert performance/playback (10%)</li><li>- Recording an artistic performance in IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- be able to realize tempo and tempo construction</li><li>- be able to realise dynamics and dynamic construction</li><li>- understand the principles of musical collaboration between players on different instruments</li><li>- be able to improve in instrumental interplay, cultivate a feeling for the balance of sound, form and content of the works studied</li><li>- able to indicate professionalism in the practical performance of selected works of chamber music</li><li>- understand the basic interpretative features of selected chamber works</li><li>- be able to indicate the stylistic specifications of selected works in the performance of chamber music</li><li>- understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music</li><li>- be able to present the basic qualities of form and content of selected chamber works</li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1.Tempo and tempo construction</li><li>2.Dynamics and dynamic construction</li><li>3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, ways of solving them</li><li>4.Practical study of selected compositions - chamber duos, trios, quartets, quintets, etc.</li></ol>	
<b>Recommended literatue:</b> <p>Súkromný archív pedagóga: HINDEMITH, Paul: Sonata pre trombón a klavír, Edition Schott 3673, Mainz</p>	

Pozaunové kvarteta , vydal : Pantos, vydavatelství Českého hudebního fondu, Říční 12, Praha  
Musik für Posaunen, VEB Friedrich Hofmeister Musikverlag Leipzig.  
PERLAKI, Jozsef Trombone duos, Edition Musica Budapest, H- 1370 Budapest

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn218/22	<b>Course title:</b> Chamber Play - Trombone 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to determine the composer's intention - be able to recognize periodicity, stylistic - know his/her possibilities, technical and emotional - expressive prerequisites for the rendering of a given idea - be able to move towards professionalism in the practical performance of selected works of chamber literature - understand the more advanced interpretative features of selected chamber works at an intermediate level; - be able to credibly present stylistic specifications of selected works in the performance of chamber music - understand the instrumental specifics and their sonic possibilities in selected chamber music works - be able to present with understanding the formal and content qualities of selected chamber works	
<b>Brief outline of course (contents standard):</b> 1.Determination of the interpretation process by the composer's intention 2.Stylishness 3.Technical and emotional-expressive prerequisites for the rendering of a given idea 4.Practical study of selected works - chamber duos, trios, quartets, quintets, etc. 5.Principles of creative cooperation in a chamber ensemble 6.Specifics of interplay of musical instruments in chamber cooperation 7.Interpretive features of chamber works 8.Evaluation (self-assessment) of the performed interpretation	

<b>Recommended literatue:</b> Súkromný archív pedagóga: HAENDEL, Georg Fridrich: Concerto for trombone and piano, Alphons Leduc, Edition Musicales, Paris Pozaunové kvarteta , vydal : Pantos, vydavateľství Českého hudebního fondu, Říčn1 12, Praha Musik für Posaunen, VEB Friedrich Hofmeister Musikverlag Leipzig. PERLAKI, Jozsef Trombone duos, Edition Musica Budapest, H- 1370 Budapest								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity/semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn219/22	<b>Course title:</b> Chamber Play - Trombone 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to move towards professionalism in the practical performance of selected works of chamber literature - understand the more advanced performance features of selected chamber works at an intermediate level; - be able to credibly present style specifications of selected works in the performance of chamber music - understand the instrumental specifics and their sonic possibilities in selected chamber music works - be able to present with understanding the formal and content qualities of selected chamber works	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation Interpretive features of chamber works Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> Súkromný archív pedagóga: DAVID, Ferdinand : Concerto for trombon, Musikverlag Zimmermann, Frankfurt am Main Pozaunové kvarteta , vydal : Pantos, vydavatelství Českého hudebního fondu, Říčn 12, Praha Musik für Posaunen, VEB Friedrich Hofmeister Musikverlag Leipzig. PERLAKI, Jozsef Trombone duos, Edition Musica Budapest, H- 1370 Budapest	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity/semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn220/22	<b>Course title:</b> Chamber Play - Trombone 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performing a chamber sonata / chamber work or chamber works of greater difficulty in the range of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to approach professionalism in the practical performance of selected works of chamber literature - understand all the essential interpretative features of selected chamber works - be able to consistently present the stylistic specifications of selected works in the performance of chamber music - understand the instrumental specifics and their sonic possibilities in selected chamber music works - be able to present with understanding the formal and content qualities of selected chamber works	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation Interpretive features of chamber works Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> Súkromný archív pedagóga: PERGOLESSI, Giovanni Battista : Sinfonia for trombone and piano, Wimbledon Music Inc.California 90067 Pozaunové kvarteta , vydal : Pantos, vydavatelství Českého hudebního fondu, Říční 12, Praha Musik fur Posaunen, VEB Friedrich Hofmeister Musikferlag Leipzig. PERLAKI, Jozsef Trombone duos, Edition Musica Budapest, H- 1370 Budapest,	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn221/22	<b>Course title:</b> Chamber Play - Trumpet 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of lesser difficulty of at least 10 min. (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know about sonority and the methods of its realization - understand the principles of musical cooperation between players of different instruments - be able to improve in instrumental interplay, cultivate a feeling for the balance of sound, form and content of the studied works - able to indicate professionalism in the practical performance of selected works of chamber music - understand the basic interpretative features of selected chamber works - be able to indicate the stylistic specifications of selected works in the performance of chamber music - understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music - be able to present the basic qualities of form and content of selected chamber works	
<b>Brief outline of course (contents standard):</b> 1.Introduction to chamber music performance. 2.Acquisition of the basic methodological procedures of chamber music 3.Acquiring the principles of systematic and creative cooperation of performers in a chamber ensemble 4.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, methods of their solution 5. Work with sound, the way of its realization	
<b>Recommended literatue:</b> Súkromný archív pedagóga: BOZZA, Eugéne: Caprice No. 2 © Alphonse Leduc 1978 VELDKAMP, Erik. 20 Duets from Bach's Notebook for Anna Magdalena for Trumpet &Tuba Victoria:QPRESS Music Publishing	

PETIT, Alexandre.2021. Duos&Trios for Trumpet Victoria:QPRESS Music Publishing  
VOXMAN, Himie. 1991. Selected Duets for Cornet or Trumpet: Volume 1, Chicago: Rubank Educational Library  
PAUER, Jiří. 1986. 12 Duet pro 2 trubky nebo 2 lesní rohy, Praha: Panton  
WIENANDT, E.A. 2019. Ten Masterworks for Brass Quartet, Victoria:QPRESS Music Publishing

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity/semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn222/22	<b>Course title:</b> Chamber Play - Trumpet 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of lesser difficulty of at least 10 min. duration (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to realize tempo and tempo construction</li> <li>- be able to realise dynamics and dynamic construction</li> <li>- understand the principles of musical collaboration between players on different instruments</li> <li>- be able to improve in instrumental interplay, cultivate a feeling for the balance of sound, form and content of the works studied</li> <li>- able to indicate professionalism in the practical performance of selected works of chamber music</li> <li>- understand the basic interpretative features of selected chamber works</li> <li>- be able to indicate the stylistic specifications of selected works in the performance of chamber music</li> <li>- understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music</li> <li>- be able to present the basic qualities of form and content of selected chamber works</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1.Tempo and tempo construction 2.Dynamics and dynamic construction 3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, ways of solving them 4.Practical study of selected compositions - chamber duos, trios, quartets, quintets, etc.	
<b>Recommended literatue:</b> Súkromný archív pedagóga MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016	

VELDKAMP, Erik. 2017. 20 Duets from Bach's Notebook for Anna Magdalena for Trumpet & Tuba Victoria:QPRESS Music Publishing  
 PETIT, Alexandre. 2021. Duos & Trios for Trumpet Victoria:QPRESS Music Publishing  
 VOXMAN, Himie. 1991. Selected Duets for Cornet or Trumpet: Volume 1, Chicago: Rubank Educational Library  
 PAUER, Jiří. 1986. 12 Duet pro 2 trubky nebo 2 lesní rohy, Praha: Panton  
 WIENANDT, E.A. 2019. Ten Masterworks for Brass Quartet, Victoria:QPRESS Music Publishing

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn223/22	<b>Course title:</b> Chamber Play - Trumpet 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to determine the composer's intention - be able to recognize periodicity, stylistic - know his/her possibilities, technical and emotional - expressive prerequisites for the rendering of a given idea - be able to move towards professionalism in the practical performance of selected works of chamber literature - understand the more advanced interpretative features of selected chamber works at an intermediate level; - be able to credibly present stylistic specifications of selected works in the performance of chamber music - understand the instrumental specifics and their sonic possibilities in selected chamber music works - be able to present with understanding the formal and content qualities of selected chamber works	
<b>Brief outline of course (contents standard):</b> 1.Determination of the interpretation process by the composer's intention 2.Stylishness 3.Technical and emotional-expressive prerequisites for the rendering of a given idea 4.Practical study of selected works - chamber duos, trios, quartets, quintets, etc. 5.Principles of creative cooperation in a chamber ensemble 6.Specifics of interplay of musical instruments in chamber cooperation 7.Interpretive features of chamber works 8.Evaluation (self-assessment) of the performed interpretation	

**Recommended literatue:**

Súkromný archív pedagóga

HAYDN, Joseph: Trumpet Concerto in Eb, © qPress ca. 2015

VOXMAN, Himie. 1991. Selected Duets for Cornet or Trumpet: Volume 2, Chicago: Rubank Educational Library

KALINOWSKI, J. 1977. Trios and Quartets. Krakow: Polskie Wydawnictwo Muzyczne

RILEY, Kevin. 2005. Suite“Colours“ for Trumpet Quartet, Canada: Lassus Publications

BROILES, Mel.2019. Trumpet studies &Duets Book 1, Victoria:QPRESS Music Publishing

BARTÓK, Béla. 2018. Bartok“For Children“ for trumpets, horn, trombone, Victoria:QPRESS Music Publishing

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity/semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn224/22	<b>Course title:</b> Chamber Play - Trumpet 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"> <li>- Active participation in class (40%)</li> <li>- Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%)</li> <li>- Completion of a concert performance/playback (20%)</li> <li>- Passive participation in a concert performance/playback (10%)</li> <li>- Recording an artistic performance in IDM AU BB (10%)</li> </ul>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to move towards professionalism in the practical performance of selected works of chamber literature</li> <li>- understand the more advanced performance features of selected chamber works at an intermediate level;</li> <li>- be able to credibly present style specifications of selected works in the performance of chamber music</li> <li>- understand the instrumental specifics and their sonic possibilities in selected chamber music works</li> <li>- be able to present with understanding the formal and content qualities of selected chamber works</li> </ul>	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation Interpretive features of chamber works Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> Súkromný archív pedagóga BALAY, Guillaume: Prelude and Ballade © qPress Music Publishing 2014 VOXMAN, Himie. 1991. Selected Duets for Cornet or Trumpet: Volume 2, Chicago: Rubank Educational Library KALINOWSKI, J. 1977. Trios and Quartets. Krakow: Polskie Wydawnictwo Muzyczne	

RILEY, Kevin. 2005. Suite“Colours“ for Trumpet Quartet, Canada: Lassus Publications  
BROILES, Mel.2019. Trumpet studies &Duets Book 1, Victoria:QPRESS Music Publishing  
BARTÓK, Béla. 2018. Bartok“For Children“ for trumpets, horn, trombone, Victoria:QPRESS Music Publishing

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity/semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn225/22	<b>Course title:</b> Chamber Play - Trumpet 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation in class (40%)</li><li>- Performing a chamber sonata / chamber work or chamber works of greater difficulty in the range of at least 10 min. (20%)</li><li>- Completion of a concert performance/playback (20%)</li><li>- Passive participation in a concert performance/playback (10%)</li><li>- Recording an artistic performance in IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- be able to approach professionalism in the practical performance of selected works of chamber literature</li><li>- understand all the essential interpretative features of selected chamber works</li><li>- be able to consistently present the stylistic specifications of selected works in the performance of chamber music</li><li>- understand the instrumental specifics and their sonic possibilities in selected chamber music works</li><li>- be able to present with understanding the formal and content qualities of selected chamber works</li></ul>	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation Interpretive features of chamber works Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> Súkromný archív pedagóga BOZZA, Eugène: Rustiques © Alphonse Leduc 1955 BROILES, Mel.2019. Trumpet studies & Duets Book 2, Victoria:QPRESS Music Publishing GABRIELI, Andrea. 1979. Turmmusik II. Praha: Editio Supraphon BROILES, Mel. 2018. 8 Trumpet Duets for (Piccolo Trumpets), Victoria:QPRESS Music Publishing	

BACH, Sebastian Johann. 2017. Little Fugue in G minor for four Trumpets, Victoria:QPRESS Music Publishing

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity/semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn059/22	<b>Course title:</b> Chamber Play - Viola 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (20%) - active preparation for class throughout the semester (30%) - performing at least one movement (or several shorter movements) of at least 10 minutes from the chamber repertoire (20%) - passing an examination (20%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of chamber works; - be able to indicate stylistic specifications in the interpretation of individual stylistic periods; - be able to indicate professionalism in the practical performance of selected works of chamber literature; - Able to solve technical and expressive problems arising from the nature of the works interpreted.	
<b>Brief outline of course (contents standard):</b> - Optimization of the use of the playing apparatus with the intention of its flexibility and efficiency. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the various works studied. - Formation of interpretive opinion and taste.	
<b>Recommended literatue:</b> HAYDN, Joseph. String Quartets, op. 20, No. 1-6. Sun Quartets. Leipzig: Eulenburg, No.163, n.d. Plate E.E. 1263, 1208, 1264, 1193, 1164, 1194 MOZART, Wolfgang Amadeus. Duo for Violin and Viola No. 1 in G major, K. 423. Vienna: Universal Edition, n.d. Editor: Theophile Edouard Laforge MOZART, Wolfgang Amadeus. 1920. Trios for Piano, Violin, and Cello. Schirmer's Library of Musical Classics, Vol.1402. New York: G. Schirmer. Plate 28972. MOZART, Wolfgang Amadeus. String Quartets No. 8-13, K. 168-173, Viennese Quartets. Mozarts Werke, Serie XIV: Quartette für Streichinstrumente. Leipzig: Breitkopf & Härtel	

BEETHOVEN, Ludwig van. String Trios op. 9, No. 1-3. Ludwig van Beethovens Werke, Serie 7: Trios für Violine, Bratsche und Violoncell. Leipzig: Breitkopf und Härtel, n.d.  
MENDELSSOHN, Felix. String Quartet No. 2, op. 13. Felix Mendelssohn-Bartholdys Werke, Serie 6. Leipzig: Breitkopf & Härtel  
SCHUMANN, Robert. Piano Trio No. 1, op. 63. Robert Schumanns Werke, Serie V: Für Pianoforte und andere Instrumente. Leipzig: Breitkopf & Härtel

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ján Krigovský, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn060/22	<b>Course title:</b> Chamber Play - Viola 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (20%) - active preparation for class throughout the semester (30%) - performing at least one movement (or several shorter movements) of at least 10 minutes from the chamber repertoire (20%) - passing an examination (20%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to move towards professionalism in the practical performance and interpretation of chamber works; - be able to credibly characterize the specifics of the interpretation of individual stylistic periods; - able to work independently in the study of repertoire; - Able to present and solve with understanding the technical and expressive problems arising from the nature of the works interpreted.	
<b>Brief outline of course (contents standard):</b> - Optimization of the use of the playing apparatus with the intention of its flexibility and efficiency. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the various works studied. - Formation of interpretive opinion and taste.	
<b>Recommended literatue:</b> HAYDN, Joseph. String Quartets, op. 33, No. 1-6. Russian Quartets. Leipzig: Ernst Eulenburg, No.165, n.d. HAYDN, Joseph. 1940. Sonaten für Violine und Klavier. Frankfurt: C. F. Peters. MOZART, Wolfgang Amadeus. Duo for Violin and Viola No. 2 in B# major, K. 424. Vienna: Universal Edition, n.d. Editor: Theophile Edouard Laforge	

MOZART, Wolfgang Amadeus. String Quartets No. 14-19, K. 387, 421, 428, 458, 464, 465, Haydn Quartets. Mozarts Werke, Serie XIV: Quartette für Streichinstrumente. Leipzig: Breitkopf & Härtel

BEETHOVEN, Ludwig van. String Quartets op. 18, No. 1-6. Ludwig van Beethovens Werke, Serie 6: Quartette für 2 Violinen, Bratsche und Violoncell. Leipzig: Breitkopf und Härtel, n.d.

MENDELSSOHN, Felix. String Quartet No. 2, op. 13. Felix Mendelssohn-Bartholdys Werke, Serie 6. Leipzig: Breitkopf & Härtel

MENDELSSOHN, Felix. String Quintet No. 1, op. 18. Felix Mendelssohn-Bartholdys Werke, Serie 5. Leipzig: Breitkopf & Härtel

SCHUMANN, Robert. Piano Trio No. 2, op. 80. Robert Schumanns Werke, Serie V: Für Pianoforte und andere Instrumente. Leipzig: Breitkopf & Härtel

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ján Krigovský, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn061/22	<b>Course title:</b> Chamber Play - Viola 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (20%) - active preparation for class throughout the semester (30%) - performing at least one movement (or several shorter movements) of at least 10 minutes from the chamber repertoire (20%) - passing an examination (20%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to move towards professionalism in the practical performance and interpretation of chamber works; - be able to credibly characterize the specifics of the interpretation of individual stylistic periods; - be able to organise his/her own preparation for a rehearsal or a concert performance; - be able to independently solve technical and expressive problems arising from the nature of the works interpreted. - Able to present and solve technical and expressive problems arising from the nature of the works interpreted with understanding.	
<b>Brief outline of course (contents standard):</b> - Optimization of the use of the playing apparatus with the intention of its flexibility and efficiency. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the various works studied. - Formation of interpretive opinion and taste.	
<b>Recommended literatue:</b> HAYDN, Joseph. String Quartets, op. 50, No. 1-6. Prussian Quartets. Leipzig: Ernst Eulenburg, No.167, n.d. HAYDN, Joseph. String Quartets, op. 64, No. 1-6. Tost Quartets. Leipzig: Eulenburg, No.104, n.d. HAYDN, Joseph. Sonatas for 2 violins, op. 6, No. 1-6. Amsterdam: J. J. Hummel, n.d.	

<p>MOZART, Wolfgang Amadeus. String Quartets No. 21-23, K. 575, 589, 590, Prussian Quartets. Mozarts Werke, Serie XIV: Quartette für Streichinstrumente. Leipzig: Breitkopf &amp; Härtel</p> <p>MOZART, Wolfgang Amadeus. 1950. Quartette für Klavier, Violine, Viola und Violoncello. Leipzig: C. F. Peters.</p> <p>BEETHOVEN, Ludwig van. String Quartets op. 18, No. 1-6. Ludwig van Beethovens Werke, Serie 6: Quartette für 2 Violinen, Bratsche und Violoncell. Leipzig: Breitkopf und Härtel, n.d.</p> <p>BEETHOVEN, Ludwig van. String Quartets op. 59, No. 7-9, Razymovsky Quartets. Ludwig van Beethovens Werke, Serie 6: Quartette für 2 Violinen, Bratsche und Violoncell. Leipzig: Breitkopf und Härtel, n.d.</p> <p>MENDELSSOHN, Felix. String Quartet No. 2, op. 13. Felix Mendelssohn-Bartholdys Werke, Serie 6. Leipzig: Breitkopf &amp; Härtel</p> <p>MENDELSSOHN, Felix. String Quartet No. 3, op. 44. Felix Mendelssohn-Bartholdys Werke, Serie 6. Leipzig: Breitkopf &amp; Härtel</p> <p>SCHUBERT, Franz. String Quartet No. 13, D 804, Rosamunde. Franz Schubert's Werke, Serie V: Streichquartette, No.13. Leipzig: Breitkopf &amp; Härtel</p> <p>SCHUMANN, Robert. Piano Trio No. 2, op. 80. Robert Schumanns Werke, Serie V: Für Pianoforte und andere Instrumente. Leipzig: Breitkopf &amp; Härtel</p>																										
<p><b>Language of instruction:</b> Slovak</p>																										
<p><b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity</p>																										
<p><b>Course assessment</b> Total number of assessed students: 0</p> <table border="1"> <thead> <tr> <th>A</th> <th>ABS</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> <th>ODP</th> <th>Uzn.</th> </tr> </thead> <tbody> <tr> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>									A	ABS	B	C	D	E	FX	ODP	Uzn.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
A	ABS	B	C	D	E	FX	ODP	Uzn.																		
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0																		
<p><b>Instructor:</b> Mgr. Ján Krigovský, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska</p>																										
<p><b>Last changed:</b> 09.08.2022</p>																										
<p><b>Granted by:</b></p>																										

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn062/22	<b>Course title:</b> Chamber Play - Viola 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (20%) - active preparation for class throughout the semester (30%) - performing at least one movement (or several shorter movements) of at least 10 minutes from the chamber repertoire (20%) - passing an examination (20%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of chamber works; - be able to consistently characterize the specifics of the interpretation of individual stylistic periods; - be able to work independently in the study of repertoire; - be able to organise his/her own preparation for a rehearsal or a concert performance; - understand instrumental specifics and their sonic possibilities in selected chamber music works - able to independently solve technical and expressive problems arising from the nature of the works performed.	
<b>Brief outline of course (contents standard):</b> - Optimization of the use of the playing apparatus with the intention of its flexibility and efficiency. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the various works studied. - Formation of interpretive opinion and taste.	
<b>Recommended literatue:</b> HAYDN, Joseph. String Quartets, op. 74, No. 1-3. Apponyi Quartets. Leipzig: Ernst Eulenburg, No.146-47, 58, n.d. HAYDN, Joseph. Sonatas for 2 violins, op. 6, No. 1-6. Amsterdam: J. J. Hummel, n.d. MOZART, Wolfgang Amadeus. Duo for Violin and Viola No. 2 in B# major, K. 424. Vienna: Universal Edition, n.d. Editor: Theophile Edouard Laforge	

MOZART, Wolfgang Amadeus. String Quartets No. 21-23, K. 575, 589, 590, Prussian Quartets. Mozarts Werke, Serie XIV: Quartette für Streichinstrumente. Leipzig: Breitkopf & Härtel

BEETHOVEN, Ludwig van. 1957. Trios für Pianoforte, Violine und Violoncello. Band I. Leipzig: C. F. Peters.

BEETHOVEN, Ludwig van. String Quartets op. 59, No. 7-9, Razymovsky Quartets. Ludwig van Beethovens Werke, Serie 6: Quartette für 2 Violinen, Bratsche und Violoncell. Leipzig: Breitkopf und Härtel, n.d.

BEETHOVEN, Ludwig van. String Quartet op. 95, No. 11, Serioso. Ludwig van Beethovens Werke, Serie 6: Quartette für 2 Violinen, Bratsche und Violoncell. Leipzig: Breitkopf und Härtel, n.d.

MENDELSSOHN, Felix. String Quartet No. 3, op. 44. Felix Mendelssohn-Bartholdys Werke, Serie 6. Leipzig: Breitkopf & Härtel

MENDELSSOHN, Felix. String Quintet No. 1, op. 18. Felix Mendelssohn-Bartholdys Werke, Serie 5. Leipzig: Breitkopf & Härtel

DVOŘAK, Antonín. String Quartet No. 12, op. 96, B. 179, American. Prague: Editio Bärenreiter Praha, 2004

DVOŘAK, Antonín. Piano Trio No. 4, op. 90, B. 166, Dumky. Berlin: N. Simrock, n.d.

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ján Krigovský, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn063/22	<b>Course title:</b> Chamber Play - Viola 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (20%) - active preparation for class throughout the semester (30%) - performing at least one movement (or several shorter movements) of at least 10 minutes from the chamber repertoire (20%) - passing an examination (20%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to approach professionalism in the practical performance and interpretation of chamber works; - be able to consistently characterize the specifics of the interpretation of individual stylistic periods; - be able to work independently in the study of repertoire; - Able to organise his/her own preparation for rehearsal or concert performance; - Able to solve technical and expressive problems arising from the nature of the works interpreted with understanding and independence.	
<b>Brief outline of course (contents standard):</b> - Optimization of the use of the playing apparatus with the intention of its flexibility and efficiency. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the various works studied. - Formation of interpretive opinion and taste.	
<b>Recommended literatue:</b> HAYDN, Joseph. String Quartets, op. 76, No. 1-6. Erdödy Quartets. Leipzig: Ernst Eulenburg, No.69, 10, 3, 56, 57, 191, n.d. MOZART, Wolfgang Amadeus. String Quartets No. 21-23, K. 575, 589, 590, Prussian Quartets. Mozarts Werke, Serie XIV: Quartette für Streichinstrumente. Leipzig: Breitkopf & Härtel	

<p>BEETHOVEN, Ludwig van. String Quartet op. 95, No. 11, Serioso. Ludwig van Beethovens Werke, Serie 6: Quartette für 2 Violinen, Bratsche und Violoncell. Leipzig: Breitkopf und Härtel, n.d.</p> <p>MENDELSSOHN, Felix. String Quintet No. 1, op. 18. Felix Mendelssohn-Bartholdys Werke, Serie 5. Leipzig: Breitkopf &amp; Härtel</p> <p>MENDELSSOHN, Felix. String Quintet No. 2, op. 87. Felix Mendelssohn-Bartholdys Werke, Serie 5. Leipzig: Breitkopf &amp; Härtel</p> <p>MENDELSSOHN, Felix. String Octet in E# major, op. 20. Felix Mendelssohn-Bartholdys Werke, Serie V, No.19. Leipzig: Breitkopf &amp; Härtel</p> <p>WEBER, Carl Maria von. Trio pour Piano. Violon (ou Flute) et Violoncelle. Braunschweig: Henry Litolff's Verlag.</p> <p>SCHUMANN, Robert. Violin Sonata No.1, Op.105. Robert Schumanns Werke, Serie V: Für Pianoforte und andere Instrumente. Leipzig: Breitkopf &amp; Härtel, 1885. Plate R.S. 29.</p> <p>SCHUMANN, Robert. Piano Trio No. 1, op. 63. Robert Schumanns Werke, Serie V: Für Pianoforte und andere Instrumente. Leipzig: Breitkopf &amp; Härtel</p> <p>SCHUMANN, Robert. Piano Trio No. 2, op. 80. Robert Schumanns Werke, Serie V: Für Pianoforte und andere Instrumente. Leipzig: Breitkopf &amp; Härtel</p>																										
<p><b>Language of instruction:</b> Slovak</p>																										
<p><b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity</p>																										
<p><b>Course assessment</b> Total number of assessed students: 0</p> <table border="1"> <thead> <tr> <th>A</th> <th>ABS</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> <th>ODP</th> <th>Uzn.</th> </tr> </thead> <tbody> <tr> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>									A	ABS	B	C	D	E	FX	ODP	Uzn.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
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0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0																		
<p><b>Instructor:</b> Mgr. Ján Krigovský, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska</p>																										
<p><b>Last changed:</b> 09.08.2022</p>																										
<p><b>Granted by:</b></p>																										

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn049/22	<b>Course title:</b> Chamber Play - Violin 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (20%) - active preparation for class throughout the semester (30%) - performing at least one movement (or several shorter movements) of at least 10 minutes from the chamber repertoire (20%) - passing an examination (20%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of chamber works; - be able to indicate stylistic specifications in the interpretation of individual stylistic periods; - be able to indicate professionalism in the practical performance of selected works of chamber literature; - Able to solve technical and expressive problems arising from the nature of the works interpreted.	
<b>Brief outline of course (contents standard):</b> - Optimization of the use of the playing apparatus with the intention of its flexibility and efficiency. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the various works studied. - Formation of interpretive opinion and taste.	
<b>Recommended literatue:</b> HAYDN, Joseph. String Quartets, op. 20, No. 1-6. Sun Quartets. Leipzig: Eulenburg, No.163, n.d. Plate E.E. 1263, 1208, 1264, 1193, 1164, 1194 MOZART, Wolfgang Amadeus. Duo for Violin and Viola No. 1 in G major, K. 423. Vienna: Universal Edition, n.d. Editor: Theophile Edouard Laforge MOZART, Wolfgang Amadeus. 1920. Trios for Piano, Violin, and Cello. Schirmer's Library of Musical Classics, Vol.1402. New York: G. Schirmer. Plate 28972. MOZART, Wolfgang Amadeus. String Quartets No. 8-13, K. 168-173, Viennese Quartets. Mozarts Werke, Serie XIV: Quartette für Streichinstrumente. Leipzig: Breitkopf & Härtel	

BEETHOVEN, Ludwig van. String Trios op. 9, No. 1-3. Ludwig van Beethovens Werke, Serie 7: Trios für Violine, Bratsche und Violoncell. Leipzig: Breitkopf und Härtel, n.d.  
MENDELSSOHN, Felix. String Quartet No. 2, op. 13. Felix Mendelssohn-Bartholdys Werke, Serie 6. Leipzig: Breitkopf & Härtel  
SCHUMANN, Robert. Piano Trio No. 1, op. 63. Robert Schumanns Werke, Serie V: Für Pianoforte und andere Instrumente. Leipzig: Breitkopf & Härtel

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ján Krigovský, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn050/22	<b>Course title:</b> Chamber Play - Violin 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (20%) - active preparation for class throughout the semester (30%) - performing at least one movement (or several shorter movements) of at least 10 minutes from the chamber repertoire (20%) - passing an examination (20%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to move towards professionalism in the practical performance and interpretation of chamber works; - be able to credibly characterize the specifics of the interpretation of individual stylistic periods; - able to work independently in the study of repertoire; - Able to present and solve with understanding the technical and expressive problems arising from the nature of the works interpreted.	
<b>Brief outline of course (contents standard):</b>	
<b>Recommended literatue:</b> HAYDN, Joseph. String Quartets, op. 33, No. 1-6. Russian Quartets. Leipzig: Ernst Eulenburg, No.165, n.d. HAYDN, Joseph. 1940. Sonaten für Violine und Klavier. Frankfurt: C. F. Peters. MOZART, Wolfgang Amadeus. Duo for Violin and Viola No. 2 in B# major, K. 424. Vienna: Universal Edition, n.d. Editor: Theophile Edouard Laforge MOZART, Wolfgang Amadeus. String Quartets No. 14-19, K. 387, 421, 428, 458, 464, 465, Haydn Quartets. Mozarts Werke, Serie XIV: Quartette für Streichinstrumente. Leipzig: Breitkopf & Härtel BEETHOVEN, Ludwig van. String Quartets op. 18, No. 1-6. Ludwig van Beethovens Werke, Serie 6: Quartette für 2 Violinen, Bratsche und Violoncell. Leipzig: Breitkopf und Härtel, n.d. MENDELSSOHN, Felix. String Quartet No. 2, op. 13. Felix Mendelssohn-Bartholdys Werke, Serie 6. Leipzig: Breitkopf & Härtel	

MENDELSSOHN, Felix. String Quintet No. 1, op. 18. Felix Mendelssohn-Bartholdys Werke, Serie 5. Leipzig: Breitkopf & Härtel  
SCHUMANN, Robert. Piano Trio No. 2, op. 80. Robert Schumanns Werke, Serie V: Für Pianoforte und andere Instrumente. Leipzig: Breitkopf & Härtel

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ján Krigovský, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn051/22	<b>Course title:</b> Chamber Play - Violin 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- active participation in class (20%)</li><li>- active preparation for class throughout the semester (30%)</li><li>- performing at least one movement (or several shorter movements) of at least 10 minutes from the chamber repertoire (20%)</li><li>- passing an examination (20%)</li><li>- recording artistic performances in the IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- be able to move towards professionalism in the practical performance and interpretation of chamber works;</li><li>- be able to credibly characterize the specifics of the interpretation of individual stylistic periods;</li><li>- be able to organise his/her own preparation for a rehearsal or a concert performance;</li><li>- be able to independently solve technical and expressive problems arising from the nature of the works interpreted.</li><li>- Able to present and solve technical and expressive problems arising from the nature of the works interpreted with understanding.</li></ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"><li>- Optimization of the use of the playing apparatus with the intention of its flexibility and efficiency.</li><li>- Interpretive analysis of audio- and video-recordings of concerts.</li><li>- Analysis and comparison of works in different editions and by different performers.</li><li>- Study, analysis and reflection on notation, musical structure, historical context and compositional language in the various works studied.</li><li>- Formation of interpretive opinion and taste.</li></ul>	
<b>Recommended literatue:</b> <p>Odporúčaná literatúra:</p> <p>HAYDN, Joseph. String Quartets, op. 50, No. 1-6. Prussian Quartets. Leipzig: Ernst Eulenburg, No.167, n.d.</p> <p>HAYDN, Joseph. String Quartets, op. 64, No. 1-6. Tost Quartets. Leipzig: Eulenburg, No.104, n.d</p> <p>HAYDN, Joseph. Sonatas for 2 violins, op. 6, No. 1-6. Amsterdam: J. J. Hummel, n.d.</p>	

<p>MOZART, Wolfgang Amadeus. String Quartets No. 21-23, K. 575, 589, 590, Prussian Quartets. Mozarts Werke, Serie XIV: Quartette für Streichinstrumente. Leipzig: Breitkopf &amp; Härtel</p> <p>MOZART, Wolfgang Amadeus. 1950. Quartette für Klavier, Violine, Viola und Violoncello. Leipzig: C. F. Peters.</p> <p>BEETHOVEN, Ludwig van. String Quartets op. 18, No. 1-6. Ludwig van Beethovens Werke, Serie 6: Quartette für 2 Violinen, Bratsche und Violoncell. Leipzig: Breitkopf und Härtel, n.d.</p> <p>BEETHOVEN, Ludwig van. String Quartets op. 59, No. 7-9, Razymovsky Quartets. Ludwig van Beethovens Werke, Serie 6: Quartette für 2 Violinen, Bratsche und Violoncell. Leipzig: Breitkopf und Härtel, n.d.</p> <p>MENDELSSOHN, Felix. String Quartet No. 2, op. 13. Felix Mendelssohn-Bartholdys Werke, Serie 6. Leipzig: Breitkopf &amp; Härtel</p> <p>MENDELSSOHN, Felix. String Quartet No. 3, op. 44. Felix Mendelssohn-Bartholdys Werke, Serie 6. Leipzig: Breitkopf &amp; Härtel</p> <p>SCHUBERT, Franz. String Quartet No. 13, D 804, Rosamunde. Franz Schubert's Werke, Serie V: Streichquartette, No.13. Leipzig: Breitkopf &amp; Härtel</p> <p>SCHUMANN, Robert. Piano Trio No. 2, op. 80. Robert Schumanns Werke, Serie V: Für Pianoforte und andere Instrumente. Leipzig: Breitkopf &amp; Härtel</p>																										
<p><b>Language of instruction:</b> Slovak</p>																										
<p><b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity</p>																										
<p><b>Course assessment</b> Total number of assessed students: 0</p> <table border="1"> <thead> <tr> <th>A</th> <th>ABS</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> <th>ODP</th> <th>Uzn.</th> </tr> </thead> <tbody> <tr> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>									A	ABS	B	C	D	E	FX	ODP	Uzn.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
A	ABS	B	C	D	E	FX	ODP	Uzn.																		
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0																		
<p><b>Instructor:</b> Mgr. Ján Krigovský, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska</p>																										
<p><b>Last changed:</b> 09.08.2022</p>																										
<p><b>Granted by:</b></p>																										

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn052/22	<b>Course title:</b> Chamber Play - Violin 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (20%) - active preparation for class throughout the semester (30%) - performing at least one movement (or several shorter movements) of at least 10 minutes from the chamber repertoire (20%) - passing an examination (20%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of chamber works; - be able to consistently characterize the specifics of the interpretation of individual stylistic periods; - be able to work independently in the study of repertoire; - be able to organise his/her own preparation for a rehearsal or a concert performance; - understand instrumental specifics and their sonic possibilities in selected chamber music works - able to independently solve technical and expressive problems arising from the nature of the works performed.	
<b>Brief outline of course (contents standard):</b> - Optimalizácia využívania hracieho aparátu so zámerom jeho flexibility a efektivity. - Interpretáčny rozbor audio- a videozáznamov koncertov. - Analýza a komparácia diel v rôznych vydaniach a od rôznych interpretov. - Štúdium, analýza a reflexia notového zápisu, hudobnej štruktúry, historických súvislostí a kompozičného jazyka v jednotlivých študovaných dielach. - Formovanie interpretačného názoru a vkusu.	
<b>Recommended literatue:</b> HAYDN, Joseph. String Quartets, op. 74, No. 1-3. Apponyi Quartets. Leipzig: Ernst Eulenburg, No.146-47, 58, n.d. HAYDN, Joseph. Sonatas for 2 violins, op. 6, No. 1-6. Amsterdam: J. J. Hummel, n.d. MOZART, Wolfgang Amadeus. Duo for Violin and Viola No. 2 in B# major, K. 424. Vienna: Universal Edition, n.d. Editor: Theophile Edouard Laforge	

<p>MOZART, Wolfgang Amadeus. String Quartets No. 21-23, K. 575, 589, 590, Prussian Quartets. Mozarts Werke, Serie XIV: Quartette für Streichinstrumente. Leipzig: Breitkopf &amp; Härtel</p> <p>BEETHOVEN, Ludwig van. 1957. Trios für Pianoforte, Violine und Violoncello. Band I. Leipzig: C. F. Peters.</p> <p>BEETHOVEN, Ludwig van. String Quartets op. 59, No. 7-9, Razymovsky Quartets. Ludwig van Beethovens Werke, Serie 6: Quartette für 2 Violinen, Bratsche und Violoncell. Leipzig: Breitkopf und Härtel, n.d.</p> <p>BEETHOVEN, Ludwig van. String Quartet op. 95, No. 11, Serioso. Ludwig van Beethovens Werke, Serie 6: Quartette für 2 Violinen, Bratsche und Violoncell. Leipzig: Breitkopf und Härtel, n.d.</p> <p>MENDELSSOHN, Felix. String Quartet No. 3, op. 44. Felix Mendelssohn-Bartholdys Werke, Serie 6. Leipzig: Breitkopf &amp; Härtel</p> <p>MENDELSSOHN, Felix. String Quintet No. 1, op. 18. Felix Mendelssohn-Bartholdys Werke, Serie 5. Leipzig: Breitkopf &amp; Härtel</p> <p>DVOŘAK, Antonín. String Quartet No. 12, op. 96, B. 179, American. Prague: Editio Bärenreiter Praha, 2004</p> <p>DVOŘAK, Antonín. Piano Trio No. 4, op. 90, B. 166, Dumky. Berlin: N. Simrock, n.d.</p>								
<b>Language of instruction:</b>								
Slovak								
<b>Notes:</b>								
The student's total workload is 60 hours per semester (1 credit/30 hours of work).								
13 hours of contact teaching								
15 hours self-study								
32 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Ján Krigovský, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn053/22	<b>Course title:</b> Chamber Play - Violin 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (20%) - active preparation for class throughout the semester (30%) - performing at least one movement (or several shorter movements) of at least 10 minutes from the chamber repertoire (20%) - passing an examination (20%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Po úspešnom ukončení procesu vzdelávania študent bude: - schopný priblížiť sa k profesionalite v praktickom predvedení a interpretácii komorných diel; - vedieť dôsledne charakterizovať špecifiká interpretácie jednotlivých štýlových období; - schopný samostatne pracovať pri štúdiu repertoáru; - schopný organizovať si vlastnú prípravu na skúšku, prípadne na koncertné vystúpenie; - schopný s porozumením a samostatne riešiť technické a výrazové problémy vyplývajúce z charakteru interpretovaných diel.	
<b>Brief outline of course (contents standard):</b> - Optimization of the use of the playing apparatus with the intention of its flexibility and efficiency. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the various works studied. - Formation of interpretive opinion and taste.	
<b>Recommended literatue:</b> HAYDN, Joseph. String Quartets, op. 76, No. 1-6. Erdödy Quartets. Leipzig: Ernst Eulenburg, No.69, 10, 3, 56, 57, 191, n.d. MOZART, Wolfgang Amadeus. String Quartets No. 21-23, K. 575, 589, 590, Prussian Quartets. Mozarts Werke, Serie XIV: Quartette für Streichinstrumente. Leipzig: Breitkopf & Härtel BEETHOVEN, Ludwig van. String Quartet op. 95, No. 11, Serioso. Ludwig van Beethovens Werke, Serie 6: Quartette für 2 Violinen, Bratsche und Violoncell. Leipzig: Breitkopf und Härtel, n.d.	

MENDELSSOHN, Felix. String Quintet No. 1, op. 18. Felix Mendelssohn-Bartholdys Werke, Serie 5. Leipzig: Breitkopf & Härtel  
 MENDELSSOHN, Felix. String Quintet No. 2, op. 87. Felix Mendelssohn-Bartholdys Werke, Serie 5. Leipzig: Breitkopf & Härtel  
 MENDELSSOHN, Felix. String Octet in E# major, op. 20. Felix Mendelssohn-Bartholdys Werke, Serie V, No.19. Leipzig: Breitkopf & Härtel  
 WEBER, Carl Maria von. Trio pour Piano. Violon (ou Flute) et Violoncelle. Braunschweig: Henry Litolff's Verlag.  
 SCHUMANN, Robert. Violin Sonata No.1, Op.105. Robert Schumanns Werke, Serie V: Für Pianoforte und andere Instrumente. Leipzig: Breitkopf & Härtel, 1885. Plate R.S. 29.  
 SCHUMANN, Robert. Piano Trio No. 1, op. 63. Robert Schumanns Werke, Serie V: Für Pianoforte und andere Instrumente. Leipzig: Breitkopf & Härtel  
 SCHUMANN, Robert. Piano Trio No. 2, op. 80. Robert Schumanns Werke, Serie V: Für Pianoforte und andere Instrumente. Leipzig: Breitkopf & Härtel

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ján Krigovský, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn064/22	<b>Course title:</b> Chamber Play - Violoncello 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum 70% participation. Commissioning exam, for which it is necessary to study the program for a minimum of 15 minutes.	
<b>Educational outcomes (performance standard):</b> Understanding of the basic criteria in the study of works of chamber literature. Acquiring the ability to orientate oneself in the individual parts of a chamber ensemble. Developing co-playing, listening to each other, empathy and striving for correct chamber interplay.	
<b>Brief outline of course (contents standard):</b> Analysis of the studied work, work on the common rhythmic-metrical feeling, dynamics, phrasing, articulation. Development of individual instrumental parts in terms of understanding the overall sound of the interpreted composition.	
<b>Recommended literatue:</b> Sheet music according to an individually determined repertoire. Chamber works of various styles according to the ensemble's composition - duos, trios, quartets, quintets and mixed ensembles (music of the Baroque and Classical periods, e.g. works by F. Couperin, G. F. F. Couperin, G. Couperin, G. Handel, F. M. Veracini, A. Vivaldi, G. F. Telemann, P. Locatelli, J. Haydn, F. Schubert, L. Spohr...).	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Ján Krigovský, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn065/22	<b>Course title:</b> Chamber Play - Violoncello 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum 70% participation. Commissioning exam, for which it is necessary to study the program for a minimum of 15 minutes.	
<b>Educational outcomes (performance standard):</b> Understanding of the basic criteria in the study of works of chamber literature. Acquiring the ability to orientate oneself in the individual parts of a chamber ensemble. Developing co-playing, listening to each other, empathy and striving for correct chamber interplay.	
<b>Brief outline of course (contents standard):</b> Analysis of the studied work, work on the common rhythmic-metrical feeling, dynamics, phrasing, articulation. Development of individual instrumental parts in terms of understanding the overall sound of the interpreted composition.	
<b>Recommended literatue:</b> Sheet music according to an individually determined repertoire. Chamber works of various styles according to the ensemble's composition - duos, trios, quartets, quintets and mixed ensembles (music of the Baroque and Classical periods, e.g. works by F. Couperin, G. F. F. Couperin, G. Couperin, G. Handel, F. M. Veracini, A. Vivaldi, G. F. Telemann, P. Locatelli, J. Haydn, F. Schubert, L. Spohr...).	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Ján Krigovský, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica								
<b>Faculty:</b> Faculty of Performing Arts								
<b>Course code:</b> SN/ I.Sn066/22			<b>Course title:</b> Chamber Play - Violoncello 3					
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present								
<b>Number of credits:</b> 2								
<b>Recommended semester of study:</b> 4.								
<b>Degree of study:</b> I.								
<b>Prerequisites :</b>								
<b>Course completion conditions:</b> Minimum 70% participation. Commissioning exam, for which it is necessary to study the program for a minimum of 15 minutes.								
<b>Educational outcomes (performance standard):</b> Understanding of the basic criteria in the study of works of chamber literature. Acquiring the ability to orientate oneself in the individual parts of a chamber ensemble. Developing co-playing, listening to each other, empathy and striving for correct chamber interplay.								
<b>Brief outline of course (contents standard):</b> Analysis of the studied work, work on the common rhythmic-metrical feeling, dynamics, phrasing, articulation. Development of individual instrumental parts in terms of understanding the overall sound of the interpreted composition.								
<b>Recommended literatue:</b> Sheet music according to an individually determined repertoire. Chamber works of various styles according to the ensemble's composition - duos, trios, quartets, quintets and mixed ensembles (music of the Romantic period - works by J.Brahms, A.Dvořák, G.Faure, J.L.Bella, F.M.Bartholdy, F.Schubert, C.Franck...).								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

<b>Instructor:</b> Mgr. Ján Krigovský, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska
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<b>Last changed:</b> 09.08.2022
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<b>Granted by:</b>
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## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica								
<b>Faculty:</b> Faculty of Performing Arts								
<b>Course code:</b> SN/ I.Sn067/22			<b>Course title:</b> Chamber Play - Violoncello 4					
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present								
<b>Number of credits:</b> 2								
<b>Recommended semester of study:</b> 5.								
<b>Degree of study:</b> I.								
<b>Prerequisites :</b>								
<b>Course completion conditions:</b> Minimum 70% participation. Commissioning exam, for which it is necessary to study the program for a minimum of 15 minutes.								
<b>Educational outcomes (performance standard):</b> Understanding of the basic criteria in the study of works of chamber literature. Acquiring the ability to orientate oneself in the individual parts of a chamber ensemble. Developing co-playing, listening to each other, empathy and striving for correct chamber interplay.								
<b>Brief outline of course (contents standard):</b> Analysis of the studied work, work on the common rhythmic-metrical feeling, dynamics, phrasing, articulation. Development of individual instrumental parts in terms of understanding the overall sound of the interpreted composition.								
<b>Recommended literatue:</b> Sheet music according to an individually determined repertoire. Chamber works of various styles according to the ensemble's composition - duos, trios, quartets, quintets and mixed ensembles (music of the Romantic period - works by J.Brahms, A.Dvořák, G.Faure, J.L.Bella, F.M.Bartholdy, F.Schubert, C.Franck...).								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

<b>Instructor:</b> Mgr. Ján Krigovský, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska
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<b>Last changed:</b> 09.08.2022
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<b>Granted by:</b>
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## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica								
<b>Faculty:</b> Faculty of Performing Arts								
<b>Course code:</b> SN/ I.Sn068/22			<b>Course title:</b> Chamber Play - Violoncello 5					
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present								
<b>Number of credits:</b> 2								
<b>Recommended semester of study:</b> 6.								
<b>Degree of study:</b> I.								
<b>Prerequisites :</b>								
<b>Course completion conditions:</b> Minimum 70% participation. Commissioning exam, for which it is necessary to study the program for a minimum of 15 minutes.								
<b>Educational outcomes (performance standard):</b> Understanding of the basic criteria in the study of works of chamber literature. Acquiring the ability to orientate oneself in the individual parts of a chamber ensemble. Developing co-playing, listening to each other, empathy and striving for correct chamber interplay.								
<b>Brief outline of course (contents standard):</b> Analysis of the studied work, work on the common rhythmic-metrical feeling, dynamics, phrasing, articulation. Development of individual instrumental parts in terms of understanding the overall sound of the interpreted composition.								
<b>Recommended literatue:</b> Sheet music according to an individually determined repertoire. Chamber works of different styles according to the ensemble's composition - duos, trios, quartets, quintets and mixed ensembles (music of the 20th century - works by D.Shostakovich, S.Prokofiev, A.Schnittke, D.Milhaud, E.Satie, A.Webern, I.Stravinsky, etc.)								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

<b>Instructor:</b> Mgr. Ján Krigovský, ArtD., Mgr. Robert Kopelman, ArtD., Jolanta Ewa Sosnowska
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<b>Last changed:</b> 09.08.2022
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<b>Granted by:</b>
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## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn226/22	<b>Course title:</b> Chamber Play -Tuba 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of lesser difficulty of at least 10 min. (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know about sonority and the methods of its realization - understand the principles of musical cooperation between players of different instruments - be able to improve in instrumental interplay, cultivate a feeling for the balance of sound, form and content of the studied works - able to indicate professionalism in the practical performance of selected works of chamber music - understand the basic interpretative features of selected chamber works - be able to indicate the stylistic specifications of selected works in the performance of chamber music - understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music - be able to presen	
<b>Brief outline of course (contents standard):</b> 1.Introduction to chamber music performance. 2.Acquisition of the basic methodological procedures of chamber music 3.Acquiring the principles of systematic and creative cooperation of performers in a chamber ensemble 4.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, methods of their solution 5. Work with sound, the way of its realization	
<b>Recommended literatue:</b> Súkromný archív pedagóga: MARCELLO, B : Sonate in F for tuba and piano, Southern Music Company, San Antonio, Texas 78292 Pozaunové kvarteta , vydal : Pantos, vydavatelství Českého hudebního fondu, Říční 12, Praha	

<p>Musik für Posaunen, VEB Friedrich Hofmeister Musikverlag Leipzig.          PERLAKI, József Trombone duos, Edition Musica Budapest, H- 1370 Budapest          Jazyk, ktorého znalosť je potrebná na absolvovanie predmetu: slovenský jazyk</p>								
<p><b>Language of instruction:</b>          Slovak</p>								
<p><b>Notes:</b>          The student's total workload is 30 hours per semester (1 credit/30 hours of work).          13 hours of contact teaching          5 hours self-study          12 hours individual creative activity/semester</p>								
<p><b>Course assessment</b>          Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.</p>								
<p><b>Last changed:</b> 09.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn227/22	<b>Course title:</b> Chamber Play -Tuba 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of lesser difficulty of at least 10 min. duration (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to realize tempo and tempo construction</li> <li>- be able to realise dynamics and dynamic construction</li> <li>- understand the principles of musical collaboration between players on different instruments</li> <li>- be able to improve in instrumental interplay, cultivate a feeling for the balance of sound, form and content of the works studied</li> <li>- able to indicate professionalism in the practical performance of selected works of chamber music</li> <li>- understand the basic interpretative features of selected chamber works</li> <li>- be able to indicate the stylistic specifications of selected works in the performance of chamber music</li> <li>- understand the basic instrumental specifics and their sonic possibilities in selected works of chamber music</li> <li>- be able to present the basic qualities of form and content of selected chamber works</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1.Tempo and tempo construction 2.Dynamics and dynamic construction 3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, ways of solving them 4.Practical study of selected compositions - chamber duos, trios, quartets, quintets, etc.	
<b>Recommended literatue:</b> Súkromný archív pedagóga:	

HADDAD, Don : Suite for Tuba and piano, Copiright 1966,Tempelton Publishing, Shawnee Press, Inc.  
Pozaunové kvarteta , vydal : Pantos, vydavatelství Českého hudebního fondu, Říčn1 12, Praha  
Musik fur Posaunen, VEB Friedrich Hofmeister Musikferlag Leipzig.  
PERLAKI, Jozsef Trombone duos, Edition Musica Budapest, H- 1370 Budapest

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Branislav H1z, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sont1g, ArtD., Mgr. art. Peter Sol1rik, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn228/22	<b>Course title:</b> Chamber Play -Tuba 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to determine the composer's intention</li> <li>- be able to recognize periodicity, stylistic</li> <li>- know his/her possibilities, technical and emotional - expressive prerequisites for the rendering of a given idea</li> <li>- be able to move towards professionalism in the practical performance of selected works of chamber literature</li> <li>- understand the more advanced interpretative features of selected chamber works at an intermediate level;</li> <li>- be able to credibly present stylistic specifications of selected works in the performance of chamber music</li> <li>- understand the instrumental specifics and their sonic possibilities in selected chamber music works</li> <li>- be able to present with understanding the formal and content qualities of selected chamber works</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1.Determination of the interpretation process by the composer's intention 2.Stylishness 3.Technical and emotional-expressive prerequisites for the rendering of a given idea 4.Practical study of selected works - chamber duos, trios, quartets, quintets, etc. 5.Principles of creative cooperation in a chamber ensemble 6.Specifics of interplay of musical instruments in chamber cooperation 7.Interpretive features of chamber works 8.Evaluation (self-assessment) of the performed interpretation	

<b>Recommended literatue:</b> Súkromný archív pedagóga: LEBEDEV, Alexej : Koncertallegro for tuba and piano, Friedrich Hofmeister Musikverlag, Leipzig, Pozaunové kvarteta , vydal : Pantos, vydavatelství Českého hudebního fondu, Říčn1 12, Praha Musik für Posaunen, VEB Friedrich Hofmeister Musikverlag Leipzig. PERLAKI, Jozsef Trombone duos, Edition Musica Budapest, H- 1370 Budapest								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity/semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.DN229/22	<b>Course title:</b> Chamber Play -Tuba 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performance of a chamber sonata / chamber work or chamber works of medium difficulty of at least 10 min. (20%) - Completion of a concert performance/playback (20%) - Passive participation in a concert performance/playback (10%) - Recording an artistic performance in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to move towards professionalism in the practical performance of selected works of chamber literature - understand the more advanced performance features of selected chamber works at an intermediate level; - be able to credibly present style specifications of selected works in the performance of chamber music - understand the instrumental specifics and their sonic possibilities in selected chamber music works - be able to present with understanding the formal and content qualities of selected chamber works	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation Interpretive features of chamber works Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> Súkromný archív pedagóga: JACOB, Gordon : Suite for tuba and piano, Published by Boosey & Hawkes. Pozaunové kvarteta , vydal : Pantos, vydavatelství Českého hudebního fondu, Říčn1 12, Praha Musik fur Posaunen, VEB Friedrich Hofmeister Musikferlag Leipzig. PERLAKI, Jozsef Trombone duos, Edition Musica Budapest, H- 1370 Budapest	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity/semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn230/22	<b>Course title:</b> Chamber Play -Tuba 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation in class (40%)</li><li>- Performing a chamber sonata / chamber work or chamber works of greater difficulty in the range of at least 10 min. (20%)</li><li>- Completion of a concert performance/playback (20%)</li><li>- Passive participation in a concert performance/playback (10%)</li><li>- Recording an artistic performance in IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- be able to approach professionalism in the practical performance of selected works of chamber literature</li><li>- understand all the essential interpretative features of selected chamber works</li><li>- be able to consistently present the stylistic specifications of selected works in the performance of chamber music</li><li>- understand the instrumental specifics and their sonic possibilities in selected chamber music works</li><li>- be able to present with understanding the formal and content qualities of selected chamber works</li></ul>	
<b>Brief outline of course (contents standard):</b> Practical study of selected works - chamber duos, trios, quartets, quintets, etc. Principles of creative cooperation in a chamber ensemble Specifics of interplay of musical instruments in chamber cooperation Interpretive features of chamber works Evaluation (self-assessment) of the performed interpretation	
<b>Recommended literatue:</b> Súkromný archív pedagóga: PAUER, J.: Tubonetta, Published by Editions BIM. Pozaunové kvarteta , vydal : Pantos, vydavateľství Českého hudebního fondu, Říčn1 12, Praha Musik fur Posaunen, VEB Friedrich Hofmeister Musikferlag Leipzig. PERLAKI, Jozsef Trombone duos, Edition Musica Budapest, H- 1370 Budapest,	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity/semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Branislav Hóz, ArtD., Mgr. art. Milan Oravec, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Peter Solárik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn051/22	<b>Course title:</b> Chamber Play Seminar - Accordion 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - Seminar work / project (30%) - active participation in chamber concerts (10%) - passive participation in chamber concerts (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basics of the origins and development in the early days of chamber music with keyboard instruments. - be able to absorb the specifics of chamber music with keyboard instruments. - understand the basic instrumentation and their sonic possibilities in chamber music with keyboard instruments in the Renaissance and Baroque periods. - be able to analyze, in a basic way, the level of interpretation of chamber music with keyboard instruments by verbal or written expression.	
<b>Brief outline of course (contents standard):</b> The origin and development of chamber music with keyboard instruments. Chamber ensembles with keyboard instruments. Project assignments from the lecture topics. Seminar papers on the topics covered.	
<b>Recommended literatue:</b> ČUCHRAN, V. 2006. Stručné dejiny akordeónu z pohľadu hudobného uplatnenia. Banská Bystrica: Akadémia umení. BREJKA, R. 2009. Komorná hudba I. dielo. Bratislava: Vydavateľstvo Univerzity Komenského. ISBN 978-80-223-2533-2. Bailey, D. 1992. Improvisation. Its nature and practice in music. UK: Da Capo Press, Inc. ISBN 0306805286	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** MgA. Maroš Klátik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn052/22	<b>Course title:</b> Chamber Play Seminar - Accordion 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - Seminar work / project (30%) - active participation in chamber concerts (10%) - passive participation in chamber concerts (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basics of the origins and development in the early days of chamber music with keyboard instruments. - be able to absorb the specifics of chamber music with keyboard instruments. - understand the basic instrumentation and their sonic possibilities in chamber music with keyboard instruments in the Renaissance and Baroque periods. - be able to analyze, in a basic way, the level of interpretation of chamber music with keyboard instruments by verbal or written expression.	
<b>Brief outline of course (contents standard):</b> The origin and development of chamber music with keyboard instruments. Chamber ensembles with keyboard instruments. Project assignments from the lecture topics. Seminar papers on the topics covered.	
<b>Recommended literatue:</b> ČUCHRAN, V. 2006. Stručné dejiny akordeónu z pohľadu hudobného uplatnenia. Banská Bystrica: Akadémia umení. BREJKA, R. 2009. Komorná hudba I. dielo. Bratislava: Vydavateľstvo Univerzity Komenského. ISBN 978-80-223-2533-2. Bailey, D. 1992. Improvisation. Its nature and practice in music. UK: Da Capo Press, Inc. ISBN 0306805286	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** MgA. Maroš Klátik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn053/22	<b>Course title:</b> Chamber Play Seminar - Accordion 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - Seminar work / project (30%) - active participation in chamber concerts (10%) - passive participation in chamber concerts (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basics of the origins and development in the early days of chamber music with keyboard instruments. - be able to absorb the specifics of chamber music with keyboard instruments. - understand the basic instrumentation and their sonic possibilities in chamber music with keyboards. instruments in the Renaissance and Baroque periods. - be able to analyze, in a basic way, the level of interpretation of chamber music with keyboard instruments by verbal or written expression.	
<b>Brief outline of course (contents standard):</b> The origin and development of chamber music with keyboard instruments. Chamber ensembles with keyboard instruments. Project assignments from the lecture topics. Seminar papers on the topics covered.	
<b>Recommended literatue:</b> ČUCHRAN, V. 2006. Stručné dejiny akordeónu z pohľadu hudobného uplatnenia. Banská Bystrica: Akadémia umení. BREJKA, R. 2009. Komorná hudba I. dielo. Bratislava: Vydavateľstvo Univerzity Komenského. ISBN 978-80-223-2533-2. Bailey, D. 1992. Improvisation. Its nature and practice in music. UK: Da Capo Press, Inc. ISBN 0306805286	
<b>Language of instruction:</b> Slovak	

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** MgA. Maroš Klátik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn054/22	<b>Course title:</b> Chamber Play Seminar - Accordion 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - Seminar work / project (30%) - active participation in chamber concerts (10%) - passive participation in chamber concerts (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basics of the origins and development in the early days of chamber music with keyboard instruments. - be able to absorb the specifics of chamber music with keyboard instruments. - understand the basic instrumentation and their sonic possibilities in chamber music with keyboard instruments in the Renaissance and Baroque periods. - be able to analyze, in a basic way, the level of interpretation of chamber music with keyboard instruments by verbal or written expression.	
<b>Brief outline of course (contents standard):</b> The origin and development of chamber music with keyboard instruments. Chamber ensembles with keyboard instruments. Project assignments from the lecture topics. Seminar papers on the topics covered.	
<b>Recommended literatue:</b> ČUCHRAN, V. 2006. Stručné dejiny akordeónu z pohľadu hudobného uplatnenia. Banská Bystrica: Akadémia umení. BREJKA, R. 2009. Komorná hudba I. dielo. Bratislava: Vydavateľstvo Univerzity Komenského. ISBN 978-80-223-2533-2. Bailey, D. 1992. Improvisation. Its nature and practice in music. UK: Da Capo Press, Inc. ISBN 0306805286	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** MgA. Maroš Klátik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn055/22	<b>Course title:</b> Chamber Play Seminar - Accordion 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - Seminar work / project (30%) - active participation in chamber concerts (10%) - passive participation in chamber concerts (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basics of the origins and development in the early days of chamber music with keyboard instruments. - be able to absorb the specifics of chamber music with keyboard instruments. - understand the basic instrumentation and their sonic possibilities in chamber music with keyboard instruments in the Renaissance and Baroque periods. - be able to analyze, in a basic way, the level of interpretation of chamber music with keyboard instruments by verbal or written expression.	
<b>Brief outline of course (contents standard):</b> The origin and development of chamber music with keyboard instruments. Chamber ensembles with keyboard instruments. Project assignments from the lecture topics. Seminar papers on the topics covered.	
<b>Recommended literatue:</b> ČUCHRAN, V. 2006. Stručné dejiny akordeónu z pohľadu hudobného uplatnenia. Banská Bystrica: Akadémia umení. BREJKA, R. 2009. Komorná hudba I. dielo. Bratislava: Vydavateľstvo Univerzity Komenského. ISBN 978-80-223-2533-2. Bailey, D. 1992. Improvisation. Its nature and practice in music. UK: Da Capo Press, Inc. ISBN 0306805286	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** MgA. Maroš Klátik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn056/22	<b>Course title:</b> Chamber Play Seminar - Accordion 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - Seminar work / project (30%) - active participation in chamber concerts (10%) - passive participation in chamber concerts (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basics of the origins and development in the early days of chamber music with keyboard instruments. - be able to absorb the specifics of chamber music with keyboard instruments. - understand the basic instrumentation and their sonic possibilities in chamber music with keyboard instruments in the Renaissance and Baroque periods. - be able to analyze, in a basic way, the level of interpretation of chamber music with keyboard instruments by verbal or written expression.	
<b>Brief outline of course (contents standard):</b> The origin and development of chamber music with keyboard instruments. Chamber ensembles with keyboard instruments. Project assignments from the lecture topics. Seminar papers on the topics covered.	
<b>Recommended literatue:</b> ČUCHRAN, V. 2006. Stručné dejiny akordeónu z pohľadu hudobného uplatnenia. Banská Bystrica: Akadémia umení. BREJKA, R. 2009. Komorná hudba I. dielo. Bratislava: Vydavateľstvo Univerzity Komenského. ISBN 978-80-223-2533-2. Bailey, D. 1992. Improvisation. Its nature and practice in music. UK: Da Capo Press, Inc. ISBN 0306805286	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** MgA. Maroš Klátik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn045/22	<b>Course title:</b> Chamber Play Seminar - Piano 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Project or Seminar paper (20%) - Passive participation in chamber concerts/performances (10%) - Active participation in chamber concerts/performances (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basics of the origins and development in the early days of chamber music with keyboard instruments.; - be able to absorb the specifics of chamber music with keyboard instruments.; - understand the basic instrumentation and their sonorities in chamber music with keyboard instruments in the Renaissance and Baroque periods.; - be able to outline performance criteria in chamber music with keyboard instruments of the Renaissance and Baroque periods; - Able to analyze in basic terms the level of absorbed interpretation of chamber music with keyboard instruments by verbal or written expression;	
<b>Brief outline of course (contents standard):</b> The emergence of chamber music with keyboard instruments Development of chamber music with keyboard instruments in the Renaissance and Baroque periods Chamber ensembles with keyboard instruments in the Renaissance and Baroque periods Perception of the musical work of chamber literature from the Renaissance and Baroque periods Project assignments from the lecture topics Seminar papers from the topics covered	
<b>Recommended literatue:</b> KOJANOVÁ, Ludmila – NOVOTNÝ, Pavel. 2008. Bibliografia pôvodnej literatúry pre klavír štvorročne, pre dva klavíry, rôzne komorné aj orchestrálne zoskupenia, skladby pre viac klavírov a viacručné, Prešovská univerzita v Prešove, Prešov:ISBN 978-80-8068-883-7. HINSON Maurice, ROBERTS Wesley. 2006. The Piano in Chamber Ensemble: An Annotated Guide, Indiana University Press. PECHANEC, Róbert. 2014. Nemecká Lied, VŠMU, Bratislava: EAN: 9788089439614.	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> MgA. Maroš Klátik, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn046/22	<b>Course title:</b> Chamber Play Seminar - Piano 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Project or Seminar paper (20%) - Passive participation in chamber concerts/performances (10%) - Active participation in chamber concerts/performances (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be familiar with and oriented in the development of chamber music with keyboard instruments in the Classical period.; - be able to absorb the specifics of chamber music with keyboard instruments in the Classical period.; - understand the basic instrumentation and their sonorities in chamber music with keyboard instruments in the Classical period; - be able to outline performance criteria in chamber music with keyboard instruments of the Classical period; - Able to analyze in basic terms the level of absorbed interpretation of chamber music with keyboard instruments of the Renaissance and Baroque periods by verbal or written expression;	
<b>Brief outline of course (contents standard):</b> The development of chamber music in the Classical period Instrumental innovations in chamber works with piano in the Classical period Perception of the musical work of chamber literature of the Classical period Project assignments from the lecture topics Seminar papers from the topics covered	
<b>Recommended literatue:</b> KOJANOVÁ, Ludmila – NOVOTNÝ, Pavel. 2008. Bibliografia pôvodnej literatúry pre klavír štvorručne, pre dva klavíry, rôzne komorné aj orchestrálne zoskupenia, skladby pre viac klavírov a viacručné, Prešovská univerzita v Prešove, Prešov:ISBN 978-80-8068-883-7. HINSON Maurice, ROBERTS Wesley. 2006. The Piano in Chamber Ensemble: An Annotated Guide, Indiana University Press. PECHANEC, Róbert. 2014. Nemecká Lied, VŠMU, Bratislava: EAN: 9788089439614.	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> MgA. Maroš Klátik, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn047/22	<b>Course title:</b> Chamber Play Seminar - Piano 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Project or Seminar paper (20%) - Passive participation in chamber concerts/performances (10%) - Active participation in chamber concerts/performances (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be familiar with and oriented to the development of chamber music with keyboard instruments in the Romantic period.; - be able to absorb the specifics of chamber music with keyboard instruments in the Romantic period.; - understand the basic instrumentation and their sonic possibilities in chamber music with keyboard instruments in the Romantic period; - be able to indicate performance criteria in chamber music with keyboard instruments of the Romantic period; - Able to analyze in basic terms the level of absorbed interpretation of chamber music with keyboard instruments in the Romantic period by verbal or written expression;	
<b>Brief outline of course (contents standard):</b> The development of chamber music in casts with piano in the Romantic period Instrumental and sonic innovations in chamber works with piano in the Romantic period Perception of the musical work of chamber literature from the Romantic period Project assignments from the lecture topics Seminar papers from the topics covered	
<b>Recommended literatue:</b> KOJANOVÁ, Ludmila – NOVOTNÝ, Pavel. 2008. Bibliografia pôvodnej literatúry pre klavír štvorročne, pre dva klavíry, rôzne komorné aj orchestrálne zoskupenia, skladby pre viac klavírov a viacručné, Prešovská univerzita v Prešove, Prešov:ISBN 978-80-8068-883-7. HINSON Maurice, ROBERTS Wesley. 2006. The Piano in Chamber Ensemble: An Annotated Guide, Indiana University Press. PECHANEC, Róbert. 2014. Nemecká Lied, VŠMU, Bratislava: EAN: 9788089439614.	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> MgA. Maroš Klátik, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn048/22	<b>Course title:</b> Chamber Play Seminar - Piano 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Project or Seminar paper (20%) - Passive participation in chamber concerts/performances (10%) - Active participation in chamber concerts/performances (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be familiar with and oriented in the development of chamber music with keyboard instruments to the period of the early 20th century.; - be able to absorb the specifics of chamber music with keyboard instruments in the period of late Romanticism and Impressionism and the beginning of the 20th century.; - understand the basic instrumentation and their sonic possibilities in chamber music with keyboard instruments in the late Romantic and Impressionist periods and the early 20th century.; - be able to outline performance criteria in chamber music with keyboard instruments of the Late Romantic and Impressionist periods and the early 20th century.; - Able to analyze, in basic terms, the level of absorbed interpretation in chamber music performance with keyboard instruments of the late Romantic and Impressionist periods and the early 20th century by verbal or written expression;	
<b>Brief outline of course (contents standard):</b> The development of chamber music in the Classical period Instrumental innovations in chamber works with piano in the Classical period Perception of the musical work of chamber literature of the Classical period Project assignments from the lecture topics Seminar papers from the topics covered	
<b>Recommended literatue:</b> KOJANOVÁ, Ludmila – NOVOTNÝ, Pavel. 2008. Bibliografia pôvodnej literatúry pre klavír štvorročne, pre dva klavíry, rôzne komorné aj orchestrálne zoskupenia, skladby pre viac klavírov a viacručné, Prešovská univerzita v Prešove, Prešov:ISBN 978-80-8068-883-7. HINSON Maurice, ROBERTS Wesley. 2006. The Piano in Chamber Ensemble: An Annotated Guide, Indiana University Press.	

PECHANEC, Róbert. 2014. Nemecká Lied, VŠMU, Bratislava: EAN: 9788089439614.

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** MgA. Maroš Klátik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn049/22	<b>Course title:</b> Chamber Play Seminar - Piano 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Project or Seminar paper (20%) - Passive participation in chamber concerts/performances (10%) - Active participation in chamber concerts/performances (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be familiar with and oriented in the development of chamber music with keyboard instruments in the period of the first half of the 20th century.; - be able to absorb the specifics of chamber music with keyboard instruments in the period of the 1st half of the 20th century.; - understand the basic instrumentation and their sonic possibilities in chamber music with keyboard instruments in the period of the 1st half of the 20th century; - be able to outline performance criteria in chamber music with keyboard instruments of the period of the 1st half of the 20th century; - Able to analyze, in basic terms, the level of absorbed interpretation in chamber music with keyboard instruments of the period of the 1st half of the 20th century by verbal or written expression;	
<b>Brief outline of course (contents standard):</b> The development of chamber music with piano in the first half of the 20th century Instrumental and formal innovations in chamber works with piano in the first half of the 20th century Perception of musical works of chamber literature with piano from the first half of the 20th century Project assignments from the lecture topics Seminar assignments from the lecture topics	
<b>Recommended literatue:</b> KOJANOVÁ, Ludmila – NOVOTNÝ, Pavel. 2008. Bibliografia pôvodnej literatúry pre klavír štvorročne, pre dva klavíry, rôzne komorné aj orchestrálne zoskupenia, skladby pre viac klavírov a viacručné, Prešovská univerzita v Prešove, Prešov:ISBN 978-80-8068-883-7. HINSON Maurice, ROBERTS Wesley. 2006. The Piano in Chamber Ensemble: An Annotated Guide, Indiana University Press. PECHANEC, Róbert. 2014. Nemecká Lied, VŠMU, Bratislava: EAN: 9788089439614.	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> MgA. Maroš Klátik, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn050/22	<b>Course title:</b> Chamber Play Seminar - Piano 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Project or Seminar paper (20%) - Passive participation in chamber concerts/performances (10%) - Active participation in chamber concerts/performances (10%)	
<b>Educational outcomes (performance standard):</b> - to know and orientate oneself in the development of chamber music with keyboard instruments in the period up to the present day; - to be able to absorb the specifics of chamber music with keyboard instruments in the period from the second half of the 20th century to the present.; - understand the basic instrumentation and their sonic possibilities in chamber music with keyboard instruments in the period from the second half of the 20th century to the present.; - be able to outline performance criteria in chamber music with keyboard instruments of the period from the 2nd half of the 20th century to the present.; - Able to analyze, in basic terms, the level of absorbed performance in chamber music with keyboard instruments of the period from the 2nd half of the 20th century to the present by verbal or written expression;	
<b>Brief outline of course (contents standard):</b> Contemporary trends and new compositions in chamber music with piano Sound and instrumental innovations in chamber works with piano today Perception of modern musical works of chamber literature with piano Project assignments from the lecture topics Seminar assignments from the lecture topics	
<b>Recommended literatue:</b> KOJANOVÁ, Ludmila – NOVOTNÝ, Pavel. 2008. Bibliografia pôvodnej literatúry pre klavír štvorročne, pre dva klavíry, rôzne komorné aj orchestrálne zoskupenia, skladby pre viac klavírov a viacručné, Prešovská univerzita v Prešove, Prešov:ISBN 978-80-8068-883-7. HINSON Maurice, ROBERTS Wesley. 2006. The Piano in Chamber Ensemble: An Annotated Guide, Indiana University Press. PECHANEC, Róbert. 2014. Nemecká Lied, VŠMU, Bratislava: EAN: 9788089439614.	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> MgA. Maroš Klátik, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi61/22	<b>Course title:</b> Chamber Singing 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 50% - Attending a public concert 40% - Recording artistic performances in IDM AU BB 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology of chamber singing interpretation, - understand the interpretation problems and specifics of the interpretation of selected works of earlier stylistic periods; - be able to work independently in the study of chamber repertoire;	
<b>Brief outline of course (contents standard):</b> Focusing on the interpretation of vocal chamber works from the Renaissance period onwards. Gain practice in vocal ensembles, respecting stylistic performance requirements. To become familiar with the historical development of chamber vocal works.	
<b>Recommended literatue:</b> Vybrané diela skladateľov od renesancie po romantizmus. Gesualdo, Carlo: Dolcissima mia vita (1611); Editio Peters, CN EP4363 Monteverdi, Claudio: Ave Maria; Anton G, ANTON 307-85 Saint-Saëns, Camille: Weihnachtsoratorium; Bärenreiter Urtext, ISMN 9790006566143 Dvořák, Antonín: Moravské dvojzpěvy; Bärenreiter, ISMN: 9790260103016 Ďalšie zdroje: archív FMU AU, súkromný archív pedagóga, www.imslp.org	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Pavol Tužinský, ArtD.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi62/22	<b>Course title:</b> Chamber Singing 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 50% - Attending a public concert 40% - Recording artistic performances in IDM AU BB 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology of chamber singing interpretation, chamber works of earlier stylistic periods - understand the interpretative problems and specifics of interpretation of selected works of older stylistic periods; - be able to work independently in the study of chamber repertoire; - capable of independent technical and performance work in the preparation of the studied work; - Able to navigate the sound of vocal ensembles, - Able to work together in an ensemble to find and create a stylistic artistic result	
<b>Brief outline of course (contents standard):</b> Focus on the interpretation of chamber works of vocal literature from the Renaissance period onwards, Gain practice in vocal ensembles, respecting stylistic performance requirements. To become familiar with the historical development of chamber vocal works	
<b>Recommended literatue:</b> Buxtehude, Dietrich: Alleluja (BuxWV 15.); Bärenreiter, EAN: 9790006431335 Mozart, Wolfgang Amadeus: Ave verum; Breitkopf und Härtel, ISMN:9790004331408 Saint-Saëns, Camille: Weihnachtsoratorium; Bärenreiter Urtext, ISMN 9790006566143 Dvořák, Antonín: Moravské dvojzpěvy; Bärenreiter, ISMN: 9790260103016 Schneider-Trnavský, Mikuláš: Slzy a úsmevy; Zo srdca; Ďalšie zdroje: archív FMU AU, súkromný archív pedagóga, www.imslp.org	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work).	

13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Pavol Tužinský, ArtD.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi63/22	<b>Course title:</b> Chamber Singing 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 50% - Attending a public concert 40% - Recording artistic performances in IDM AU BB 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the terminology and overview of the development of the art of chamber singing, chamber ensemble; - gain an overview and be able to navigate in the basic literature of chamber works for singing; - understand the interpretative differences and specifics of works from different stylistic periods; - be able to work independently in the study of selected chamber works; - capable of independent technical and performance work in the preparation of the studied work; - Able to navigate the sound of a chamber ensemble	
<b>Brief outline of course (contents standard):</b> Focusing on the interpretation of chamber works of vocal literature of different stylistic periods. Gain practice in chamber vocal ensembles, respecting stylistic performance requirements. To become familiar with the historical development of the creation of chamber vocal works.	
<b>Recommended literatue:</b> Saint-Saëns, Camille: Weihnachtsoratorium; Bärenreiter Urtext, ISMN 9790006566143 Dvořák, Antonín: Moravské dvojzpěvy; Bärenreiter, ISMN: 9790260103016 Händel, Georg Friedrich: Nine German Arias; Ed. Breitkopf und Härtel, ISBN 979-0-004-18153-9 Čajkovskij, Peter, Iljič: 6 Duette, op. 46; vyd. Forberg, i.n. FORBERG 94054 Schubert, Franz: Lieder; Editio Peters, Leipzig, ISBN-13: 979-0014000745 Mozart, Wolfgang Amadeus: Missa c mol, KV 427; Editio Peters, ISMN M-014-07042-7 Pergolesi, Giovanni Baptista: Stabat Mater; Breitkopf und Härtel Leipzig 1981, Nr. 472-155/C600/81 Ďalšie zdroje: archív FMU AU, archív pedagóga, www.imslp.org	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Pavol Tužinský, ArtD.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz49/22	<b>Course title:</b> Chamber choir, vocal group 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 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%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand the technique of vocal expression in a chamber choir, vocal group - be able to intone independently in a chamber choir, vocal group - be able to respond to and understand the requirements of the conductor, artistic director - to know specific compositions from the given dramaturgical plan of the ensemble	
<b>Brief outline of course (contents standard):</b> - Familiarization with the technique of vocal expression in chamber choir, vocal group - Familiarisation with the principles of intonation in a smaller singing ensemble. - Mastering of artistic expression in a smaller singing ensemble. - Study, rehearsal of specific works of the dramaturgical plan	
<b>Recommended literatue:</b> A selection of world, renaissance choral literature intended for smaller singing groups. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be scheduled for a particular school. year	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> 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	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 01.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz50/22	<b>Course title:</b> Chamber choir, vocal group 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 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%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand the technique of vocal expression in a chamber choir, vocal group - be able to intone independently in a chamber choir, vocal group - be able to respond to and understand the requirements of the conductor, artistic director - to know specific compositions from the given dramaturgical plan of the ensemble	
<b>Brief outline of course (contents standard):</b> 1. Getting acquainted with the technique of vocal expression in a chamber choir, vocal group 2. Familiarisation with the principles of intonation in a smaller singing ensemble. 3. Acquiring artistic expression in a smaller singing ensemble. 4. Study, rehearsal of specific works of the dramaturgical plan.	
<b>Recommended literatue:</b> A selection of world, renaissance choral literature intended for smaller singing groups. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be scheduled for a particular school. year	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> 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	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 01.08.2022								
<b>Granted by:</b>								

## Course information letter

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

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 01.08.2022								
<b>Granted by:</b>								

## Course information letter

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

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 01.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz01/22	<b>Course title:</b> Choir Conducting 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - 5 compositions from the basic choral literature (arrangements of folk songs and other simpler choral compositions) (40%) - recording artistic outputs in IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the fundamentals of conducting techniques - know the basic elements of conducting technique - be able to characterize the specifics of interpretation of folk arrangements. The specific characteristics of the composition of traditional songs - be able to work independently in the study of simpler choral repertoire	
<b>Brief outline of course (contents standard):</b> - Conducting technique - continuation, continuation of knowledge, manual skills from previous studies - Automation of the basics of conducting technique - Conducting itself, conducting analysis of simpler choral works, especially from the Classical and Romantic periods. - Conducting, conducting analysis of simpler artistic arrangements of Slovak folk songs	
<b>Recommended literatue:</b> DOBRODINSKÝ, Ján Mária. 1965. Základy dirigentskej techniky. Bratislava: Osvetový ústav MAJKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava HTF VŠMU. ISBN 80- 85182- 24- 6 Konkrétne zborové skladby jednoduchšieho obsahu a technickej náročnosti - hlavne z obdobia klasicizmu a romantizmu, s prihliadnutím najmä na slovenskú tvorbu. (Mozart, Bruckner, J.L. Bella, V.F. Bystrý, ) PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978- 80- 557- 0292- 6 BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80- 88884- 38- 1	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 210 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 60 hours self-study 124 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD., prof. Miroslawa Knapik								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz02/22	<b>Course title:</b> Choir Conducting 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - 8 pieces from the basic choral literature (arrangements of folk songs and other simpler choral pieces) (40%) - recording artistic outputs in IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the terminology related to clocking technique - master the elements of tacting technique - be able to characterize the specifics of the interpretation of Slovak folk arrangements. characteristics of Slovak folk songs and simpler classical works - be able to work independently in the study of basic choral repertoire	
<b>Brief outline of course (contents standard):</b> 1. Conducting Technique - continuing study and mastering more complicated tact techniques 2. Automation of more demanding conducting techniques: alternating rhythms, metre, etc. 3. Conducting itself, conducting analysis of simpler choral works, especially from the Classical and Romantic periods. 4. Conducting, conducting analysis of simpler artistic arrangements of Slovak folk songs	
<b>Recommended literatue:</b> DOBRODINSKÝ, Ján Mária. 1965. Základy dirigentskej techniky. Bratislava: Osvetový ústav MALKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava HTF VŠMU. ISBN 80- 85182- 24- 6 Konkrétne zborové skladby jednoduchšieho obsahu a technickej náročnosti - hlavne z obdobia klasicizmu a romantizmu, s prihliadnutím najmä na slovenskú tvorbu. (W.A.Mozart, A. Bruckner, J.L. Bella, V.F. Bystrý, E. Suchoň a iní.....) PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978- 80- 557- 0292- 6 BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80- 88884- 38- 1	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 210 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 60 hours self-study 124 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD., prof. Miroslawa Knapik								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz03/22	<b>Course title:</b> Choir Conducting 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - 6 compositions from the basic choral literature of the Renaissance and Baroque periods and 4 compositions from the Romantic literature of words. composers (40%) - recording artistic outputs in IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know and be able to apply in practice the complete terminology related to tact technique - be able to characterize the specifics of the interpretation of basic choral literature of the Renaissance and Baroque periods - be able to characterize the specifics of interpretation of compositions of romantic literature of words. composers - be able to conduct simpler compositions of the Renaissance and Baroque periods - able to conduct compositions by Slov. romantic composers - able to work independently in the study of the choral repertoire studied	
<b>Brief outline of course (contents standard):</b> 1. Conducting technique - finalization, mastery of the whole issue of conducting 2. Automation of more demanding conducting techniques: alternating rhythms, metre, etc. 3. Conducting itself, conducting analysis of simpler choral works of the Renaissance and Baroque periods. 4. Conducting itself, conducting analysis of choral works of the Romantic period of the literature of words. composers	
<b>Recommended literatue:</b> DOBRODINSKÝ, Ján Mária. 1965. Základy dirigentskej techniky. Bratislava: Osvetový ústav DOBRODINSKÝ, Ján Mária. 1984. Interpetačné problémy polyfónneho spevu. Bratislava: Osvetový ústav MAĽKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava HTF VŠMU. ISBN 80- 85182- 24- 6	

Konkrétne renesančné, barokové zborové skladby jednoduchšieho obsahu a technickej náročnosti (C. Monteverdi, O.di Lasso, L.da Victoria, W. Byrd a iní...) a skladby slov. skladateľov. (J.L. Bella, V.F. Bystrý, E. Suchoň, J. Cikker, I. Hrušovský a iní.....)  
 KRAWCZYŃSKI, Stanislaw. 2010. Ars choralis. Krakow: Akademia muzyczna. ISBN 978- 83-87182- 97- 7  
 ALBRECHT, Christoph. 1985. Geistliches Chorbuch alter Meister des 16.bis 18. Jahrhunderts. Leipzig: VOB Buch. Liz. 420.205- 198- 85  
 BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80- 88884-38- 1

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Štefan Sedlický, ArtD., prof. Mirosława Knapik

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz04/22	<b>Course title:</b> Choir Conducting 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - 5 compositions from the Renaissance and Baroque periods and 5 compositions from Romantic literature (also by Slovak composers) (40%) - recording artistic outputs in IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know and be able to apply in practice the complete terminology related to tact technique - be able to characterize the specifics of the interpretation of choral literature of the Renaissance and Baroque periods - be able to characterize the specifics of the interpretation of compositions of romantic literature of words. composers - be able to conduct compositions of the Renaissance and Baroque periods - able to conduct compositions by world and Slovak composers romantic composers - able to work independently in the study of selected choral repertoire	
<b>Brief outline of course (contents standard):</b> 1. Conducting technique - finalization, mastery of the whole issue of conducting 2. Automation of more demanding conducting techniques: alternating rhythms, metre, etc. 3. Conducting itself, conducting analysis of the more important choral works of the Renaissance and Baroque periods. 4. Conducting itself, conducting analysis of choral works of world romantic literature and also compositions of words. romantic composers	
<b>Recommended literatue:</b> DOBRODINSKÝ, Ján Mária. 1984. Interpetačné problémy polyfónneho spevu. Bratislava: Osvetový ústav MALKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava HTF VŠMU. ISBN 80- 85182- 24- 6 Konkrétne renesančné, barokové zborové skladby jednoduchšieho obsahu a technickej náročnosti (C. Monteverdi, Gesualdo da Venosa, W. Byrd a iní...) a skladby svetových a slovenských romantikov (G. Verdi, A. Bruckner, E. Grieg, J.L. Bella a iní....)	

<p>KRAWCZYŃSKI, Stanislaw. 2010. Ars choralis. Krakow: Akademia muzyczna. ISBN 978- 83-87182- 97- 7</p> <p>ALBRECHT, Christoph. 1985. Geistliches Chorbuch alter Meister des 16.bis 18. Jahrhunderts. Leipzig: VOB Buch. Liz. 420.205- 198- 85</p> <p>PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978- 80- 557- 0292- 6</p> <p>BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80- 88884- 38- 1</p>																										
<p><b>Language of instruction:</b> Slovak</p>																										
<p><b>Notes:</b> The student's total workload is 120 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 30 hours self-study 64 hours individual creative activity</p>																										
<p><b>Course assessment</b> Total number of assessed students: 0</p> <table border="1"> <thead> <tr> <th>A</th> <th>ABS</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> <th>ODP</th> <th>Uzn.</th> </tr> </thead> <tbody> <tr> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>									A	ABS	B	C	D	E	FX	ODP	Uzn.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
A	ABS	B	C	D	E	FX	ODP	Uzn.																		
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0																		
<p><b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD., prof. Mirosława Knapik</p>																										
<p><b>Last changed:</b> 02.08.2022</p>																										
<p><b>Granted by:</b></p>																										

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz05/22	<b>Course title:</b> Choir Conducting 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performance of 5 compositions from serious choral literature of the Romantic period and 5 compositions from the literature of the 20th and 21st centuries. in the representation of also words. composers (40%) - recording artistic performances in the IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - master the whole issue of conducting, tact technique - know and in practice be able to conduct compositions of major world romantic choral literature - be able to characterize the specifics of the interpretation of romantic choral literature - be able to characterise the specifics of the interpretation of 20th and 21st century compositions - be able to conduct selected compositions of the 20th and 21st centuries. taking into account the word. composers be able to work independently in the study of the choral repertoire studied Upon successful completion of the learning process the student will: - master the whole issue of conducting, baton technique - know and in practice be able to conduct compositions of major world romantic choral literature - be able to characterize the specifics of the interpretation of romantic choral literature - be able to characterise the specifics of the interpretation of 20th and 21st century compositions - be able to conduct selected compositions of the 20th and 21st centuries. taking into account the word. composers be able to work independently in the study of the choral repertoire studied	
<b>Brief outline of course (contents standard):</b> 1. Conducting technique - finalization, mastery of the whole issue of conducting 2. Automation of more demanding conducting techniques: alternating rhythms, metre, etc. directly in specific compositions 20. 21. Century 3. Conducting itself, conducting analysis of major choral works of Romantic and contemporary choral literature	
<b>Recommended literatue:</b>	

<p>DOBRODINSKÝ, Ján Mária. 1965. Základy dirigentskej techniky. Bratislava: Osvetový ústav</p> <p>MAJKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava HTF VŠMU. ISBN 80- 85182- 24- 6</p> <p>Konkrétne romantické a zborové skladby vyššej technickej náročnosti (A.Bruckner, F.M.Bartholdy, J.Brahms, G. Verdi a iní...) a skladby svet. a slov. skladateľov 20. 21. storočia. (M.Lauridsen, P.Eben, Z.Lukáš, E. Suchoň, J. Cikker, I. Hrušovský, Iršai a iní.....)</p> <p>PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978- 80- 557- 0292- 6</p>																										
<p><b>Language of instruction:</b> Slovak</p>																										
<p><b>Notes:</b> The student's total workload is 180 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 50 hours self-study 104 hours individual creative activity</p>																										
<p><b>Course assessment</b> Total number of assessed students: 0</p> <table border="1"> <thead> <tr> <th>A</th> <th>ABS</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> <th>ODP</th> <th>Uzn.</th> </tr> </thead> <tbody> <tr> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>									A	ABS	B	C	D	E	FX	ODP	Uzn.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
A	ABS	B	C	D	E	FX	ODP	Uzn.																		
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0																		
<p><b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD., prof. Mirosława Knapik</p>																										
<p><b>Last changed:</b> 02.08.2022</p>																										
<p><b>Granted by:</b></p>																										

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz06/22	<b>Course title:</b> Choir Conducting 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performance of 4 compositions from choral literature of the turn of the 20th and 21st centuries and 6 compositions from literature of the 20th and 21st centuries. in the representation of also slov. composers (40%) - recording artistic performances in the IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - master the whole issue of conducting, tact technique - know and in practice be able to conduct compositions of major world choral literature of the turn of the 20th and 21st centuries and contemporary choral literature - be able to characterise the specifics of interpretation of 20th and 21st century compositions. - be able to conduct selected compositions of the 20th and 21st centuries. taking into account the word. composers - able to work independently in the study of the choral repertoire studied	
<b>Brief outline of course (contents standard):</b> 1. Conducting technique - finalization, mastery of the whole issue of conducting 2. Automation of more demanding conducting techniques: alternating rhythms, metre, etc. implemented directly in specific compositions of the 20th and 21st centuries 3. Conducting itself, conducting analysis of major choral works of the turn of the 20th-21st century and contemporary choral literature	
<b>Recommended literatue:</b> DOBRODINSKÝ, Ján Mária. 1965. Základy dirigentskej techniky. Bratislava: Osvetový ústav MALKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava HTF VŠMU. ISBN 80- 85182- 24- 6 Konkrétne zborové skladby prelomu 20. 21. storočia vyššej technickej náročnosti (A.F. Poulenc, C. Debussy, a iní...) a skladby svet. a slov. skladateľov 20. 21. storočia. (L. Borzík, M.Lauridsen, E. Whitacre, P.Eben, Z.Lukáš, , I. Hrušovský, Iršai, Špiláka iní.....)	

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

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Štefan Sedlický, ArtD., prof. Mirosława Knapik

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz23/22	<b>Course title:</b> Choir Repertoire and Score Play 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - 6 compositions from the basic choral literature (40%) - recording artistic outputs in IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to navigate through simpler choral scores - be able to perform basic choral scores on the piano - be familiar with works of Slovak choral literature inspired by folk music. songs	
<b>Brief outline of course (contents standard):</b> - Expressive and structural aspect of simpler choral compositions - Automation of playing from multi-line scores - Analysis of simpler pieces of choral literature inspired by words. Folk. songs	
<b>Recommended literatue:</b> REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU Konkrétne zborové skladby jednoduchšieho obsahu a technickej náročnosti, s prihliadnutím najmä na slovenskú tvorbu. (E. Suchoň, J. Cikker, I. Hrušovský,... ) PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6 BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study	

12 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mirosława Knapik, Mgr. art. Adam Sedlický, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz24/22	<b>Course title:</b> Choir Repertoire and Score Play 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - 7 compositions from Slovak choral literature (40%) - recording artistic outputs in IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to navigate through simpler choral scores - be able to perform basic choral scores on the piano - be familiar with works of Slovak choral literature inspired by folk music. songs	
<b>Brief outline of course (contents standard):</b> 1. Expressive and structural aspects of simpler choral compositions 2. Automation of playing from multi-line scores 3. Analysis of simpler pieces of choral literature inspired by words. Folk. song	
<b>Recommended literatue:</b> REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU Konkrétne zborové skladby jednoduchšieho obsahu a technickej náročnosti, s prihliadnutím najmä na slovenskú tvorbu. (E. Suchoň, J. Cikker, I. Hrušovský,... ) PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6 BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study	

12 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mirosława Knapik, Mgr. art. Adam Sedlický, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz25/22	<b>Course title:</b> Choir Repertoire and Score Play 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - 4 compositions from the basic choral literature of the Renaissance and Baroque periods and 3 compositions from the Romantic literature of words. composers (40%) - recording artistic outputs in IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to navigate in choral scores - be able to interpret choral scores on the piano - be familiar with works of choral literature from the Renaissance, Baroque and Slovak periods. romanticism	
<b>Brief outline of course (contents standard):</b> 1. Expressive and structural aspects of choral compositions 2. Automation of playing from multi-line scores 3. Analysis of simpler compositions of choral literature from the Renaissance, Baroque and Slovak periods. Romanticism	
<b>Recommended literatue:</b> REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU Konkrétne renesančné, barokové zborové skladby jednoduchšieho obsahu a technickej náročnosti (C. Monteverdi, O.di Lasso, L. da Victoria, W. Byrd a iní...) a skladby slov. skladateľov. (J .L. Bella, V. F. Bystrý, E. Suchoň, J. Cikker, I. Hrušovský a iní.....) KRAWCZYŃSKI, Stanislaw. 2010. Ars choralis. Krakow: Akademia muzyczna. ISBN 978-83-87182-97-7 ALBRECHT, Christoph. 1985. Geistliches Chorbuch alter Meister des 16.bis 18. Jahrhunderts. Leipzig: VOB Buch. Liz. 420.205-198-85 BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Miroslawa Knapik, Mgr. art. Adam Sedlický, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz26/22	<b>Course title:</b> Choir Repertoire and Score Play 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - 4 compositions from the Renaissance and Baroque periods and 4 compositions from Romantic literature (also by Slovak composers) (40%) - recording artistic outputs in IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to navigate in choral scores - be able to interpret choral scores on the piano - be able to independently construct specific choral compositions musically and structurally - be familiar with works of choral literature from the Renaissance, Baroque and Romantic periods.	
<b>Brief outline of course (contents standard):</b> 1. Expressive and structural aspects of choral compositions 2. Automation of playing from multi-line scores 3. Analysis of more challenging compositions of choral literature from the Renaissance, Baroque and Romantic periods	
<b>Recommended literatue:</b> REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU Konkrétne renesančné, barokové zborové skladby vyššej technickej náročnosti (C. Monteverdi, G. da Venosa, W. Byrd a iní...) a skladby svetových a slovenských romantikov (G. Verdi, A. Bruckner, E. Grieg, J. L. Bella a iní...) KRAWCZYŃSKI, Stanislaw. 2010. Ars choralis. Krakow: Akademia muzyczna. ISBN 978-83-87182-97-7 ALBRECHT, Christoph. 1985. Geistliches Chorbuch alter Meister des 16.bis 18. Jahrhunderts. Leipzig: VOB Buch. Liz. 420.205-198-85 PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6	

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

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Miroslawa Knapik, Mgr. art. Adam Sedlický, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz27/22	<b>Course title:</b> Choir Repertoire and Score Play 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - 4 compositions from serious choral literature of the Romantic period and 4 compositions from the literature of the 20th and 21st centuries. in the representation of also words. composers (40%) - recording artistic performances in the IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to navigate in more demanding choral scores - be able to interpret more demanding choral scores on the piano - be able to independently construct specific choral compositions musically and structurally - be familiar with works of choral literature from the Romantic period and from the 20th and 21st centuries.	
<b>Brief outline of course (contents standard):</b> 1. Expressive and structural aspects of more demanding choral compositions 2. Automation of playing from more demanding multi-line scores 3. Analysis of compositions of choral literature from the Romantic period and from the 20th and 21st centuries.	
<b>Recommended literatue:</b> REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU Konkrétne romantické a zborové skladby vyššej technickej náročnosti (A. Bruckner, F. M. Bartholdy, J. Brahms, G. Verdi a iní...) a skladby svet. a slov. skladateľov 20. a 21. storočia. (M. Lauridsen, P. Eben, Z. Lukáš, E. Suchoň, J. Cikker, I. Hrušovský, J. Iršai a iní.....) PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mirosława Knapik, Mgr. art. Adam Sedlický, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz28/22	<b>Course title:</b> Choir Repertoire and Score Play 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performance of 4 compositions from choral literature of the turn of the 20th and 21st centuries and 4 compositions from literature of the 20th and 21st centuries. in the representation of also slov. composers (40%) - recording artistic performances in the IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to navigate in more demanding choral scores - be able to interpret more demanding choral scores on the piano - be able to independently construct specific choral compositions musically and structurally - be familiar with works of choral literature from the 20th and 21st centuries. taking into account the word. composers	
<b>Brief outline of course (contents standard):</b> 1. Expressive and structural aspects of more demanding choral compositions 2. Automation of playing from more demanding multi-line scores 3. Analysis of more challenging compositions of choral literature from the 20th and 21st centuries. taking into account the words. composers	
<b>Recommended literatue:</b> REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU Konkrétne zborové skladby na prelome 20. 21. storočia vyššej technickej náročnosti (F. Poulenc, C. Debussy, a iní...) a skladby svet. a slov. skladateľov 20. a 21. storočia. (L. Borzík, M. Lauridsen, E. Whitacre, P. Eben, Z. Lukáš, , I. Hrušovský, J. Iršai, P. Špiláka iní.....) PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6	
<b>Language of instruction:</b> Slovak	

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mirosława Knapik, Mgr. art. Adam Sedlický, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

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

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 01.08.2022								
<b>Granted by:</b>								

## Course information letter

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

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 01.08.2022								
<b>Granted by:</b>								

## Course information letter

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

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 01.08.2022								
<b>Granted by:</b>								

## Course information letter

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

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 01.08.2022								
<b>Granted by:</b>								

## Course information letter

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

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 01.08.2022								
<b>Granted by:</b>								

## Course information letter

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

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 01.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz43/22	<b>Course title:</b> Choral singing – Canzona Neosolium 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - rehearsal, mastery of the specified repertoire of singing. of the choir Canzona neosolium (30%) - attending a concert or other public performance (30%) - recording artistic performances in the IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand the technique of vocal expression in a choir - know and be able to intonate in the choir and in his/her vocal group - be able to respond to the conductor's gesture and understand the artistic requirements of the conductor - be able to perform specific pieces from a given ensemble's dramaturgical plan	
<b>Brief outline of course (contents standard):</b> 1. Familiarization with the technique of vocal expression in the choir. 2. Familiarity with the principles of choral intonation. 3. Acquiring artistic expression in a choral ensemble. 4. Study, rehearsal of specific works of the dramaturgical plan of singing. choir	
<b>Recommended literatue:</b> A selection of world and Slovak choral literature of various periods and genres. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be planned for a particular school. year	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> 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	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz44/22	<b>Course title:</b> Choral singing – Canzona Neosolium 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - rehearsal, mastery of the specified repertoire of singing. of the choir Canzona neosolium (30%) - attending a concert or other public performance (30%) - recording artistic performances in the IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand the technique of vocal expression in a choir - know and be able to intonate in the choir and in his/her vocal group - be able to respond to the conductor's gesture and understand the artistic requirements of the conductor - be able to perform specific pieces from a given ensemble's dramaturgical plan	
<b>Brief outline of course (contents standard):</b> 1. Familiarization with the technique of vocal expression in the choir. 2. Familiarity with the principles of choral intonation. 3. Acquiring artistic expression in a choral ensemble. 4. Study, rehearsal of specific works of the dramaturgical plan of singing. cho	
<b>Recommended literatue:</b> A selection of world and Slovak choral literature of various periods and genres. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be planned for a particular school. year	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> 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	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz45/22	<b>Course title:</b> Choral singing – Canzona Neosolium 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - rehearsal, mastery of the specified repertoire of singing. of the choir Canzona neosolium (30%) - attending a concert or other public performance (30%) - recording artistic performances in the IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - master the technique of vocal expression in a choir - be able to intonate in the choir and in his/her vocal group - be able to respond to the conductor's gesture and understand the artistic requirements of the conductor - master specific compositions from the given dramaturgical plan of the ensemble	
<b>Brief outline of course (contents standard):</b> 1. Improving the technique of vocal expression in the choir. 2. To advance in the quality of choral intonation. 3. Mastering artistic expression in the choral ensemble. 4. Study, rehearsal of specific works of the dramaturgical plan of singing. choir	
<b>Recommended literatue:</b> A selection of world and Slovak choral literature of various periods and genres. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be planned for a particular school. year	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> 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	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz46/22	<b>Course title:</b> Choral singing – Canzona Neosolium 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - rehearsal, mastery of the specified repertoire of singing. of the choir Canzona neosolium (30%) - attending a concert or other public performance (30%) - recording artistic performances in the IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand the technique of vocal expression in a choir - know and be able to intonate in the choir and in his/her vocal group - be able to respond to the conductor's gesture and understand the artistic requirements of the conductor - be able to perform specific pieces from a given ensemble's dramaturgical plan	
<b>Brief outline of course (contents standard):</b> 1. Improving the technique of vocal expression in the choir. 2. To advance in the quality of choral intonation. 3. Mastering artistic expression in the choral ensemble. 4. Study, rehearsal of specific works of the dramaturgical plan of singing. choir	
<b>Recommended literatue:</b> A selection of world and Slovak choral literature of various periods and genres. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be planned for a particular school. year	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> 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	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz47/22	<b>Course title:</b> Choral singing – Canzona Neosolium 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - rehearsal, mastery of the specified repertoire of singing. of the choir Canzona neosolium (30%) - attending a concert or other public performance (30%) - recording artistic performances in the IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand and correctly apply the technique of vocal expression in the choir - be able to intonate 21st century compositions seamlessly in the choir - be able to interpret compositions associated with simpler choreography - know and be able to perform on stage specific compositions from the ensemble's dramaturgical plan	
<b>Brief outline of course (contents standard):</b> 1. Mastering the technique of vocal expression in the choir. 2. Mastery of choral intonation even in difficult compositions of the 21st century. 3. Mastering interpretation combined with simple choreography of the ensemble 4. Study, rehearsal of specific works of the dramaturgical plan of singing. choir	
<b>Recommended literatue:</b> A selection of world and Slovak choral literature of various periods and genres. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be planned for a particular school. year	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> 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	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz48/22	<b>Course title:</b> Choral singing – Canzona Neosolium 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - rehearsal, mastery of the specified repertoire of singing. of the choir Canzona neosolium (30%) - attending a concert or other public performance (30%) - recording artistic performances in the IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand and correctly apply the technique of vocal expression in the choir - be able to intonate 21st century compositions seamlessly in the choir - be able to interpret compositions associated with simpler choreography - know and be able to perform on stage specific compositions from the ensemble's dramaturgical plan	
<b>Brief outline of course (contents standard):</b> 1. Mastering the technique of vocal expression in the choir. 2. Mastery of choral intonation even in difficult compositions of the 21st century. 3. Mastering interpretation combined with simple choreography of the ensemble 4. Study, rehearsal of specific works of the dramaturgical plan of singing. choir	
<b>Recommended literatue:</b> A selection of world and Slovak choral literature of various periods and genres. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be planned for a particular school. year	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> 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	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn183/22	<b>Course title:</b> Concertante practice - playing the guitar 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - staging and concert performance of the semester repertoire - part of the Bachelor's concert (20%) - attending a concert performance, at least, at a performance seminar (30%) - recording artistic performances in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of guitar works; - be able to characterize the specifics of the interpretation of music of different periods; - be able to work independently in the study of repertoire with regard to its concert performance; - Able to organise own preparation for a concert performance; - Able to independently solve technical and expressive problems arising from the nature of the works performed; - able to work with tone production and colour	
<b>Brief outline of course (contents standard):</b> 1. Baroque suites, partitas and sonatas. 2. Classical Sonatas, Sonatinas, Rondos, etc. 3. Romantic Fantasias, Serenades, Sonatinas, Rondas, etc. 4. Relaxation of the playing apparatus, relaxation exercises. 5. Interpretive analysis of audio- and video-recordings of concerts. 6. Analysis and comparison of works in different editions and by different performers.	
<b>Recommended literatue:</b> KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984. ISBN: 35-029-84. (súkromný archív pedagóga) ZIGANTE, Frédéric, 2013, The Bach Lute Works for Guitar. Milwaukee: Hal Leonard. ISBN 13: 9788875929077 (súkromný archív pedagóga) VILLA-LOBOS, Heitor, 2001. Collected Works for Solo Guitar. Paris: Durand PR. ISBN: 145842376X (súkromný archív pedagóga) MERTZ, Joseph Kaspar, 1924. Opere Revue für die Guitare. [online]. Vienna: Tobias Haslinger. Dostupné z:	

[https://imslp.org/wiki/Operne-Revue%2C\\_Op.8\\_\(Mertz%2C\\_Johann\\_Kaspar\)](https://imslp.org/wiki/Operne-Revue%2C_Op.8_(Mertz%2C_Johann_Kaspar))  
 TÁRREGA, Francisco, 2000. Francisco Tárrega Collection. Milwaukee: Hal Leonard. ISBN: 9780793560523. (súkromný archív pedagóga)  
 GRANADOS, Enrique, 1900. Valses Poéticos [online]. Valencia: Cabedo y C<sup>a</sup>. Dostupné z: [https://imslp.org/wiki/8\\_Valses\\_poeticos\\_\(Granados%2C\\_Enrique\)](https://imslp.org/wiki/8_Valses_poeticos_(Granados%2C_Enrique))  
 DYENS, Roland, 1987. Hommage a Villa-Lobos. Paris: Editions Henry Lemoine, ISBN 9790230948852 (súkromný archív pedagóga)  
 CARULLI, Ferdinando, 3 Solos Variés pour Guitare Op.60, [online]. Paris: Naderman. Dostupné z: [https://imslp.org/wiki/3\\_Solos\\_Vari%C3%A9s\\_pour\\_Guitare%2C\\_Op.60\\_\(Carulli%2C\\_Ferdinando\)](https://imslp.org/wiki/3_Solos_Vari%C3%A9s_pour_Guitare%2C_Op.60_(Carulli%2C_Ferdinando))  
 TESÁŘ, Milan, 2002. The Best of Milan Tesař. Ostrava: Opus print. ISMD M-706524-12-2 (súkromný archív pedagóga)  
 DYENS, Roland, 1986. Libra Sonatine. Paris: Editions Henry Lemoine. 1986. ISBN:9790230947947 (súkromný archív pedagóga)  
 SOR, Fernando, 1824, Fantasias For Solo Guitar, [online]. Paris: A. Meissonnier. Dostupné z: <https://imslp.org/wiki/Special:ImagefromIndex/258137/fxop>

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Adam Marec, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn184/22	<b>Course title:</b> Concertante practice - playing the guitar 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - staging and concert performance of the semester repertoire - part of the Bachelor's concert (20%) - public concert performance (30%) - recording artistic performances in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of guitar works; - be able to characterize the specifics of the interpretation of music of different periods; - be able to work independently in the study of repertoire with regard to its concert performance; - Able to organise own preparation for a concert performance; - Able to independently solve technical and expressive problems arising from the nature of the works performed; - able to work with tone production and colour	
<b>Brief outline of course (contents standard):</b> 1. Baroque suites, partitas and sonatas. 2. Classical Sonatas, Sonatinas, Rondos, etc. 3. Romantic Fantasias, Serenades, Sonatinas, Rondas, etc. 4. Relaxation of the playing apparatus, relaxation exercises. 5. Interpretive analysis of audio- and video-recordings of concerts. 6. Analysis and comparison of works in different editions and by different performers.	
<b>Recommended literatue:</b> KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984. ISBN: 35-029-84. (súkromný archív pedagóga) VILLA-LOBOS, Heitor, 2001. Collected Works for Solo Guitar. Paris: Durand PR. ISBN: 145842376X (súkromný archív pedagóga) MERTZ, Joseph Kaspar, 1924. Opere Revue für die Guitare. [online]. Vienna: Tobias Haslinger. Dostupné z: <a href="https://imslp.org/wiki/Operne-Revue%2C_Op.8_(Mertz%2C_Johann_Kaspar)">https://imslp.org/wiki/Operne-Revue%2C_Op.8_(Mertz%2C_Johann_Kaspar)</a>	

TÁRREGA, Francisco, 2000. Francisco Tárrega Collection. Milwaukee: Hal Leonard. ISBN: 9780793560523. (súkromný archív pedagóga)

GRANADOS, Enrique, 1900. Valses Poéticos [online]. Valencia: Cabedo y C<sup>a</sup>. Dostupné z: [https://imslp.org/wiki/8\\_Valses\\_poeticos\\_\(Granados%2C\\_Enrique\)](https://imslp.org/wiki/8_Valses_poeticos_(Granados%2C_Enrique))

TESAŘ, Milan, 2002. The Best of Milan Tesař. Ostrava: Opus print. ISMD M-706524-12-2 (súkromný archív pedagóga)

DYENS, Roland, 1987. Hommage a Villa-Lobos. Paris: Editions Henry Lemoine, ISBN: 9790230948852 (súkromný archív pedagóga)

CARULLI, Ferdinando, 3 Solos Variés pour Guitare Op.60, [online]. Paris: Naderman. Dostupné z: [https://imslp.org/wiki/3\\_Solos\\_Vari%C3%A9s\\_pour\\_Guitare%2C\\_Op.60\\_\(Carulli%2C\\_Ferdinando\)](https://imslp.org/wiki/3_Solos_Vari%C3%A9s_pour_Guitare%2C_Op.60_(Carulli%2C_Ferdinando))

TESAŘ, Milan, 2002. The Best of Milan Tesař. Ostrava: Opus print. ISMD M-706524-12-2 (súkromný archív pedagóga)

DYENS, Roland, 1986. Libra Sonatine. Paris: Editions Henry Lemoine. 1986. ISBN:9790230947947 (súkromný archív pedagóga)

SOR, Fernando, 1824, Fantasias For Solo Guitar, [online]. Paris: A. Meissonnier. Dostupné z: <https://imslp.org/wiki/Special:ImagefromIndex/258137/foxop>

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Adam Marec, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn129/22	<b>Course title:</b> Conducting and studying vocal-instrumental and opera scores - Cimbalom 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 13s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - rehearsal of 15 minutes of musical repertoire (10%) - attending a concert performance (30%) - passing a rehearsal (10%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Know the principles of performing in a non-traditional ensemble at an appropriate level; - be able to characterize the interpretation of different stylistic periods; - be able to interpret musical works in a variety of instrumentation; - be able to characterize stylistic and formal elements in a musical work; - Able to work collectively within individual means of musical expression.	
<b>Brief outline of course (contents standard):</b> 1. 2 works in non-traditional instrumentation 2. gradual development of the basics of interplay between the players with regard to the instrumentation 3. collective interplay within the musical means of expression 4. working with the content of the musical work being performed 5. interpretation of a piece of music for hackbrett (baroque dulcimer) and another instrument 6. characterisation of stylistic and formal elements in the interpreted musical work	
<b>Recommended literatue:</b> FAMULARI, Giuseppe, Sonata di Salterio con Violino di accompagnamento, 2011. Edition Tympanon, SMN M- 700159- 43- 6. REUTTER, Johann Georg, Arie, 2001. Edition Tympanon,, ISMN M- 700159- 11- 5.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work).	

13 hours of contact teaching 17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Martin Budinský, ArtD.								
<b>Last changed:</b> 10.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn130/22	<b>Course title:</b> Conducting and studying vocal-instrumental and opera scores - Cimbalom 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 13s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - rehearsal of 15 minutes of musical repertoire (10%) - attending a concert performance (30%) - passing a rehearsal (10%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Know the principles of performing in a non-traditional ensemble at an appropriate level; - be able to characterize the interpretation of different stylistic periods; - be able to interpret 18th century musical works for hackbrett in a variety of instrumentation; - Able to characterize stylistic and formal elements in a musical work; - Able to work collectively within individual means of musical expression.	
<b>Brief outline of course (contents standard):</b> 1. setting 2 works for hackbrett (baroque cimbalom) from the 18th century in a non-traditional instrumentation 2. gradual development of the basics of interplay between the players with regard to the instrumentation 3. collective interplay within the musical means of expression 4. working with the content of the musical work being performed 5. interpretation of a piece of music for hackbrett (baroque dulcimer) and another instrument 6. characterisation of stylistic and formal elements in the interpreted musical work	
<b>Recommended literatue:</b> ANONYM. 2001. Concertino Romano. Edition Tympanon. ISMN 9790700159313. GASPARO, Arnaldi. 1996. Sonata per Salterio, Violino e Violoncello. J. L. Grimm Musikverlag. ISMN 9790700064822. SALULINI, Paolo. Konzert G dur. Musikverlag Josef Preissler. ISMN 9790201463261.	
<b>Language of instruction:</b> Slovak	

**Notes:**

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

13 hours of contact teaching

17 hours self-study

30 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Martin Budinský, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn131/22	<b>Course title:</b> Conducting and studying vocal-instrumental and opera scores - Cimbalom 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 13s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - rehearsal of 15 minutes of musical repertoire (10%) - attending a concert performance (30%) - passing a rehearsal (10%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Know the principles of performing in a non-traditional ensemble at an appropriate level; - be able to characterize the interpretation of different stylistic periods; - be able to interpret 18th century musical works for hackbrett in a variety of instrumentation; - Able to create ornamentation in interplay with other chamber players; - Able to characterize stylistic and formal elements in a musical work; - capable of collective interplay within individual means of musical expression.	
<b>Brief outline of course (contents standard):</b> 1. setting 2 works for hackbrett (baroque cimbalom) from the 18th century in a non-traditional instrumentation 2. gradual development of the basics of interplay between the players with regard to the instrumentation 3. collective interplay within the musical means of expression 4. working with the content of the musical work being performed 5. interpretation of a musical work for hackbrett (baroque dulcimer) and another instrument with sampling on ornamentation 6. characterisation of stylistic and formal elements in the interpreted musical work	
<b>Recommended literatue:</b> HOLLÓS, Máté. Pastorale für violine a cimbal, manuscript ARNALDI, Sig. Gasparo. 1996. Sonata G- dur per Salterio, Violino e Violoncello. J.L.G.Grimm Musikverlag Wolfratshausen, ISMN M- 700064- 82- 2. GIARDINI, Felice. 1981. Trio Nr. 1 C- Dur. Musikverlag Josef Preissler, JP 6308.	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Martin Budinský, ArtD.								
<b>Last changed:</b> 10.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn132/22	<b>Course title:</b> Conducting and studying vocal-instrumental and opera scores - Cimbalom 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 13s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - rehearsal of 15 minutes of musical repertoire (10%) - attending a concert performance (30%) - passing a rehearsal (10%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Know the principles of performing in a non-traditional ensemble at an appropriate level; - be able to characterize the interpretation of different stylistic periods; - be able to interpret 20th century musical works; - be able to work with modern music notation for a variety of instruments; - able to characterise stylistic and formal elements in a musical work; - Able to work collectively within individual means of musical expression.	
<b>Brief outline of course (contents standard):</b> 1. performance of 2 works in non-traditional instrumentation from the 20th century 2. gradual development of the basics of interplay between the players with regard to the instrumental scoring 3. collective interplay within the musical means of expression 4. working with the content of the musical work being performed 5. interpretation of a 20th century musical work 6. working with modern notation for different instruments 7. characterisation of stylistic and formal elements in the interpreted musical work	
<b>Recommended literatue:</b> GRIMM, Willy. 1997. Loui- Musig, Flöte und Hackbrett. manuscript. GYÖRE, Zoltán. 1994. Tételkék, kürt- cimbaló. Gödöllő, autorské vydanie. GYÖRE, Zoltán. Hat dal brácsára cimbalomra és csellóra, autorské vydanie.	
<b>Language of instruction:</b> Slovak	

**Notes:**

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

13 hours of contact teaching

17 hours self-study

30 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Martin Budinský, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn166/22	<b>Course title:</b> Conducting and studying vocal-instrumental and opera scores - Guitar 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 13s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - attending a concert performance of up to 15 minutes (30%) - passing an exam (20%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basics of performing in a non-traditional ensemble; - be able to characterize the interpretation of works of different stylistic periods; - be able to perform musical works in a variety of instrumental ensembles; - be able to interact in different musical ensembles - able to perform collectively within the framework of musical means of expression	
<b>Brief outline of course (contents standard):</b> 1. composing a piece in a non-traditional instrumental ensemble 2. developing interplay with respect to the instrumentation 3. joint interplay within the musical means of expression 4. working with the content of the interpreted musical work 5. interpretation of works for guitar and melodic instrument	
<b>Recommended literatue:</b> GIULIANI, Mauro, Duettino Facile Op. 77, 2009. Dostupné z: <a href="https://imslp.org/wiki/Duettino_Facile,_Op.77_(Giuliani,_Mauro)">https://imslp.org/wiki/Duettino_Facile,_Op.77_(Giuliani,_Mauro)</a> GIULIANI, Mauro, Serenade for Flute (or. Violin) and Guitar Op. 127, 2009. Dostupné z: <a href="https://imslp.org/wiki/Serenade_for_Flute_(or_Violin)_and_Guitar,_Op.127_(Giuliani,_Mauro)">https://imslp.org/wiki/Serenade_for_Flute_(or_Violin)_and_Guitar,_Op.127_(Giuliani,_Mauro)</a> DUARTE, John, 2002. Un Petit Jazz for flute and guitar, London: Chester Music, ISBN: 9780711922662 (súkromný archív pedagóga)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work).	

13 hours of contact teaching 17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> M. Mus. Miriam Rodriguez Brüllová								
<b>Last changed:</b> 10.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn167/22	<b>Course title:</b> Conducting and studying vocal-instrumental and opera scores - Guitar 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 13s <b>Method :</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - attending a concert performance of up to 15 minutes (30%) - passing an exam (20%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basics of performing in a non-traditional ensemble; - be able to characterize the interpretation of works of different stylistic periods; - be able to perform musical works in a variety of instrumental ensembles; - be able to interact in different musical ensembles - able to perform collectively within the framework of musical means of expression	
<b>Brief outline of course (contents standard):</b> 1. composing a piece in a non-traditional instrumental ensemble 2. developing interplay with respect to the instrumentation 3. joint interplay within the musical means of expression 4. working with the content of the interpreted musical work 5. interpretation of works for guitar and melodic instrument	
<b>Recommended literatue:</b> DUARTE, John, 2002. Un Petit Jazz for flute and guitar, London: Chester Music, ISBN: 9780711922662 (súkromný archív pedagóga) PIAZZOLLA, Astor, 1957. Adios Nonino for violin & guitar. Milwaukee: Les Editions Universelles, ISBN: 0- 634- 09639- 7 (súkromný archív pedagóga) FALLA, de Manuel, 1957. Seite Canciones populares Españolas (voice and guitar), Paris: Editions Max Eschig (súkromný archív pedagóga)	
<b>Language of instruction:</b> Slovak	

**Notes:**

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

13 hours of contact teaching

25 hours self-study

12 hours solving assignments / semester

40 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** M. Mus. Miriam Rodriguez Brüllová

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn168/22	<b>Course title:</b> Conducting and studying vocal-instrumental and opera scores - Guitar 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 13s <b>Method :</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - attending a concert performance of up to 15 minutes (30%) - passing an exam (20%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basics of performing in a non-traditional ensemble; - be able to characterize the interpretation of works of different stylistic periods; - be able to perform musical works in a variety of instrumental ensembles; - be able to interact in different musical ensembles - able to perform collectively within the framework of musical means of expression	
<b>Brief outline of course (contents standard):</b> 1. composing a piece in a non-traditional instrumental ensemble 2. developing interplay with respect to the instrumentation 3. joint interplay within the musical means of expression 4. working with the content of the interpreted musical work 5. interpretation of works for guitar and melodic instrument	
<b>Recommended literatue:</b> PUJOL, Máximo Diego, 1995. Suite Buenos Aires pour flute et gitare. Paris: Henry Lemione, ISBN: 9790230973014 (súkromný archív pedagóga) PIAZZOLLA, Astor, 1963. Buenos Aires Hora Cero for violin & guitar. Milwaukee: Les Editions Universelles, ISBN: 0- 634- 09639- 7 (súkromný archív pedagóga) GIULIANI, Mauro, Grand duo concertant, Op. 85, 2009. Dostupné z: <a href="https://imslp.org/wiki/Grand_Duo_Concertant_for_Guitar_and_Flute_(or_Violin),_Op.85_(Giuliani,_Mauro)">https://imslp.org/wiki/Grand_Duo_Concertant_for_Guitar_and_Flute_(or_Violin),_Op.85_(Giuliani,_Mauro)</a>	
<b>Language of instruction:</b> Slovak	

**Notes:**

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

13 hours of contact teaching

25 hours self-study

12 hours solving assignments / semester

40 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** M. Mus. Miriam Rodriguez Brüllová

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn169/22	<b>Course title:</b> Conducting and studying vocal-instrumental and opera scores - Guitar 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 13s <b>Method :</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - attending a concert performance of up to 15 minutes (30%) - passing an exam (20%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basics of performing in a non-traditional ensemble; - be able to characterize the interpretation of works of different stylistic periods; - be able to perform musical works in a variety of instrumental ensembles; - be able to interact in different musical ensembles - able to perform collectively within the framework of musical means of expression	
<b>Brief outline of course (contents standard):</b> 1. staging works in non-traditional instrumentation from the 20th century 2. gradual development of interplay between players with different instrumentation 3. performing a piece in a non-traditional instrumental ensemble 4. developing interplay with regard to instrumentation 5. joint interplay within the musical means of expression 6. interpretation of chamber works for guitar with other instruments	
<b>Recommended literatue:</b> MACHADO, Celso, 1988. Musiques populaires brésiliennes pour flute et guitare, Paris: Henry Lemoine, ISBN: 9790230948937 (súkromný archív pedagóga) PIAZZOLLA, Astor, 1964. Tango Choc for violin & guitar. Milwaukee: Les Editions Universelles, ISBN: 0- 634- 09639- 7 (súkromný archív pedagóga) PIAZZOLLA, Astor, 1986. Histoire du Tango pour flute et guitare, Paris: Henry Lemoine, ISBN: 9790230948104. (súkromný archív pedagóga)	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 90 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 25 hours self-study 12 hours solving assignments / semester 40 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> M. Mus. Miriam Rodriguez Brüllová								
<b>Last changed:</b> 10.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz67/22	<b>Course title:</b> Conducting choral compositions with piano collaboration 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - cooperation in conducting with piano on min. 7 pieces from choral literature across the history of music (40%) - recording of conducting performances with accompaniment in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the issues related to cooperation with an accompanist - know the reactions associated with working with the accompanist, his/her reactions to the conductor's gesture - be able to conduct at the piano and solve problems of interpretation, harmony on specific works of choral literature	
<b>Brief outline of course (contents standard):</b> - Conducting technique in cooperation with an accompanist - Automation of conducting technique in synergy with piano collaboration - Conducting specific choral works of different periods and difficulty with an accompanist	
<b>Recommended literatue:</b> Konkrétne zborové skladby rôznych žánrov a historických období PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6 BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours solving assignments and exercises / semester	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz68/22	<b>Course title:</b> Conducting choral compositions with piano collaboration 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - cooperation in conducting with piano on min. 7 pieces from choral literature across the history of music (40%) - recording of conducting performances with accompaniment in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the issues related to cooperation with an accompanist - know the reactions associated with working with the accompanist, his/her reactions to the conductor's gesture - be able to conduct at the piano and solve problems of interpretation, harmony on specific works of choral literature	
<b>Brief outline of course (contents standard):</b> - Conducting technique in cooperation with an accompanist - Automation of conducting technique in synergy with piano collaboration - Conducting specific choral works of different periods and difficulty with an accompanist	
<b>Recommended literatue:</b> Konkrétne zborové skladby rôznych žánrov a historických období PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6 BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours solving assignments and exercises / semester	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz69/22	<b>Course title:</b> Conducting choral compositions with piano collaboration 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - cooperation in conducting with piano on min. 7 pieces from choral literature across the history of music (40%) - recording of conducting performances with accompaniment in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the issues related to cooperation with an accompanist - know the reactions associated with working with the accompanist, his/her reactions to the conductor's gesture - be able to conduct at the piano and solve problems of interpretation, harmony on specific works of choral literature	
<b>Brief outline of course (contents standard):</b> - Conducting technique in cooperation with an accompanist - Automation of conducting technique in synergy with piano collaboration - Conducting specific choral works of different periods and difficulty with an accompanist	
<b>Recommended literatue:</b> Konkrétne zborové skladby rôznych žánrov a historických období PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6 BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours solving assignments and exercises / semester	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz70/22	<b>Course title:</b> Conducting choral compositions with piano collaboration 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - cooperation in conducting with piano on min. 7 pieces from choral literature across the history of music (40%) - recording of conducting performances with accompaniment in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the issues related to cooperation with an accompanist - know the reactions associated with working with the accompanist, his/her reactions to the conductor's gesture - be able to conduct at the piano and solve problems of interpretation, harmony on specific works of choral literature	
<b>Brief outline of course (contents standard):</b> - Conducting technique in cooperation with an accompanist - Automation of conducting technique in synergy with piano collaboration - Conducting specific choral works of different periods and difficulty with an accompanist	
<b>Recommended literatue:</b> Konkrétne zborové skladby rôznych žánrov a historických období PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6 BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours solving assignments and exercises / semester	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz71/22	<b>Course title:</b> Conducting choral compositions with piano collaboration 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - cooperation in conducting with piano on min. 7 pieces from choral literature across the history of music (40%) - recording of conducting performances with accompaniment in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the issues related to cooperation with an accompanist - know the reactions associated with working with the accompanist, his/her reactions to the conductor's gesture - be able to conduct at the piano and solve problems of interpretation, harmony on specific works of choral literature	
<b>Brief outline of course (contents standard):</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours solving assignments and exercises / semester	
<b>Recommended literatue:</b> Konkrétne zborové skladby rôznych žánrov a historických období PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6 BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz72/22	<b>Course title:</b> Conducting choral compositions with piano collaboration 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - cooperation in conducting with piano on min. 7 pieces from choral literature across the history of music (40%) - recording of conducting performances with accompaniment in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the issues related to cooperation with an accompanist - know the reactions associated with working with the accompanist, his/her reactions to the conductor's gesture - be able to conduct at the piano and solve problems of interpretation, harmony on specific works of choral literature	
<b>Brief outline of course (contents standard):</b> - Conducting technique in cooperation with an accompanist - Automation of conducting technique in synergy with piano collaboration - Conducting specific choral works of different periods and difficulty with an accompanist	
<b>Recommended literatue:</b> Konkrétne zborové skladby rôznych žánrov a historických období PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6 BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours solving assignments and exercises / semester	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn323/22	<b>Course title:</b> Consultations on written reflection on artistic performance 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Konzultácia <b>Recommended load (in hours):</b> <b>Weekly:</b> ,5 <b>Whole study period total:</b> 6,5 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - written reflection on the artistic performance in an elaborated form (60%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to take independent attitudes and solutions to performance problems, focusing on compositions that are part of the dramaturgy of the Bachelor's artistic performance - be able to construct a written and verbal performance analysis of interpreted piano works - be able to define the expressive, interpretative and technical problems arising from the nature of the interpreted works - be able to defend their own interpretative procedures and solutions	
<b>Brief outline of course (contents standard):</b> Solving interpretive problems: - working with means of expression - working with tone - relaxing the playing apparatus - technical preparation of piano playing - presentation of practical seminar work by students - verbalisation of one's own professional-artistic intentions - comparison of performance approaches	
<b>Recommended literatue:</b> KOGAN, Grigorij Michajlovič. 2009. Práca pianistu. HTF VŠMU, Bratislava 2009. 174 s. ISBN 978-80-89454-006 KOGAN, Grigorij Michajlovič. 1991. Pred bránou majstrovstva. HTF VŠMU, Bratislava 1991. 104 s. NEJGAUZ, Genrich. 1963. Poetika klavíra. SHU, Bratislava 1963. DOBRODINSKÝ, Ján Mária. 1991. Interpretácia barokových orchestrálnych a vokálno-inštrumentálnych skladieb. HTF VŠMU, Bratislava 1991. 89 s. 236 s. - výber literatúry hlavne podľa zamerania dramaturgie bakalárskeho umeleckého výkonu	

<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload by credit is 60 hours per semester (1K/30 hours of work). 7 hours of contact teaching 13 hours self-study 40 individual creative activity	
<b>Course assessment</b> Total number of assessed students: 0	
ABS	NEABS
0.0	0.0
<b>Instructor:</b> Mgr. art. Igor Fábera, ArtD., Mgr. art. Albert Hrubovčák, ArtD., Mgr. art. Branislav Hóz, ArtD., doc. István Szabó, DLA., Mgr. art. Andrej Sontág, ArtD.	
<b>Last changed:</b> 21.08.2022	
<b>Granted by:</b>	

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz73/22	<b>Course title:</b> Consultations on written reflection on artistic performance 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Konzultácia <b>Recommended load (in hours):</b> <b>Weekly:</b> ,5 <b>Whole study period total:</b> 6,5 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - written reflection on the artistic performance in an elaborated form (60%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to take independent attitudes and solutions to performance problems, focusing on compositions that are part of the dramaturgy of the Bachelor's artistic performance - be able to construct a written and verbal performance analysis of interpreted piano works - be able to define the expressive, interpretative and technical problems arising from the nature of the interpreted works - be able to defend their own interpretative procedures and solutions	
<b>Brief outline of course (contents standard):</b> Solving interpretive problems: - working with means of expression - working with tone - relaxing the playing apparatus - technical preparation of piano playing - presentation of practical seminar work by students - verbalisation of one's own professional-artistic intentions - comparison of performance approaches	
<b>Recommended literatue:</b> KOGAN, Grigorij Michajlovič. 2009. Práca pianistu. HTF VŠMU, Bratislava 2009. 174 s. ISBN 978-80-89454-006 KOGAN, Grigorij Michajlovič. 1991. Pred bránou majstrovstva. HTF VŠMU, Bratislava 1991. 104 s. NEJGAUZ, Genrich. 1963. Poetika klavíra. SHU, Bratislava 1963. DOBRODINSKÝ, Ján Mária. 1991. Interpretácia barokových orchestrálnych a vokálno-inštrumentálnych skladieb. HTF VŠMU, Bratislava 1991. 89 s. 236 s. - výber literatúry hlavne podľa zamerania dramaturgie bakalárskeho umeleckého výkonu	

<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload by credit is 60 hours per semester (1K/30 hours of work). 7 hours of contact teaching 13 hours self-study 40 individual creative activity	
<b>Course assessment</b> Total number of assessed students: 0	
ABS	NEABS
0.0	0.0
<b>Instructor:</b> prof. Miroslawa Knapik, prof. Mgr. art. Štefan Sedlický, ArtD.	
<b>Last changed:</b> 21.08.2022	
<b>Granted by:</b>	

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn109/22	<b>Course title:</b> Consultations on written reflection on artistic performance 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Konzultácia <b>Recommended load (in hours):</b> <b>Weekly:</b> ,5 <b>Whole study period total:</b> 6,5 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - written reflection on the artistic performance in an elaborated form (60%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to take independent attitudes and solutions to performance problems, focusing on compositions that are part of the dramaturgy of the Bachelor's artistic performance - be able to construct a written and verbal performance analysis of interpreted piano works - be able to define the expressive, interpretative and technical problems arising from the nature of the interpreted works - be able to defend their own interpretative procedures and solutions	
<b>Brief outline of course (contents standard):</b> Solving interpretive problems: - working with means of expression - working with tone - relaxing the playing apparatus - technical preparation of piano playing - presentation of practical seminar work by students - verbalisation of one's own professional-artistic intentions - comparison of performance approaches	
<b>Recommended literatue:</b> KOGAN, Grigorij Michajlovič. 2009. Práca pianistu. HTF VŠMU, Bratislava 2009. 174 s. ISBN 978-80-89454-006 KOGAN, Grigorij Michajlovič. 1991. Pred bránou majstrovstva. HTF VŠMU, Bratislava 1991. 104 s. NEJGAUZ, Genrich. 1963. Poetika klavíra. SHU, Bratislava 1963. DOBRODINSKÝ, Ján Mária. 1991. Interpretácia barokových orchestrálnych a vokálno-inštrumentálnych skladieb. HTF VŠMU, Bratislava 1991. 89 s. 236 s. - výber literatúry hlavne podľa zamerania dramaturgie bakalárskeho umeleckého výkonu	

<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload by credit is 60 hours per semester (1K/30 hours of work). 7 hours of contact teaching 13 hours self-study 40 individual creative activity	
<b>Course assessment</b> Total number of assessed students: 0	
ABS	NEABS
0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Eva Varhaníková, ArtD., Mgr. art. Peter Pažický, ArtD., Mgr. art. Michal Červienka, ArtD.	
<b>Last changed:</b> 14.08.2022	
<b>Granted by:</b>	

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn187/22	<b>Course title:</b> Consultations on written reflection on artistic performance 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Konzultácia <b>Recommended load (in hours):</b> <b>Weekly:</b> ,5 <b>Whole study period total:</b> 6,5 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - written reflection on the artistic performance in an elaborated form (60%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to take independent attitudes and solutions to performance problems, focusing on compositions that are part of the dramaturgy of the Bachelor's artistic performance - be able to construct a written and verbal performance analysis of interpreted piano works - be able to define the expressive, interpretative and technical problems arising from the nature of the interpreted works - be able to defend their own interpretative procedures and solutions	
<b>Brief outline of course (contents standard):</b> Solving interpretive problems: - working with means of expression - working with tone - relaxing the playing apparatus - technical preparation of piano playing - presentation of practical seminar work by students - verbalisation of one's own professional-artistic intentions - comparison of performance approaches	
<b>Recommended literatue:</b> KOGAN, Grigorij Michajlovič. 2009. Práca pianistu. HTF VŠMU, Bratislava 2009. 174 s. ISBN 978-80-89454-006 KOGAN, Grigorij Michajlovič. 1991. Pred bránou majstrovstva. HTF VŠMU, Bratislava 1991. 104 s. NEJGAUZ, Genrich. 1963. Poetika klavíra. SHU, Bratislava 1963. DOBRODINSKÝ, Ján Mária. 1991. Interpretácia barokových orchestrálnych a vokálno-inštrumentálnych skladieb. HTF VŠMU, Bratislava 1991. 89 s. 236 s. - výber literatúry hlavne podľa zamerania dramaturgie bakalárskeho umeleckého výkonu	

<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload by credit is 60 hours per semester (1K/30 hours of work). 7 hours of contact teaching 13 hours self-study 40 individual creative activity	
<b>Course assessment</b> Total number of assessed students: 0	
ABS	NEABS
0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Jela Špitková, Mgr. Ewald Danel, ArtD., doc. Mgr. Zuzana Bouřová, PhD., ArtD., Mgr. Ján Krigovský, ArtD., Mgr. art. Jozef Lupták, ArtD., Mgr. art. Martin Budinský, ArtD., doc. Mgr. art. Ján Labant, ArtD.	
<b>Last changed:</b> 21.08.2022	
<b>Granted by:</b>	

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi/Ms90/22	<b>Course title:</b> Consultations on written reflection on artistic performance 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Konzultácia <b>Recommended load (in hours):</b> <b>Weekly:</b> ,5 <b>Whole study period total:</b> 6,5 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - written reflection on the artistic performance in an elaborated form (60%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to take independent attitudes and solutions to performance problems, focusing on compositions that are part of the dramaturgy of the Bachelor's artistic performance - be able to construct a written and verbal performance analysis of interpreted piano works - be able to define the expressive, interpretative and technical problems arising from the nature of the interpreted works - be able to defend their own interpretative procedures and solutions	
<b>Brief outline of course (contents standard):</b> Solving interpretive problems: - working with means of expression - working with tone - relaxing the playing apparatus - technical preparation of piano playing - presentation of practical seminar work by students - verbalisation of one's own professional-artistic intentions - comparison of performance approaches	
<b>Recommended literatue:</b> KOGAN, Grigorij Michajlovič. 2009. Práca pianistu. HTF VŠMU, Bratislava 2009. 174 s. ISBN 978-80-89454-006 KOGAN, Grigorij Michajlovič. 1991. Pred bránou majstrovstva. HTF VŠMU, Bratislava 1991. 104 s. NEJGAUZ, Genrich. 1963. Poetika klavíra. SHU, Bratislava 1963. DOBRODINSKÝ, Ján Mária. 1991. Interpretácia barokových orchestrálnych a vokálno-inštrumentálnych skladieb. HTF VŠMU, Bratislava 1991. 89 s. 236 s. - výber literatúry hlavne podľa zamerania dramaturgie bakalárskeho umeleckého výkonu	

<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload by credit is 60 hours per semester (1K/30 hours of work). 7 hours of contact teaching 13 hours self-study 40 individual creative activity	
<b>Course assessment</b> Total number of assessed students: 0	
ABS	NEABS
0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Mária Tomanová, ArtD., doc. Mgr. Klaudia Račič Derner, ArtD., Mgr. art. Štefan Kocán, ArtD., Mgr. art. Martin Popovič, ArtD., Mgr. art. Mária Porubčinová, ArtD., Mgr. art. Michaela Kukurová, ArtD., Mgr. Jana Hubinská	
<b>Last changed:</b> 21.08.2022	
<b>Granted by:</b>	

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn324/22	<b>Course title:</b> Consultations on written reflection on artistic performance 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Konzultácia <b>Recommended load (in hours):</b> <b>Weekly:</b> ,5 <b>Whole study period total:</b> 6,5 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - written reflection on the artistic performance in printed form (60%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to take independent attitudes and solutions to performance problems, focusing on compositions that are part of the dramaturgy of the Bachelor's artistic performance - be able to construct a written and verbal performance analysis of interpreted piano works - be able to define the expressive, interpretative and technical problems arising from the nature of the interpreted works - be able to defend their own interpretative procedures and solutions	
<b>Brief outline of course (contents standard):</b> Solving interpretive problems: - working with means of expression - working with tone - relaxing the playing apparatus - technical preparation of piano playing - presentation of practical seminar work by students - verbalisation of one's own professional-artistic intentions - comparison of performance approaches	
<b>Recommended literatue:</b> KOGAN, Grigorij Michajlovič. 2009. Práca pianistu. HTF VŠMU, Bratislava 2009. 174 s. ISBN 978-80-89454-006 KOGAN, Grigorij Michajlovič. 1991. Pred bránou majstrovstva. HTF VŠMU, Bratislava 1991. 104 s. NEJGAUZ, Genrich. 1963. Poetika klavíra. SHU, Bratislava 1963. DOBRODINSKÝ, Ján Mária. 1991. Interpretácia barokových orchestrálnych a vokálno-inštrumentálnych skladieb. HTF VŠMU, Bratislava 1991. 89 s. 236 s. - výber literatúry hlavne podľa zamerania dramaturgie bakalárskeho umeleckého výkonu	

<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload by credit is 30 hours per semester (1K/30 hours of work). 7 hours of contact teaching 3 hours self-study 20 individual creative activity	
<b>Course assessment</b> Total number of assessed students: 0	
ABS	NEABS
0.0	0.0
<b>Instructor:</b> Mgr. art. Igor Fábera, ArtD., Mgr. art. Albert Hrubovčák, ArtD., Mgr. art. Branislav Hóz, ArtD., doc. István Szabó, DLA., Mgr. art. Andrej Sontág, ArtD.	
<b>Last changed:</b> 21.08.2022	
<b>Granted by:</b>	

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz74/22	<b>Course title:</b> Consultations on written reflection on artistic performance 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Konzultácia <b>Recommended load (in hours):</b> <b>Weekly:</b> ,5 <b>Whole study period total:</b> 6,5 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - written reflection on the artistic performance in printed form (60%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to take independent attitudes and solutions to performance problems, focusing on compositions that are part of the dramaturgy of the Bachelor's artistic performance - be able to construct a written and verbal performance analysis of interpreted piano works - be able to define the expressive, interpretative and technical problems arising from the nature of the interpreted works - be able to defend their own interpretative procedures and solutions	
<b>Brief outline of course (contents standard):</b> Solving interpretive problems: - working with means of expression - working with tone - relaxing the playing apparatus - technical preparation of piano playing - presentation of practical seminar work by students - verbalisation of one's own professional-artistic intentions - comparison of performance approaches	
<b>Recommended literatue:</b> KOGAN, Grigorij Michajlovič. 2009. Práca pianistu. HTF VŠMU, Bratislava 2009. 174 s. ISBN 978-80-89454-006 KOGAN, Grigorij Michajlovič. 1991. Pred bránou majstrovstva. HTF VŠMU, Bratislava 1991. 104 s. NEJGAUZ, Genrich. 1963. Poetika klavíra. SHU, Bratislava 1963. DOBRODINSKÝ, Ján Mária. 1991. Interpretácia barokových orchestrálnych a vokálno-inštrumentálnych skladieb. HTF VŠMU, Bratislava 1991. 89 s. 236 s. - výber literatúry hlavne podľa zamerania dramaturgie bakalárskeho umeleckého výkonu	

<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload by credit is 30 hours per semester (1K/30 hours of work). 7 hours of contact teaching 3 hours self-study 20 individual creative activity	
<b>Course assessment</b> Total number of assessed students: 0	
ABS	NEABS
0.0	0.0
<b>Instructor:</b> prof. Miroslawa Knapik, prof. Mgr. art. Štefan Sedlický, ArtD.	
<b>Last changed:</b> 21.08.2022	
<b>Granted by:</b>	

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn110/22	<b>Course title:</b> Consultations on written reflection on artistic performance 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Konzultácia <b>Recommended load (in hours):</b> <b>Weekly:</b> ,5 <b>Whole study period total:</b> 6,5 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - written reflection on the artistic performance in printed form (60%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to take independent attitudes and solutions to performance problems, focusing on compositions that are part of the dramaturgy of the Bachelor's artistic performance - be able to construct a written and verbal performance analysis of interpreted piano works - be able to define the expressive, interpretative and technical problems arising from the nature of the interpreted works - be able to defend their own interpretative procedures and solutions	
<b>Brief outline of course (contents standard):</b> Solving interpretive problems: - working with means of expression - working with tone - relaxing the playing apparatus - technical preparation of piano playing - presentation of practical seminar work by students - verbalisation of one's own professional-artistic intentions - comparison of performance approaches	
<b>Recommended literatue:</b> KOGAN, Grigorij Michajlovič. 2009. Práca pianistu. HTF VŠMU, Bratislava 2009. 174 s. ISBN 978-80-89454-006 KOGAN, Grigorij Michajlovič. 1991. Pred bránou majstrovstva. HTF VŠMU, Bratislava 1991. 104 s. NEJGAUZ, Genrich. 1963. Poetika klavíra. SHU, Bratislava 1963. DOBRODINSKÝ, Ján Mária. 1991. Interpretácia barokových orchestrálnych a vokálno-inštrumentálnych skladieb. HTF VŠMU, Bratislava 1991. 89 s. 236 s. - výber literatúry hlavne podľa zamerania dramaturgie bakalárskeho umeleckého výkonu	

<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload by credit is 30 hours per semester (1K/30 hours of work). 7 hours of contact teaching 3 hours self-study 20 individual creative activity	
<b>Course assessment</b> Total number of assessed students: 0	
ABS	NEABS
0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Eva Varhaníková, ArtD., Mgr. art. Peter Pažický, ArtD., Mgr. art. Michal Červienka, ArtD.	
<b>Last changed:</b> 14.08.2022	
<b>Granted by:</b>	

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn188/22	<b>Course title:</b> Consultations on written reflection on artistic performance 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Konzultácia <b>Recommended load (in hours):</b> <b>Weekly:</b> ,5 <b>Whole study period total:</b> 6,5 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - written reflection on the artistic performance in printed form (60%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to take independent attitudes and solutions to performance problems, focusing on compositions that are part of the dramaturgy of the Bachelor's artistic performance - be able to construct a written and verbal performance analysis of interpreted piano works - be able to define the expressive, interpretative and technical problems arising from the nature of the interpreted works - be able to defend their own interpretative procedures and solutions	
<b>Brief outline of course (contents standard):</b> Solving interpretive problems: - working with means of expression - working with tone - relaxing the playing apparatus - technical preparation of piano playing - presentation of practical seminar work by students - verbalisation of one's own professional-artistic intentions - comparison of performance approaches	
<b>Recommended literatue:</b> KOGAN, Grigorij Michajlovič. 2009. Práca pianistu. HTF VŠMU, Bratislava 2009. 174 s. ISBN 978-80-89454-006 KOGAN, Grigorij Michajlovič. 1991. Pred bránou majstrovstva. HTF VŠMU, Bratislava 1991. 104 s. NEJGAUZ, Genrich. 1963. Poetika klavíra. SHU, Bratislava 1963. DOBRODINSKÝ, Ján Mária. 1991. Interpretácia barokových orchestrálnych a vokálno-inštrumentálnych skladieb. HTF VŠMU, Bratislava 1991. 89 s. 236 s. - výber literatúry hlavne podľa zamerania dramaturgie bakalárskeho umeleckého výkonu	

<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload by credit is 30 hours per semester (1K/30 hours of work). 7 hours of contact teaching 3 hours self-study 20 individual creative activity	
<b>Course assessment</b> Total number of assessed students: 0	
ABS	NEABS
0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Jela Špitková, Mgr. Ewald Danel, ArtD., doc. Mgr. Zuzana Bouřová, PhD., ArtD., Mgr. Ján Krigovský, ArtD., Mgr. art. Jozef Lupták, ArtD., Mgr. art. Martin Budinský, ArtD., doc. Mgr. art. Ján Labant, ArtD.	
<b>Last changed:</b> 21.08.2022	
<b>Granted by:</b>	

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi/Ms91/22	<b>Course title:</b> Consultations on written reflection on artistic performance 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Konzultácia <b>Recommended load (in hours):</b> <b>Weekly:</b> ,5 <b>Whole study period total:</b> 6,5 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - written reflection on the artistic performance in printed form (60%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to take independent attitudes and solutions to performance problems, focusing on compositions that are part of the dramaturgy of the Bachelor's artistic performance - be able to construct a written and verbal performance analysis of interpreted piano works - be able to define the expressive, interpretative and technical problems arising from the nature of the interpreted works - be able to defend their own interpretative procedures and solutions	
<b>Brief outline of course (contents standard):</b> Solving interpretive problems: - working with means of expression - working with tone - relaxing the playing apparatus - technical preparation of piano playing - presentation of practical seminar work by students - verbalisation of one's own professional-artistic intentions - comparison of performance approaches	
<b>Recommended literatue:</b> KOGAN, Grigorij Michajlovič. 2009. Práca pianistu. HTF VŠMU, Bratislava 2009. 174 s. ISBN 978-80-89454-006 KOGAN, Grigorij Michajlovič. 1991. Pred bránou majstrovstva. HTF VŠMU, Bratislava 1991. 104 s. NEJGAUZ, Genrich. 1963. Poetika klavíra. SHU, Bratislava 1963. DOBRODINSKÝ, Ján Mária. 1991. Interpretácia barokových orchestrálnych a vokálno-inštrumentálnych skladieb. HTF VŠMU, Bratislava 1991. 89 s. 236 s. - výber literatúry hlavne podľa zamerania dramaturgie bakalárskeho umeleckého výkonu	

<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload by credit is 30 hours per semester (1K/30 hours of work). 7 hours of contact teaching 3 hours self-study 20 individual creative activity	
<b>Course assessment</b> Total number of assessed students: 0	
ABS	NEABS
0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Mária Tomanová, ArtD., doc. Mgr. Klaudia Račič Derner, ArtD., Mgr. art. Štefan Kocán, ArtD., Mgr. art. Martin Popovič, ArtD., Mgr. art. Mária Porubčinová, ArtD., Mgr. art. Michaela Kukurová, ArtD., Mgr. Jana Hubinská	
<b>Last changed:</b> 21.08.2022	
<b>Granted by:</b>	

## Course information letter

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

<p>Dostupné z: <a href="https://konferencia.kreativnevzdelavanie.sk/wp-content/uploads/2019/02/Zbornik_CREA2018.pdf">https://konferencia.kreativnevzdelavanie.sk/wp-content/uploads/2019/02/Zbornik_CREA2018.pdf</a>          VALENT, Marián., 2019. Plán profesijného rozvoja podľa novej legislatívy [online]. Bratislava: MPC. ISBN 978-80-565-1445-0.          Dostupné z: <a href="https://archiv.mpc-edu.sk/sites/default/files/publikacie/m_valent_plan_profesijneho_rozvoja_podla_novej_legislativy.pdf">https://archiv.mpc-edu.sk/sites/default/files/publikacie/m_valent_plan_profesijneho_rozvoja_podla_novej_legislativy.pdf</a></p>								
<p><b>Language of instruction:</b> Slovak</p>								
<p><b>Notes:</b>          The student's total workload by credit is 30 hours per semester (1K/30 hours of work).          13 hours of contact teaching          7 hours of assignment solving and thesis preparation / semester          10 hours self-study</p>								
<p><b>Course assessment</b>          Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.</p>								
<p><b>Last changed:</b> 14.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

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

VALENT, Marián., 2019. Plán profesijného rozvoja podľa novej legislatívy [online]. Bratislava: MPC. ISBN 978-80-565-1445-0.  
Dostupné z: [https://archiv.mpc-edu.sk/sites/default/files/publikacie/m\\_valent\\_plan\\_profesijneho\\_rozvoja\\_podla\\_novej\\_legislativy.pdf](https://archiv.mpc-edu.sk/sites/default/files/publikacie/m_valent_plan_profesijneho_rozvoja_podla_novej_legislativy.pdf)

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

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

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

**Language of instruction:**

Slovak

**Notes:**

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

13 hodín kontaktná výučba

7 hodín riešenie zadaných úloh a príprava prác / semester

10 hodín samoštúdium

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

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

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

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

7 hours of assignment solving and thesis preparation / semester

10 hours self-study

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

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

Dostupné z: [https://konferencia.kreativnevzdelavanie.sk/wp-content/uploads/2019/02/Zbornik\\_CREA2018.pdf](https://konferencia.kreativnevzdelavanie.sk/wp-content/uploads/2019/02/Zbornik_CREA2018.pdf)  
VALENT, M., 2019. Plán profesijného rozvoja podľa novej legislatívy [online]. Bratislava: MPC. ISBN 978-80-565-1445-0.  
Dostupné z: <https://mpc-edu.sk/plan-profesijneho-rozvoja-podla-novej-legislativy>  
ZAMAZAL, Václav.: Hudební nástroje před mikrofonom. Praha, Editio supraphon 1975  
ZENKL, Luděk.: Temporované a čisté ladení v evropské hudbě 19. a 20. století. Praha, SPN 1971

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

7 hours of assignment solving and thesis preparation / semester

10 hours self-study

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

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

<p>elektronickej konferencie s medzinárodnou účasťou. PF UMB, Banská Bystrica, ISBN 978-80-557-1519-3  Dostupné z: <a href="https://konferencia.kreativnevzdelavanie.sk/wp-content/uploads/2019/02/Zbornik_CREA2018.pdf">https://konferencia.kreativnevzdelavanie.sk/wp-content/uploads/2019/02/Zbornik_CREA2018.pdf</a>  VALENT, M., 2019. Plán profesijného rozvoja podľa novej legislatívy [online]. Bratislava: MPC. ISBN 978-80-565-1445-0.  Dostupné z: <a href="https://mpc-edu.sk/plan-profesijneho-rozvoja-podla-novej-legislativy">https://mpc-edu.sk/plan-profesijneho-rozvoja-podla-novej-legislativy</a>  ZAMAZAL, Václav.: Hudební nástroje před mikrofonom. Praha, Editio supraphon 1975  ZENKL, Luděk.: Temporované a čisté ladení v evropské hudbě 19. a 20. století. Praha, SPN 1971</p>								
<b>Language of instruction:</b>								
Slovak								
<b>Notes:</b>								
The student's total workload by credit is 30 hours per semester (1K/30 hours of work). 13 hours of contact teaching 7 hours of assignment solving and thesis preparation / semester 10 hours self-study								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.								
<b>Last changed:</b> 31.07.2022								
<b>Granted by:</b>								

## Course information letter

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

<b>Course assessment</b>					
Total number of assessed students: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b>					
<b>Last changed:</b> 23.08.2022					
<b>Granted by:</b>					

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn299/22	<b>Course title:</b> Drum set playing 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - aktívna účasť na vyučovaní(50%) - absolvovanie koncertného vystúpenia(20%) - absolvovanie skúšky pre komisiou(20%) - Zaznamenať umelecké výstupy v IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - master various techniques of playing - know the basic terminology related to the interpretation of compositions 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.	
<b>Brief outline of course (contents standard):</b> 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.	
<b>Recommended literatue:</b> Súkromný archív pedagóga: IGOE, Tommy. 2005. Groove Essentials 1.0 Hudson: Hudson Music AGOSTINI, Dante. 1985. Méthode de Batterie 2 Paris: Dante Agostini	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

5 hours self-study 12 hours solving assignments and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Peter Solárik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn300/22	<b>Course title:</b> Drum set playing 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 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%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - master various techniques of playing - know the basic terminology related to the interpretation of compositions 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.	
<b>Brief outline of course (contents standard):</b> 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.	
<b>Recommended literatue:</b> Súkromný archív pedagóga: IGOE, Tommy. 2005. Groove Essentials 1.0 Hudson: Hudson Music AGOSTINI, Dante. 1985. Méthode de Batterie 2 Paris: Dante Agostini	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

5 hours self-study 12 hours solving assignments and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Peter Solárik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn301/22	<b>Course title:</b> Drum set playing 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 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%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - master various techniques of playing - know the basic terminology related to the interpretation of compositions 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.	
<b>Brief outline of course (contents standard):</b> 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.	
<b>Recommended literatue:</b> Súkromný archív pedagóga: IGOE, Tommy. 2008. Groove Essentials 2.0 Hudson: Hudson Music AGOSTINI, Dante. 1985. Méthode de Batterie 3 Paris: Dante Agostini AGOSTINI, Dante. 1985. Méthode de Batterie 4 Paris: Dante Agostini Práca s nahrávkami, práca s aplikáciou Moises	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Peter Solárik, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn302/22	<b>Course title:</b> Drum set playing 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 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%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - master various techniques of playing - know the basic terminology related to the interpretation of compositions 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.	
<b>Brief outline of course (contents standard):</b> 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.	
<b>Recommended literatue:</b> Súkromný archív pedagóga: IGOE, Tommy. 2008. Groove Essentials 2.0 Hudson: Hudson Music AGOSTINI, Dante. 1985. Méthode de Batterie 3 Paris: Dante Agostini AGOSTINI, Dante. 1985. Méthode de Batterie 4 Paris: Dante Agostini Práca s nahrávkami, práca s aplikáciou Moises	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

<p>The student's total workload is 30 hours per semester (1 credit/30 hours of work).  13 hours of contact teaching  5 hours self-study  12 hours solving assignments and exercises / semester</p>								
<p><b>Course assessment</b>  Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Peter Solárik, ArtD.</p>								
<p><b>Last changed:</b> 09.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms13/22	<b>Course title:</b> Ensemble Correpetition - Musical theater singing 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> active participation in class (30%) performing ensemble compositions in a smaller vocal ensemble - duets (30%) public performance (20%) ability to actively participate in the musical practice and musical study at AU BB (10%) recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;</li> <li>- be able to characterize the specifics of musical music interpretation;</li> <li>- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;</li> <li>- Able to reconcile individual vocal training into an ensemble grouping and a common performance sound;</li> <li>- Able to maintain the intonation of one's own voice among others;</li> <li>- Able to work independently in the study of repertoire;</li> <li>- Able to interpret given works by heart;</li> <li>- Able to organise own preparation for concert performance and rehearsal;</li> <li>- Able to independently solve technical and expressive problems arising from the nature of the works performed.</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. mastering the stylistic interpretation of vocal parts 2. the ability to perform musical material in collective singing in cooperation with an accompanist and conductor, focusing especially on duets	
<b>Recommended literatue:</b> The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive. ORAVEC, Peter. 2012. Dejiny muzikálu I. UKF Nitra. ISBN 978- 80- 558- 0209- 1.	

OSOLSOBĚ, Ivo. 1967. Muzikál je, když...Supraphon.								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Daniel Simandl, ArtD.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms14/22	<b>Course title:</b> Ensemble Correpetition - Musical theater singing 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> active participation in class (30%) performing ensemble compositions in smaller voice casts - tercets (30%) attending a public performance (20%) ability to actively participate in musical practice and musical studies at AU BB (10%) recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;</li> <li>- be able to characterize the specifics of musical music interpretation;</li> <li>- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;</li> <li>- Able to reconcile individual vocal training into an ensemble grouping and a common performance sound;</li> <li>- Able to maintain the intonation of one's own voice among others;</li> <li>- Able to work independently in the study of repertoire;</li> <li>- Able to interpret given works by heart;</li> <li>- Able to organise own preparation for concert performance and rehearsal;</li> <li>- Able to independently solve technical and expressive problems arising from the nature of the works performed.</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. mastering the stylistic interpretation of vocal parts 2. the ability to perform musical material in collective singing in cooperation with an accompanist and conductor, focusing especially on tercets	
<b>Recommended literatue:</b> The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive. ORAVEC, Peter. 2014. Dejiny muzikálu II. UKF Nitra. ISBN 978- 80- 558- 0707- 2.	

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

**Language of instruction:**

Slovan

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Daniel Simandl, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms15/22	<b>Course title:</b> Ensemble Correpetition - Musical theater singing 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> active participation in class (30%) performing ensemble compositions in a larger vocal ensemble - quartets with accompaniment as well as a cappella (30%) attending a public performance (20%) Ability to actively participate in musical practice and the AU BB musical studio (10%) Recording of artistic performances in the AU BB IDM (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;</li> <li>- be able to characterize the specifics of musical music interpretation;</li> <li>- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;</li> <li>- Able to reconcile individual vocal training into an ensemble grouping and a common performance sound;</li> <li>- Able to maintain the intonation of one's own voice among others;</li> <li>- Able to work independently in the study of repertoire;</li> <li>- Able to interpret given works by heart;</li> <li>- Able to organise own preparation for concert performance and rehearsal;</li> <li>- Able to independently solve technical and expressive problems arising from the nature of the works performed.</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. mastering the stylistic interpretation of vocal parts</li> <li>2. the ability to perform musical material in collective singing in collaboration with an accompanist and conductor, focusing primarily on quartets with accompaniment as well as a cappella</li> </ol>	
<b>Recommended literatue:</b> The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive.	

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

**Language of instruction:**

Slovan

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Daniel Simandl, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms16/22	<b>Course title:</b> Ensemble Correpetition - Musical theater singing 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> active participation in class (30%) performance of ensemble pieces in different voice casts (30%) participation in a public performance (20%) ability to actively participate in music practice and in the AU BB music studio (10%) recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;</li> <li>- be able to characterize the specifics of musical music interpretation;</li> <li>- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;</li> <li>- Able to reconcile individual vocal training into an ensemble grouping and a common performance sound;</li> <li>- Able to maintain the intonation of one's own voice among others;</li> <li>- Able to work independently in the study of repertoire;</li> <li>- Able to interpret given works by heart;</li> <li>- Able to organise own preparation for concert performance and rehearsal;</li> <li>- Able to independently solve technical and expressive problems arising from the nature of the works performed.</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. mastering the stylistic interpretation of vocal parts 2. the ability to perform musical material in collective singing in collaboration with an accompanist and conductor in various voice casts with accompaniment as well as a cappella	
<b>Recommended literatue:</b> The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive.	

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

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Daniel Simandl, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms17/22	<b>Course title:</b> Ensemble Correpetition - Musical theater singing 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> active participation in class (30%) staging large ensemble musical scenes (30%) Completing a public performance (20%) Ability to actively participate in the AU BB musical theatre experience and musical theatre studio (10%) Recorded artistic performances in the AU BB IDM (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;</li> <li>- be able to characterize the specifics of musical music interpretation;</li> <li>- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;</li> <li>- Able to reconcile individual vocal training into an ensemble grouping and a common performance sound;</li> <li>- Able to maintain the intonation of one's own voice among others;</li> <li>- Able to work independently in the study of repertoire;</li> <li>- Able to interpret given works by heart;</li> <li>- Able to organise own preparation for concert performance and rehearsal;</li> <li>- Able to independently solve technical and expressive problems arising from the nature of the works performed.</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. mastering the stylistic interpretation of vocal parts</li> <li>2. the ability to realise musical material in collective singing in collaboration with an accompanist and conductor in the staging of large ensemble musical scenes</li> </ol>	
<b>Recommended literatue:</b> The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive.	

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

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Daniel Simandl, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms18/22	<b>Course title:</b> Ensemble Correpetition - Musical theater singing 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> active participation in class (30%) completion of a public performance in which the acquired knowledge and skills from the whole study process are applied (30%) ability to actively participate in the musical practice and musical studies at AU BB (30%) recording artistic outputs in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works; - be able to characterize the specifics of musical music interpretation; - be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts; - Able to reconcile individual vocal training into an ensemble grouping and a common performance sound; - Able to maintain the intonation of one's own voice among others; - Able to work independently in the study of repertoire; - Able to interpret given works by heart; - Able to organise own preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the works performed.	
<b>Brief outline of course (contents standard):</b> 1. mastering the stylistic interpretation of vocal parts 2. the ability to perform musical material in collective singing in cooperation with an accompanist and conductor	
<b>Recommended literatue:</b> The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive. RYCHLÍK, Jan. 1959. Pověry a problémy jazzu. SNKLHU.	

DORUŽKA, Lubomír. 1990. Panoráma jazzu. Mladá fronta. ISBN 80- 204- 0092- 3.								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Daniel Simandl, ArtD.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi74/22	<b>Course title:</b> Ensemble singing and rehearsals - vocal interpretation 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - performance of ensemble compositions from the Baroque period (30%) - attending a public performance (20%) - ability to actively participate in the AU BB opera studio (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works; - be able to characterize the specifics of Baroque music interpretation; - be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts; - be able to harmonize individual vocal training into an ensemble grouping and a common interpretative sound while maintaining all the stylistic features of a given musical period; - Able to work independently in the study of repertoire; - Able to interpret given works by heart; - Able to organise his/her own preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the works performed.	
<b>Brief outline of course (contents standard):</b> 1. mastering the stylistic interpretation of vocal parts of the Baroque period 2. the ability to perform musical material in collective singing in collaboration with an accompanist and conductor, focusing primarily on duets and tercets from Baroque operatic, oratorio and cantata works	
<b>Recommended literatue:</b> The selection of music literature is adapted to the students' current technical abilities and vocal range. Sheet music and other educational material is provided through the Internet (e.g., IMSLP), the school's sheet music and library archives, and the teacher's private archive. GODÁR, Vladimír. 2012. Zrod opery z ducha rétoriky. AEPRESS. ISBN 978- 80- 8880- 94- 3.	

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

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Daniel Simandl, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi75/22	<b>Course title:</b> Ensemble singing and rehearsals - vocal interpretation 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active learning participation (30%) - performance of ensemble compositions from the Classical period (30%) - attending a public performance (20%) - ability to actively participate in the AU BB opera studio (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works; - be able to characterize the specifics of the interpretation of classical music; - be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts; - Able to harmonize individual vocal training into an ensemble grouping and a common performance sound while maintaining all stylistic features of a given musical period; - Able to work independently in the study of repertoire; - Able to interpret given works by heart; - Able to organise his/her own preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the works performed.	
<b>Brief outline of course (contents standard):</b> 1. mastering the stylistic interpretation of vocal parts of the Classical period 2. the ability to perform musical material in collective singing in collaboration with an accompanist and conductor, focusing primarily on duets, tercets and larger ensemble settings of Classical operatic, oratorio and mass works	
<b>Recommended literatue:</b> The selection of music literature is adapted to the students' current technical abilities and vocal range. Sheet music and other educational material is provided through the Internet (e.g., IMSLP), the school's sheet music and library archives, and the teacher's private archive. HARNONCOURT, Nikolaus. 2003. Hudobný dialóg. HC Bratislava. ISBN 80- 88884- 42- X.	

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

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Daniel Simandl, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi76/22	<b>Course title:</b> Ensemble singing and rehearsals - vocal interpretation 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - ensemble performance of 20th century music (30%) - attending a public performance (20%) - ability to actively participate in the AU BB opera studio (10%) - recording artistic performances in the AU BB IDM (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works; - be able to characterize the specifics of 20th century music interpretation; - be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts; - Able to harmonize individual vocal training into an ensemble grouping and a common performance sound while maintaining all stylistic features of a given musical period; - Able to work independently in the study of repertoire; - Able to interpret given works by heart; - Able to organise his/her own preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the works performed.	
<b>Brief outline of course (contents standard):</b> 1. mastering the stylistic interpretation of vocal parts of the 20th century music period 2. the ability to perform musical material in collective singing in collaboration with an accompanist and conductor, focusing primarily on duets, tercets and larger ensemble groupings from 20th century vocal music, including works of original Slovak music	
<b>Recommended literatue:</b> The selection of music literature is adapted to the students' current technical abilities and vocal range. Sheet music and other educational material is provided through the Internet (e.g., IMSLP), the school's sheet music and library archives, and the teacher's private archive. BÁRTOVÁ, Jindřiška. 2002. Vokální hudba 20. století. JAMU Brno. ISBN 80- 85429- 71- 3.	

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

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Daniel Simandl, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi77/22	<b>Course title:</b> Ensemble singing and rehearsals - vocal interpretation 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - performing ensemble pieces from the Romantic period (30%) - attending a public performance (20%) - ability to actively participate in the AU BB opera studio (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works; - be able to characterize the specifics of the interpretation of the music of the Romantic period; - be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts; - Able to reconcile individual vocal training into an ensemble grouping and a common interpretative sound while maintaining all the stylistic features of a given musical period; - Able to work independently in the study of repertoire; - Able to interpret given works by heart; - Able to organise his/her own preparation for concert performance and rehearsal;	
<b>Brief outline of course (contents standard):</b> 1. mastering the stylistic interpretation of vocal parts of the Romantic period 2. the ability to perform musical material in collective singing in collaboration with an accompanist and conductor, focusing primarily on duets, tercets and larger ensemble groupings from vocal music of the Romantic period	
<b>Recommended literatue:</b> The selection of music literature is adapted to the students' current technical abilities and vocal range. Sheet music and other educational material is provided through the Internet (e.g., IMSLP), the school's sheet music and library archives, and the teacher's private archive. BACHTÍK, Josef. 1970. 19. století v hudbě. Supraphon. TOMANOVÁ, Mária. 2010. Vokálno - interpretačné otázky sopránových postáv v opernej tvorbe Giuseppe Verdiho. AU BB. ISBN 978- 80- 89078- 72- 1.	

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

**Language of instruction:**

Slovan

**Notes:**

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

26 hours of contact teaching

2 hours self-study

2 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Daniel Simandl, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

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

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

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

22 hours self-study

25 hours solving assignments / semester

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	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:** 31.07.2022

**Granted by:**

## Course information letter

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

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

**Language of instruction:**

English

**Notes:**

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

13 hours of contact teaching

22 hours self-study

25 hours solving assignments / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** PaedDr. Michal Marko, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

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

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

**Language of instruction:**

English

**Notes:**

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

13 hours of contact teaching

22 hours self-study

25 hours solving assignments / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** PaedDr. Michal Marko, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

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

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

**Language of instruction:**

English

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	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:** 31.07.2022

**Granted by:**

## Course information letter

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

<p>WATCYN- JONES, Peter. 1984. Pair Work One. Harlow: Penguin English. ISBN 978- 0- 14- 080834- 6.</p> <p>YATES, Jean. 2012. English Conversation. New York: McGraw Hill. ISBN 978- 0- 07- 177085- 9.</p>								
<p><b>Language of instruction:</b> English</p>								
<p><b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 22 hours self-study 25 hours solving assignments / semester</p>								
<p><b>Course assessment</b> Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> PaedDr. Michal Marko, PhD.</p>								
<p><b>Last changed:</b> 31.07.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

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

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

**Language of instruction:**

English

**Notes:**

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

13 hours of contact teaching

22 hours self-study

25 hours solving assignments / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** PaedDr. Michal Marko, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP049/22	<b>Course title:</b> Foreign Language - Italian Language 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 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.	
<b>Educational outcomes (performance standard):</b> 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.	
<b>Brief outline of course (contents standard):</b> 1. Pronunciation accent 2. Basic phrases 3. Timing of the verbs ESSERE and AVERE 4. Gender and number of nouns and adjectives 5. Definite and indefinite articles 6. Timing of regular verbs - ARE, - ERE, - IRE	
<b>Recommended literatue:</b> BACCI P. & ZAMBARDINO, G. 2015. Un tuffo nell'azzurro 1, Rimini: Panozzo Editore. ISBN 978- 88- 7472- 117- 7	

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

**Language of instruction:**

Italian

**Notes:**

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

13 hours of contact teaching

22 hours self-study

25 hours solving assignments / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Roman Ries

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP050/22	<b>Course title:</b> Foreign Language - Italian Language 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 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.	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic grammatical phenomena, understand sentences and frequently used expressions in the areas close to his/her own (introduction, leisure, family, invitation to a performance); - be able to introduce himself/herself and others; be able to ask and answer questions about personal details; be able to describe in simple terms his/her background, current environment and issues related to current needs; - understand and use familiar everyday expressions and basic phrases; - able to interact in a simple way.	
<b>Brief outline of course (contents standard):</b> 1. Italy and Italian regions, cities 2. Family 3. Invitation to a concert/performance 4. Timing of irregular verbs 5. Free time	
<b>Recommended literatue:</b> BACCI P. & ZAMBARDINO, G. 2015. Un tuffo nell'azzurro 1, Rimini: Panozzo Editore. ISBN 978- 88- 7472- 117- 7 BRIOSCHI D. 2015. L'italiano nell'aria 1, Roma: Edilingua Edizioni. ISBN 978- 88- 9843- 333- 9	

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

**Language of instruction:**

Italian

**Notes:**

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

13 hours of contact teaching

22 hours self-study

25 hours solving assignments / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Roman Ries

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP051/22	<b>Course title:</b> Foreign Language - Italian Language 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 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.	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic grammatical phenomena, understand sentences and frequently used expressions in areas close to his/her own (preferences, hobbies, expression of opinion, occupation, professions); - be able to ask and answer questions about personal preferences; be able to describe his/her feelings in simple terms; be able to respond to questions in a job interview, the current environment and issues related to current needs; - understand and use familiar everyday expressions and basic phrases; - able to interact in a simple way.	
<b>Brief outline of course (contents standard):</b> 1. Simple prepositions 2. Auxiliary verbs 3. The verb PIACERE, expressing preferences 4. Occupation and professions 5. Job interview	
<b>Recommended literatue:</b> BACCI P. & ZAMBARDINO, G. 2015. Un tuffo nell'azzurro 1, Rimini: Panozzo Editore. ISBN 978- 88- 7472- 117- 7 BRIOSCHI D. 2015. L'italiano nell'aria 1, Roma: Edilingua Edizioni. ISBN 978- 88- 9843- 333- 9	

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

**Language of instruction:**

Italian

**Notes:**

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

13 hours of contact teaching

22 hours self-study

25 hours solving assignments / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Roman Ries

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP052/22	<b>Course title:</b> Foreign Language - Italian Language 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 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.	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic grammatical phenomena, understand sentences and frequently used expressions in his/her area (preferences, shopping, daily routine); - be able to ask and answer questions about personal shopping preferences; be able to describe his/her feelings in simple terms; be able to respond to Italian gestures, the current environment and issues related to current needs; - understand and use familiar everyday expressions and basic phrases; - able to interact in a simple way.	
<b>Brief outline of course (contents standard):</b> 1. Shops and services 2. Box office - ticket purchase 3. Italian gestures 4. Reversible verbs 5. Daily routine	
<b>Recommended literatue:</b> BACCI P. & ZAMBARDINO, G. 2015. Un tuffo nell'azzurro 1, Rimini: Panozzo Editore. ISBN 978- 88- 7472- 117- 7 BRIOSCHI D. 2015. L'italiano nell'aria 1, Roma: Edilingua Edizioni. ISBN 978- 88- 9843- 333- 9	

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

**Language of instruction:**

Italian

**Notes:**

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

13 hours of contact teaching

22 hours self-study

25 hours solving assignments / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Roman Ries

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP053/22	<b>Course title:</b> Foreign Language - Italian Language 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 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.	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic grammatical phenomena, understand sentences and frequently used expressions in his/her field (clock and time, description of place, housing, café); - be able to ask and answer questions about time preferences; be able to describe his/her observations in simple terms; be able to respond to time events, current environment and issues related to the description of place, house, housing; - understand and use familiar everyday expressions and basic phrases; basic knowledge and overview of Italian operas and theatres; - able to interact in a simple way.	
<b>Brief outline of course (contents standard):</b> 1. Hours and time, opening times in Italy 2. Serial numbers, description of place, house 3. Pronouns with accusative, adverbs, particle CI 4. Italian lifestyle - coffee, bar 5. Italian operas and theatres	
<b>Recommended literatue:</b> BACCI P. & ZAMBARDINO, G. 2015. Un tuffo nell'azzurro 1, Rimini: Panozzo Editore. ISBN 978- 88- 7472- 117- 7	

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

**Language of instruction:**

Italian

**Notes:**

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

13 hours of contact teaching

22 hours self-study

25 hours solving assignments / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Roman Ries

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP054/22	<b>Course title:</b> Foreign Language - Italian Language 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 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.	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic grammatical phenomena, understand sentences and frequently used expressions in his/her area (description of past events - weekend, holiday); - be able to ask and answer questions about personal preferences; be able to describe in simple terms his/her experiences, observations; be able to react to temporal events, current environment and past tense issues; - understand and use familiar everyday expressions and basic phrases; basic knowledge and overview of Italian music and musical expressions; - able to interact in a simple way.	
<b>Brief outline of course (contents standard):</b> 1. Passato prossimo - compound past tense 2. Description of a weekend, holiday in the past tense 3. Italy and music 4. Musical expressions	
<b>Recommended literatue:</b> BACCI P. & ZAMBARDINO, G. 2015. Un tuffo nell'azzurro 1, Rimini: Panozzo Editore. ISBN 978- 88- 7472- 117- 7 BRIOSCHI D. 2015. L'italiano nell'aria 1, Roma: Edilingua Edizioni. ISBN 978- 88- 9843- 333- 9	

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

**Language of instruction:**

Italian

**Notes:**

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

13 hours of contact teaching

22 hours self-study

25 hours solving assignments / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Roman Ries

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn111/22	<b>Course title:</b> Foreign musical performance 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> ,5 <b>Whole study period total:</b> 6,5 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - realization of a foreign artistic performance - concert/performance of a work registration of artistic performances resulting from the assignment of artistic projects and repertoire staged during the internship at the IDM AU BB	
<b>Educational outcomes (performance standard):</b> - Demonstration of artistic activity that is beyond the study obligations resulting from the study plan (the student is also obliged to provide documentation of his/her participation and artistic outputs). - The course grade is always awarded in the semester in which the internship took place	
<b>Brief outline of course (contents standard):</b> In agreement with the supervisor and the dramaturgical plan of the foreign artistic activity	
<b>Recommended literatue:</b> Literature according to the dramaturgical plan within the scope determined and controlled by the person responsible for the subject.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 7 hours of contact teaching 3 hours self-study 20 hours solving assignments and preparing a paper / semester	
<b>Course assessment</b> Total number of assessed students: 0	
ABS	NEABS
0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Eva Varhaníková, ArtD.	
<b>Last changed:</b> 14.08.2022	

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn112/22	<b>Course title:</b> Foreign musical performance 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> ,5 <b>Whole study period total:</b> 6,5 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - realization of a foreign artistic performance - concert/performance of a work registration of artistic performances resulting from the assignment of artistic projects and repertoire staged during the internship at the IDM AU BB	
<b>Educational outcomes (performance standard):</b> - Demonstration of artistic activity that is beyond the study obligations resulting from the study plan (the student is also obliged to provide documentation of his/her participation and artistic outputs). - The course grade is always awarded in the semester in which the internship took place	
<b>Brief outline of course (contents standard):</b> In agreement with the supervisor and the dramaturgical plan of the foreign artistic activity	
<b>Recommended literatue:</b> Literature according to the dramaturgical plan within the scope determined and controlled by the person responsible for the subject.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 7 hours of contact teaching 3 hours self-study 20 hours solving assignments and preparing a paper / semester	
<b>Course assessment</b> Total number of assessed students: 0	
ABS	NEABS
0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Eva Varhaníková, ArtD.	
<b>Last changed:</b> 14.08.2022	

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko63/22	<b>Course title:</b> Graphology of notation systems in music
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 60% - Final written test 40% - Record artistic outputs in IDM AU BB	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the different types of notation ( letter and graphic) in the context of historical development - be able to characterise the different types of notation - understand the principles of the different types of graphic notation (Greek, Boethian, Neumatic, Choral) - be able to create short notations in the different types of notation	
<b>Brief outline of course (contents standard):</b> - History of European notation - Letter notation ( Greek, Boethian, Deleuzian) - graphic - (Greek, Neumatic) - choral notation - Rhombic notation - Mensural notation - Tablature - Development of music notation, old keys - Notation of 20th and 21st century music (graphic scores)	
<b>Recommended literatue:</b> RYBARIČ, Richard, KRÍŽIK, Ján.1982. Vývoj európskeho notopisu. Bratislava: Opus. 1982. Dostupné na: <a href="https://is.muni.cz/el/phil/jaro2007/VH_15b/3758828/Vyvoj.europskeho.notopisu.01.pdf">https://is.muni.cz/el/phil/jaro2007/VH_15b/3758828/Vyvoj.europskeho.notopisu.01.pdf</a> SOPKO, Július.1986. Kódexy a neúplne zachované rukopisy v slovenských knižniciach. Martin : Matica slovenská. č. 489. KNAUZ, Ref. 48, č. 8 VESELOVSKÁ, Eva – ADAMKO, Rastislav – BEDNÁRIKOVÁ, Janka. 2017. Stredoveké pramene cirkevnej hudby na Slovensku. Bratislava : Slovenská muzikologická spoločnosť. Ústav hudobnej vedy SAV. ISBN: 978-80-89135-38-7	

Dostupné na: [http://cantus.sk/sites/default/files/pdf/6\\_StredovekePramene\\_CHnS\\_20170320.pdf](http://cantus.sk/sites/default/files/pdf/6_StredovekePramene_CHnS_20170320.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: 0

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

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

**Last changed:** 15.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SŠ2/22	<b>Course title:</b> Historical-interpretive analyzes of chamber works
<b>Type, load and method of educational activities:</b> <b>Type:</b> <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> <b>Method :</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester of study:</b>	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Continuous semester completion of compulsory courses: history of music 1-6, theory of music 1-5	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to independently present the acquired information of basic music historical and theoretical disciplines, - know the processes of music-theoretical and historical stylistics, - know the terminology of the music-theoretical-historical field of musical art, - Able to present a professional orientation with a formal-harmonic and aesthetic-analytical analysis of a selected work, - able to take an attitude towards a work of art. Translated with <a href="http://www.DeepL.com/Translator">www.DeepL.com/Translator</a> (free version)	
<b>Brief outline of course (contents standard):</b> 1. Summarization of basic knowledge, knowledge and key information acquired in music-theoretical compulsory subjects. 2. Summarising the basic knowledge, knowledge and key information acquired in compulsory music-theoretical elective subjects. 3. Application of theoretical knowledge in professional artistic expression. 4. Comprehensive creation of the student's musical profile.	
<b>Recommended literatue:</b> Complete recommended readings for each semester course	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 90 hours per semester (1 credit/30 hours of work).	

<b>Course assessment</b>					
Total number of assessed students: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b>					
<b>Last changed:</b> 23.08.2022					
<b>Granted by:</b>					

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi64/22	<b>Course title:</b> History and literature of singing 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"> <li>- Active participation (20%)</li> <li>- Case study (40%)</li> <li>- Presentation of the assigned topic (20%)</li> <li>- Recording artistic outputs in IDM AU BB (20%)</li> </ul>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the development of the vocal component in music-dramatic works and in concert song as well as the historical context of the development of vocal forms</li> <li>- know about the representation of solo singing in musical works in the historical context and about the views of selected authors on the manner of vocal interpretation</li> <li>- understand the basics of the historical development of vocal forms</li> <li>- be able to navigate the vocal literature</li> <li>- be able to present their findings</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- The birth of musical drama (opera) and its development</li> <li>- Florentine camerata and the origin of opera</li> <li>- Bel canto, singers, teachers, methods</li> <li>- Vocal styles of J. S. Bach and G. F. Handel</li> <li>- Personalities of Viennese classicism - the operatic reform of CH. W. Gluck and W. A. Mozart</li> </ul>	
<b>Recommended literatue:</b> BUKOFZER, M. 1986. Hudba v období baroka. Opus, Bratislava 1986 BURROWS, John. 2008. Klasická hudba. Slovart, Bratislava 2008. ISBN 978-80-8085-569-7 CELLETTI, Rodolfo. 2000. Histórie bel canta. Paseka, Praha Litomyšl 2000. ISBN 80-7185-284-8 HILDESCHEIMER, Wolfgang. 2006. Mozart. Nakladatelství Arbor vitae, Praha 2006. ISBN 80-86300-730 KAČIC, Ladislav. 2008. Dejiny hudby III. Ikar a.s. Bratislava 2008 ISBN 978-80-551-1510-8 LOCKWOOD, Lewi. 2005. Beethoven. Nakladatelství BB/art s.r.o., Praha 2005. ISBN 80-7341-409-0	

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

**Language of instruction:**

Slovan

**Notes:**

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

13 hours of contact teaching

17 hours self-study

30 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Martin Popovič, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi65/22	<b>Course title:</b> History and literature of singing 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation (20%) - Case study (40%) - Presentation of the assigned topic (20%) - Recording of artistic outputs in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the development of the vocal component in music-dramatic works and in concert songs as well as the context of the development of vocal forms in a given style period - know about the philosophical and psychological intentions of selected authors in their vocal-instrumental works - understand the basics of the historical development of vocal forms - be able to navigate through the vocal literature - be able to present their findings	
<b>Brief outline of course (contents standard):</b> - Vocal Forms in Romanticism - Representatives of French opera in Romanticism (A. Thomas, Ch. Gounod, J. Bizet, J. Massenet, J. Offenbach, C. Saint-Saëns) - Representatives of German opera in Romanticism (C. M. von Weber, H. A. Marschner, C. Kreutzer, G. A. Lortzing, C. O. Nicolai, F. von Flotow) - Representatives of Italian opera in Romanticism (G. Rossini, G. Donizetti, V. Bellini) - The perfection of the Romantic operatic style in the works of G. Verdi - The reform of opera in the work of R. Wagner	
<b>Recommended literatue:</b> BACHTIK, Josef. 1970. XIX. století v hudbě. Supraphon, Praha - Bratislava 1970 BACHTIK, Josef. 1963. Giuseppe Verdi. Život a dielo, SHV, Praha 1963 EINSTEIN, Alfréd. 1989. Hudba v období romantizmu, Opus, Bratislava 1989. ISBN 80-7093-003-9	

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

**Language of instruction:**

Slovenský

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Martin Popovič, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi66/22	<b>Course title:</b> History and literature of singing 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation (20%) - Case study (40%) - Presentation of the assigned topic (20%) - Recording artistic outputs in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the development of the vocal component in music-dramatic works and in concert songs as well as the context of the development of vocal forms in a given style period - know about the philosophical and psychological intentions of selected authors in their vocal-instrumental works - understand the basics of the historical development of vocal forms - be able to navigate through the vocal literature - be able to present their findings	
<b>Brief outline of course (contents standard):</b> - National schools in vocal art (Polish, Hungarian, Scandinavian, Russian, Czech, Slovak) - Czech vocal school (B. Smetana, A. Dvořák, V. Blodek, Zd. Fibich, J. B. Foerster) - Russian Vocal School - The Mighty Few ( A. Balakirev, A. Cui, A. Borodin, M. P. Mussorgsky, N. Rimsky - Korsakov) - P. I. Tchaikovsky	
<b>Recommended literatue:</b> ABRAHAM, Gerald. 2003. Stručné dejiny hudby. Hudobné centrum, Bratislava 2003. ISBN 80-88884-46-2 HRČKOVÁ, Naďa. 2010. Dejiny hudby V. Ikar a.s., Bratislava 2010 ISBN 978-80-551-2453-7 KOLEKTÍV AUTOROV. 2006. MGG. Bärenreiter, Kassel 2006. ISBN 978-3-7618-1110-8 RACEK, Jan. 1953. Ruská hudba. Státní nakladatelství krásné literatury, hudby a umění, Praha 1953 RANINEC, Jozef. 2005. Vývin tvorby a interpretácie vokálnych skladieb. Akadémia umení, Banská Bystrica 2005. ISBN 80-89078-14-1	

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

**Language of instruction:**

Slovan

**Notes:**

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

13 hours of contact teaching

17 hours self-study

30 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Martin Popovič, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi67/22	<b>Course title:</b> History and literature of singing 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation (20%) - Case study (40%) - Presentation of the assigned topic (20%) - Recording artistic outputs in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training, the student: - know the development of the vocal component in music-dramatic works and in concert songs, as well as the context of the development of vocal forms in a given style period - know the philosophical and psychological intentions of selected authors in their vocal-instrumental works - understand the basics of the historical development of vocal forms - to be able to navigate in the vocal literature - be able to present their findings	
<b>Brief outline of course (contents standard):</b> - Vocal music of late romanticism (A. Bruckner, G. Mahler, E. d'Albert, R. Strauss) - Veristic opera - P. Mascagni, R. Leoncavallo, U. Giordano, G. Puccini - Czech vocal music in the 20th and 21st centuries - L. Janáček, V. Novák, J. Křička, B. Martinů, P. Eben and others. Slovak vocal music in the 20th and 21st centuries - A. Moyzes, J. Cikker, E. Suchoň, B. Urbanec, T. Freššo, Š. Jurovský, I. Zeljenka, J. Hatrík, E. Iršai, V. Didi, E. Krák, P. Krška and others.	
<b>Recommended literatue:</b> BARTELTOVÁ, Magda. 1999. Hudba 20. storočia. I. časť. Pdf UK, Bratislava 1999. ISBN 80-88868-56-4 BARTELTOVÁ, Magda. 2000. Hudba 20. storočia. II. časť. Pdf UK, Bratislava 2000. ISBN 80-88868-57-2 BURIAN, Karel. Vladimír. 1968. Puccini a jeho doba. Panton, Praha 1968 EINSTEIN, Alfred. 1989. Hudba v období romantizmu. Opus, Bratislava 1989. ISBN 80-7093-003-9 HRČKOVÁ, Naďa. 2010. Dejiny hudby V. Ikar a.s., Bratislava 2010. ISBN 978-80-551-2453-7	

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

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Martin Popovič, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms19/22	<b>Course title:</b> History and literature of the musical 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 1. Active participation in lectures (40%) 2. Developing and presenting a project on a given topic (30%) 3. Successful completion of the written examination (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to present the emergence of theatre as a synthetic art form - acquire a basic historical and developmental orientation in the course of historical development. - presents the tendencies of theatre as an independent and distinct art form with its own expressive possibilities.	
<b>Brief outline of course (contents standard):</b> 1. prehistory of theatre 2. theatre of ancient cultures 3. the status and emergence of basic theatrical positions and types; 4. opera, operetta and the emergence of the musical;	
<b>Recommended literatue:</b> BROCKETT, Oscar. 1999. Dejiny divadla. LN, Praha 1999. ISBN 80-7106-532-3 POLÁK, Milan. 2004. Krátke dejiny divadla. Spolok slovenských spisovateľov, Bratislava 2004. ISBN 80-8061-193-9 HOGGARDOVÁ, Pavlína. 2000. Muzikál na prahu tisíciletí. Vydal Retypo Brno. OSOLSOBĚ, Ivo. 1967. Muzikál je když...Supraphon. Praha. OSOLSOBĚ, Ivo. 1974. Divadlo, které mluví, zpíva a tančí. Supraphon. Praha.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Mária Strenáčiková, CSc.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms20/22	<b>Course title:</b> History and literature of the musical 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 1. Active participation in lectures (40%) 2. Developing and presenting a project on a given topic (30%) 3. Successful completion of the written examination (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to present the emergence of theatre as a synthetic art form - acquire a basic historical and developmental orientation in the course of historical development. - present the tendencies of theatre as an independent and distinct art form with its own expressive possibilities.	
<b>Brief outline of course (contents standard):</b> 1. communication and musical theatre; the origins and features of the musical; 2. semiotics of singing and dancing numbers; 3. the musical work and context; American sources; 4. small and large American sources; 5. the principle of parody;	
<b>Recommended literatue:</b> BROCKETT, Oscar. 1999. Dejiny divadla. LN, Praha 1999. ISBN 80-7106-532-3 POLÁK, Milan. 2004. Krátke dejiny divadla. Spolok slovenských spisovateľov, Bratislava 2004. ISBN 80-8061-193-9 HOGGARDOVÁ, Pavlína. 2000. Muzikál na prahu tisíciletí. Vydal Retypo Brno. OSOLSOBĚ, Ivo. 1967. Muzikál je když...Supraphon. Praha. OSOLSOBĚ, Ivo. 1974. Divadlo, které mluví, zpíva a tančí. Supraphon. Praha	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study	

30 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Mária Strenáčiková, CSc.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms21/22	<b>Course title:</b> History and literature of the musical 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 1. Active participation in lectures (40%) 2. Developing and presenting a project on a given topic (30%) 3. Successful completion of the written examination (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to present the emergence of theatre as a synthetic art form - acquire a basic historical and developmental orientation in the course of historical development. - present the tendencies of theatre as an independent and distinct art form with its own expressive possibilities.	
<b>Brief outline of course (contents standard):</b> 1. vaudeville act; 2. european sources of the musical; 3. jazz in musical theatre; 4. the personalities and iconic works of American musical theatre writers;	
<b>Recommended literatue:</b> BROCKETT, Oscar. 1999. Dejiny divadla. LN, Praha 1999. ISBN 80-7106-532-3 POLÁK, Milan. 2004. Krátke dejiny divadla. Spolok slovenských spisovateľov, Bratislava 2004. ISBN 80-8061-193-9 HOGGARDOVÁ, Pavlína. 2000. Muzikál na prahu tisíciletí. Vydal Retypo Brno. OSOLSOBĚ, Ivo. 1967. Muzikál je když...Supraphon. Praha. OSOLSOBĚ, Ivo. 1974. Divadlo, které mluví, zpíva a tančí. Supraphon. Praha.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Mária Strenáčiková, CSc.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms22/22	<b>Course title:</b> History and literature of the musical 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 1. Active participation in lectures (40%) 2. Developing and presenting a project on a given topic (30%) 3. Successful completion of the written examination (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to present the emergence of theatre as a synthetic art form - acquire a basic historical and developmental orientation in the course of historical development. - present the tendencies of theatre as an independent and distinct art form with its own expressive possibilities.	
<b>Brief outline of course (contents standard):</b> 1. rock musicals and operas; 2. historical milestone - 60s and 70s 3. Anglo-American musical in Slovakia; 4. international musical;	
<b>Recommended literatue:</b> BROCKETT, Oscar. 1999. Dejiny divadla. LN, Praha 1999. ISBN 80-7106-532-3 POLÁK, Milan. 2004. Krátke dejiny divadla. Spolok slovenských spisovateľov, Bratislava 2004. ISBN 80-8061-193-9 HOGGARDOVÁ, Pavlína. 2000. Muzikál na prahu tisíciletí. Vydal Retypo Brno. OSOLSOBĚ, Ivo. 1967. Muzikál je když...Supraphon. Praha. OSOLSOBĚ, Ivo. 1974. Divadlo, které mluví, zpíva a tančí. Supraphon. Praha.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Mária Strenáčiková, CSc.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz13/22	<b>Course title:</b> History of choral conducting and choral literature 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - presentation on the topic (40%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the problems of interpretation of specific compositions from the basic choral literature - be familiar with recordings, various performances of specific compositions - know the terminology of the composer's prescriptions of the compositions discussed	
<b>Brief outline of course (contents standard):</b> - Study and analysis of selected works from the basic choral literature - Interpretation and performance possibilities in specific conditions - Summary of works from the basic choral literature	
<b>Recommended literatue:</b> DOBRODINSKÝ, Ján Mária. 1975. Kapitoly o zborovom speve. Bratislava: Osvetový ústav MALKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava: HTF VŠMU. ISBN 80- 85182- 24- 6 POTOČÁR, Jozef. 1974. Dirigentské praktikum so speváckym zborom. Bratislava: Osvetový ústav Konkrétne zborové skladby zo základnej zborovej literatúry (W. A. Mozart, A. Bruckner, J. L. Bella, V. F. Bystrý a iní ...)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Adam Sedlický, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz14/22	<b>Course title:</b> History of choral conducting and choral literature 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - presentation on the topic (40%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the issues of interpretation of specific compositions from the Renaissance and Baroque periods - be familiar with recordings, various performances of specific compositions - know the musical and performance specifics of the Renaissance and Baroque periods - be able to characterise the difficulty of compositions from the Renaissance and Baroque periods - be familiar with the terminology of the composer's prescriptions for the compositions under discussion	
<b>Brief outline of course (contents standard):</b> 1. Study and analysis of selected choral works from the Renaissance and Baroque periods 2. Interpretation and possibilities of performance in specific conditions 3. Summary of choral works from the Renaissance and Baroque periods	
<b>Recommended literatue:</b> DOBRODINSKÝ, Ján Mária. 1975. Kapitoly o zborovom speve. Bratislava: Osvetový ústav DOBRODINSKÝ, Ján Mária. 1984. Interpretáčné problémy polyfónneho spevu. Bratislava: Osvetový ústav MALKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava: HTF VŠMU. ISBN 80- 85182- 24- 6 Konkrétne renesančné, barokové zborové skladby (C. Monteverdi, O. di Lasso, L. da Victoria, W. Byrd a iní...)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Adam Sedlický, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz15/22	<b>Course title:</b> History of choral conducting and choral literature 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - presentation on the topic (40%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the issues of interpretation of specific compositions from the Romantic period - be familiar with recordings, various performances of specific compositions - know the musical and performance specifics of the Romantic period - be able to characterise the difficulty of compositions from the Romantic period - know the terminology of the composer's regulations of the compositions under discussion	
<b>Brief outline of course (contents standard):</b> 1. Study and analysis of selected choral works from the Romantic period 2. Interpretation and possibilities of performance in specific conditions 3. Summary of choral works from the Romantic period	
<b>Recommended literatue:</b> DOBRODINSKÝ, Ján Mária. 1975. Kapitoly o zborovom speve. Bratislava: Osvetový ústav MAJKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava: HTF VŠMU. ISBN 80- 85182- 24- 6 POTOČÁR, Jozef. 1974. Dirigentské praktikum so speváckym zborom. Bratislava: Osvetový ústav Konkrétne romantické a zborové skladby (A. Bruckner, F. M. Bartholdy, J. Brahms, G. Verdi a iní...)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Adam Sedlický, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz16/22	<b>Course title:</b> History of choral conducting and choral literature 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - presentation on the topic (40%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the issues of interpretation of specific compositions from the 20th and 21st centuries - be familiar with recordings, various performances of specific compositions - know the musical and performance specifics of the 20th and 21st century - be able to characterise the difficulty of 20th and 21st century compositions - be familiar with the terminology of the composer's prescriptions for the compositions under discussion	
<b>Brief outline of course (contents standard):</b> 1. Study and analysis of selected choral works from the 20th and 21st centuries 2. Interpretation and possibilities of performance in specific conditions 3. Summary of choral works from the 20th and 21st centuries	
<b>Recommended literatue:</b> DOBRODINSKÝ, Ján Mária. 1975. Kapitoly o zborovom speve. Bratislava: Osvetový ústav MALKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava: HTF VŠMU. ISBN 80- 85182- 24- 6 POTOČÁR, Jozef. 1974. Dirigentské praktikum so speváckym zborom. Bratislava: Osvetový ústav Konkrétne zborové skladby z obdobia 20. 21. storočia vyššej technickej náročnosti (A. F. Poulenc, C. Debussy, M. Lauridsen, E. Whitacre a iní...)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study	

30 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Adam Sedlický, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn041/22	<b>Course title:</b> Instrument History and Literature - Accordion 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - Seminar work (30%) - Elaboration of the topic proposed by the teacher (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - have a detailed knowledge of the history and literature of the accordion - Be able to respond eruditely to questions of the origin of the accordion, its development and technical improvement. - The student will understand the subject matter.	
<b>Brief outline of course (contents standard):</b> The origin of the accordion - Development of the accordion design - Accordion factories - Accordion literature	
<b>Recommended literatue:</b> VIČAR, Ján. 1981. Akordeón a jeho hudební uplatnení. Praha, Panton 1981 LIPS, Friedrich. 1991. Die Kunst des Bajanspiel Kamen. Intermusik Schmuelling 1991. ISBN 3-925572-03-1 Notový materiál akordeónových diel v rôznych vydaniach, audio nahrávky, video nahrávky	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Michal Červienka, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn042/22	<b>Course title:</b> Instrument History and Literature - Accordion 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - Seminar work (30%) - Elaboration of the topic proposed by the teacher (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - have a detailed knowledge of the history and literature of the accordion - Be able to respond eruditely to questions of the origin of the accordion, its development and technical improvement. - The student will understand the subject matter.	
<b>Brief outline of course (contents standard):</b> - The origin of the accordion - Development of the accordion design - Accordion factories - Accordion literature	
<b>Recommended literatue:</b> VIČAR, Ján. 1981. Akordeón a jeho hudební uplatnení. Praha, Panton 1981 LIPS, Friedrich. 1991. Die Kunst des Bajanspiel Kamen. Intermusik Schmuelling 1991. ISBN 3-925572-03-1 Notový materiál akordeónových diel v rôznych vydaniach, audio nahrávky, video nahrávky	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Michal Červienka, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn043/22	<b>Course title:</b> Instrument History and Literature - Accordion 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - Seminar work (30%) - Elaboration of the topic proposed by the teacher (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - The student will have a detailed knowledge of the history and literature of the accordion - Be able to respond eruditely to questions of the origin of the accordion, its development and technical improvement. - The student will have an understanding of the subject matter.	
<b>Brief outline of course (contents standard):</b> - The origin of the accordion - Development of the accordion design - Accordion factories - Accordion literature	
<b>Recommended literatue:</b> VIČAR, Ján. 1981. Akordeón a jeho hudební uplatnení. Praha, Panton 1981 LIPS, Friedrich. 1991. Die Kunst des Bajanspiel Kamen. Intermusik Schmuelling 1991. ISBN 3-925572-03-1 Notový materiál akordeónových diel v rôznych vydaniach, audio nahrávky, video nahrávky	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Michal Červienka, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn044/22	<b>Course title:</b> Instrument History and Literature - Accordion 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - Seminar work (30%) - Elaboration of the topic proposed by the teacher (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - The student will have a detailed knowledge of the history and literature of the accordion - Be able to respond eruditely to questions of the origin of the accordion, its development and technical improvement. - The student will have an understanding of the subject matter.	
<b>Brief outline of course (contents standard):</b> - The origin of the accordion - Development of the accordion design - Accordion factories - Accordion literature	
<b>Recommended literatue:</b> VIČAR, Ján. 1981. Akordeón a jeho hudební uplatnení. Praha, Panton 1981 LIPS, Friedrich. 1991. Die Kunst des Bajanspiel Kamen. Intermusik Schmuelling 1991. ISBN 3-925572-03-1 Notový materiál akordeónových diel v rôznych vydaniach, audio nahrávky, video nahrávky	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Michal Červienka, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn086/22	<b>Course title:</b> Instrument History and Literature - Bassoon 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the history of his/her musical instrument in the prehistoric, ancient and medieval periods - know the general history of woodwind and brass instruments in the prehistoric, ancient and medieval periods - be able to characterise the specific features of medieval instrumental music and its instrumentatio	
<b>Brief outline of course (contents standard):</b> - Prehistoric and ancient - Woodwind instruments - Sheet metal wind instruments - Medieval - Woodwind instruments - Brass instruments	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 METTLER, Larry Charles. 1960. An Analysis of the Bassoon and Its literature (MS). Eastern Illinois Univerzity ,Dostupné z <a href="https://thekeep.eiu.edu/cgi/viewcontent.cgi?article=3263&amp;context=theses">https://thekeep.eiu.edu/cgi/viewcontent.cgi?article=3263&amp;context=theses</a>	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study	

30 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 04.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn087/22	<b>Course title:</b> Instrument History and Literature - Bassoon 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the history of his/her musical instrument in the modern period - know the general history of woodwind and brass instruments in the modern period - understand the terminology in world languages - know the development of pitch tuning	
<b>Brief outline of course (contents standard):</b> - Prehistoric and ancient - Woodwind instruments - Sheet metal wind instruments - Medieval - Woodwind instruments - Brass instruments	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 METTLER, Larry Charles. 1960. An Analysis of the Bassoon and Its literature (MS). Eastern Illinois Univerzity ,Dostupné z <a href="https://thekeep.eiu.edu/cgi/viewcontent.cgi?article=3263&amp;context=theses">https://thekeep.eiu.edu/cgi/viewcontent.cgi?article=3263&amp;context=theses</a>	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> Celková pracovná záťaž študenta je 60 hodín za semester (1 kredit / 30 hodín práce). 13 hodín kontaktná výučba 17 hodín samoštúdium	

30 hodín individuálna tvorivá činnosť								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Tomáš Oravec, PhD.								
<b>Last changed:</b> 04.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn088/22	<b>Course title:</b> Instrument History and Literature - Bassoon 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the development of modern literature for wind instruments - know the composers who have been significantly involved in the composition of literature for wind instruments - know the scheme of development of wind literature according to forms	
<b>Brief outline of course (contents standard):</b> 1. Baroque period 2. Classical period 3. Period of Romanticism 4. Period of 20th century music 5. Contemporary music 6. Diagram of the development of wind literature according to forms	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 METTLER, Larry Charles. 1960. An Analysis of the Bassoon and Its literature (MS). Eastern Illinois Univerzity ,Dostupné z <a href="https://thekeep.eiu.edu/cgi/viewcontent.cgi?article=3263&amp;context=theses">https://thekeep.eiu.edu/cgi/viewcontent.cgi?article=3263&amp;context=theses</a>	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study	

30 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 04.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn089/22	<b>Course title:</b> Instrument History and Literature - Bassoon 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the world professional literature for bassoon- schools, methodologies - be familiar with Slovak composers who have significantly dealt with the composition of literature for woodwind instruments - know the world composers who have significantly dealt with the composition of literature for woodwind instruments - know the historical development of the bassoon - know the world-famous bassoon makers - understand the constructional details of their instrument - understand the acoustic properties of the bassoon	
<b>Brief outline of course (contents standard):</b> 1. World literature for bassoon - schools, methodologies 2. Slovak composers who have significantly dealt with the composition of literature for woodwind instruments 3. World composers who have been significantly involved in the composition of literature for woodwind instruments 4. Historical development of the bassoon 5. World-renowned bassoon makers 6. Bassoon design details 7. Acoustic properties of the bassoon	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0	

<p>METTLER, Larry Charles. 1960. An Analysis of the Bassoon and Its literature (MS). Eastern Illinois Univerzity ,Dostupné z <a href="https://thekeep.eiu.edu/cgi/viewcontent.cgi?article=3263&amp;context=theses">https://thekeep.eiu.edu/cgi/viewcontent.cgi?article=3263&amp;context=theses</a></p>								
<p><b>Language of instruction:</b> Slovak</p>								
<p><b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity</p>								
<p><b>Course assessment</b> Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.</p>								
<p><b>Last changed:</b> 04.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn133/22	<b>Course title:</b> Instrument History and Literature - Cimbalom 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - studying literature and study materials (20%) - passing an exam (10%) - completion of a seminar paper (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the history of the instrument from its beginnings to the present - be able to work with the instrument's sheet music archive - be able to orient theoretically in the field of the history of the instrument - be able to navigate in the literature of the instrument	
<b>Brief outline of course (contents standard):</b> 1. study of the history of the instrument 2. learning about the origin and spread of the dulcimer 3. gaining an overview of the literature 4. a general understanding of the musical literature of the instrument	
<b>Recommended literatue:</b> HERENCŠÁR, Viktória. 2019. Svet cimbalu. Slovenská cimbalová asociácia. ISBN 978- 80- 89304- 20- 2. KRIGOVSKÁ, Martina. 2002. Typy cimbalov v súčasnosti so zreteľom na rôzne spôsoby hry, vedúci diplomovej práce Viktória Herencsár. Banská Bystrica: vl. nakl., č. k. 369701000005490. SCHICKHAUS, Karl- Heinz. 2001. Das Hackbrett - Geschichte & Geschichten - Folge 1 - Österreich. Edition Tympanon. ISBN3- 9500944- 0- 7. SCHICKHAUS, Karl- Heinz. 2002. Das Hackbrett - Geschichte & Geschichten - Folge 2 - Deutschland, Edition Tympanon, ISBN 3- 9500944- 1- 5. CHLEBO, Jaromír. 2018. Autentické komorné skladby pre cimbal v 17. a 18. storočí, diplomová práca, vedúci diplomovej práce Viktória Herencsár. Banská Bystrica : Vl. nákl. č. k. 369701000019454.	
<b>Language of instruction:</b>	

**Notes:**

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

13 hours of contact teaching

17 hours self-study

30 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Viktória Herencsár, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn134/22	<b>Course title:</b> Instrument History and Literature - Cimbalom 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - studying literature and study materials (20%) - passing an exam (10%) - completion of a seminar paper (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the different types of dulcimer in Europe - be able to work with the European sheet music archive of the instrument - be able to orient theoretically in the history of the instrument - be able to specify the techniques of playing European types of dulcimer	
<b>Brief outline of course (contents standard):</b> 1. study of different types of dulcimer in Europe 2. acquaintance with the various technical achievements of instrumental evolution 3. European musical literature for the dulcimer 4. the gradual acquisition of a professional overview of the history and literature of the instrument 5. specification and characterisation of the technique of playing European types of dulcimer 6. the situation of dulcimer teaching in Europe	
<b>Recommended literatue:</b> HERENCŠÁR, Viktória. 2019. Svet cimbalu. Slovenská cimbalová asociácia. ISBN 978- 80-89304- 20- 2. HERENCŠÁR, Viktória. 2011. Integrácia cimbalovej hry v učebných a koncertných programoch umeleckého školstva, dizertačná práca, vedúci dizertačnej práce Vojtech Didi. Banská Bystrica: vl. nakl. č. k. 369701000014094. COMENDANT, Marcel. 2005. Cimbal na území Moldavska a Rumunska - diplomová práca, vedúci diplomovej práce Viktória Herencsár. Banská Bystric : vl. nakl., č. k. 369701000005475 BARAN, Taras. 1999. The Cimbalom World. Svit. ISBN 5- 7773- 0425- 7. HELCMANOVSKÝ, Juraj. 2004. Cimbalová škola vo svete, diplomová práca, vedúci diplomovej práce Viktória Herencsár. Banská Bystrica: vl. nakl. č. k. 369701000005504.	

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

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

17 hours self-study

30 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Viktória Herencsár, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn135/22	<b>Course title:</b> Instrument History and Literature - Cimbalom 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - studying literature and study materials (20%) - passing an exam (10%) completion of a seminar paper (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the status and use of the instrument in Europe - be able to work with the music archive of the instrument from the 19th and 20th centuries - be able to orient themselves in the history of the instrument - be able to characterise Slovak dulcimer music	
<b>Brief outline of course (contents standard):</b> 1. the position of the Hungarian dulcimer in classical music in the 19th and 20th centuries 2. the development of musical literature for the Hungarian dulcimer 3. contemporary use of the instrument in the world and in Slovakia 4. Slovak dulcimer music 5. the gradual acquisition of a professional overview of the history and literature of the instrument	
<b>Recommended literatue:</b> HERENCŠÁR, Viktória. 2019. Svet cimbalu. Slovenská cimbalová asociácia. ISBN 978- 80- 89304- 20- 2. ŠUFLIARSKÝ, Ján. 2017. Cimbalová literatúra 1. polovice 20. storočia, diplomová práca, vedúci diplomovej práce Viktória Herencsár. Banská Bystrica : VI. nákl., č. k.369701000018906 LOVASOVÁ, Radka. 2010. Výroba cimbalov v Čechách, bakalárska práca, vedúci bakalárskej práce, Viktória Herencsár. Banská Bystrica: vl. nákl. č. k. 369701000011489. UHRINOVÁ, Ivana. 2009. Najdôležitejší interpreti cimbalovej histórie v Európe, diplomová práca, vedúci diplomovej práce Viktória Herencsár, Banská Bystrica: vl. nákl., č. k. 369701000007212. GUBOVÁ, Tina. 2020. Cimbalová tvorba Zoltána Györehó, bakalárska práca, vedúca bakalárskej práce Viktória Herencsár. Banská Bystrica: VI. nákl., č. k. 369701000020277.	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Viktória Herencsár, ArtD.								
<b>Last changed:</b> 10.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn136/22	<b>Course title:</b> Instrument History and Literature - Cimbalom 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - studying literature and study materials (20%) - passing an exam (10%) - completion of a seminar paper (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the different types of dulcimer in Asia - be able to work with the Asian music archive of the instrument - be able to have a professional orientation in the history of the instrument - be able to specify techniques for playing Asian types of dulcimer	
<b>Brief outline of course (contents standard):</b> 1. the study of different types of dulcimer in Asia 2. learning about the different technical specifications of Asian types of dulcimer 3. Asian musical literature for the dulcimer and its Asian variants 4. the gradual acquisition of a professional overview of the history and literature of the instrument	
<b>Recommended literatue:</b> HERENCŠÁR, Viktória. 2019. Svet cimbalu. Slovenská cimbalová asociácia. ISBN 978- 80- 89304- 20- 2. KAMENSKÝ, Peter. 2010. Svetové cimbalové kongresy, bakalárska práca, vedúci bakalárskej práce Viktória Herencsár. Banská Bystrica: vl. nakl., č. k. 369701000011485. HERENCŠÁR, Viktória. 2021. A Cimbalom Világszövetség 30 éve / 30 Years of the Cimbalom World Association (CWA). Cimbalom World Association. ISBN 978- 615- 01- 2827- 6.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study	

30 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Viktória Herencsár, ArtD.								
<b>Last changed:</b> 10.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn098/22	<b>Course title:</b> Instrument History and Literature - Clarinet 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Study of the material covered and relevant literature (20%) Successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the history of his/her musical instrument in the prehistoric, ancient and medieval periods - know the general history of woodwind and brass instruments in the prehistoric, ancient and medieval periods - be able to characterise the specific features of medieval instrumental music and its instrumentation	
<b>Brief outline of course (contents standard):</b> 1. Prehistoric and Ancient 2. Woodwind instruments 3. Sheet metal wind instruments 4. Middle Ages 5. Woodwind instruments 6. Sheet metal wind instruments	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 HOEPRICH, Eric. 2008. The Clarinet. New Haven & London: Yale University Press	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD.								
<b>Last changed:</b> 04.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn099/22	<b>Course title:</b> Instrument History and Literature - Clarinet 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Study of the material covered and relevant literature (20%) Successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the history of his/her musical instrument in the modern period</li> <li>- know the general history of woodwind and brass instruments in the modern period</li> <li>- understand the terminology in world languages</li> <li>- know the development of pitch tuning</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. Novovek</li> <li>2. Woodwind instruments - flute, oboe, clarinet, saxophone, bassoon</li> <li>3. Brass instruments - French horn, trumpet, trombone, tuba</li> <li>4. Nomenclature in world languages</li> <li>5. Historical development of tuning pitch</li> </ol>	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 HOEPRICH, Eric. 2008. The Clarinet. New Haven & London: Yale University Press	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD.								
<b>Last changed:</b> 04.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn100/22	<b>Course title:</b> Instrument History and Literature - Clarinet 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Study of the material covered and relevant literature (20%) Successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the development of modern literature for wind instruments - know the composers who have been significantly involved in the composition of literature for wind instruments - know the scheme of development of wind literature according to forms	
<b>Brief outline of course (contents standard):</b> 1. Baroque period 2. Classical period 3. Period of Romanticism 4. Period of 20th century music 5. Contemporary music 6. Diagram of the development of wind literature according to forms	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 HOEPRICH, Eric. 2008. The Clarinet. New Haven & London: Yale University Press	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD.								
<b>Last changed:</b> 04.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn101/22	<b>Course title:</b> Instrument History and Literature - Clarinet 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11d</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Study of the material covered and relevant literature (20%) Successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the world literature for clarinet- schools, methodologies</li> <li>- be familiar with Slovak composers who have significantly dealt with the composition of literature for woodwind instruments</li> <li>- know the world composers who have significantly dealt with the composition of literature for woodwind instruments</li> <li>- know the historical development of the clarinet</li> <li>- know the world-famous producers of the clarinet</li> <li>- understand the constructional details of their instrument</li> <li>- understand the acoustic properties of the clarinet</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. World literature for flute - schools, methodologies</li> <li>2. Slovak composers who have significantly dealt with the composition of literature for woodwind instruments</li> <li>3. World composers who have been significantly involved in the composition of literature for woodwind instruments</li> <li>4. Historical development of the clarinet</li> <li>5. World-renowned clarinet makers</li> <li>6. Design details of the clarinet</li> <li>7. Acoustic characteristics of the clarinet</li> </ol>	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 HOEPRICH, Eric. 2008. The Clarinet. New Haven & London: Yale University Press	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD.								
<b>Last changed:</b> 04.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn073/22	<b>Course title:</b> Instrument History and Literature - Double Bass 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - active preparation for class (40%) - passing the exam (20%) - Recording the outcomes in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the history and literature of stringed instruments with regard to the violone and double bass - know the historical conditions of the emergence of literature for string instruments; - be able to characterize the specifics of double bass playing in the Baroque, Neo-Baroque and other new realistic tendencies in an informed interpretation	
<b>Brief outline of course (contents standard):</b> - Baroque in Germany, Austria, - Baroque in France and Italy - Neo-baroque and new realistic tendencies in contemporary works in Germany, France, Belgium, Romania, Bulgaria, Italy, Russia, etc.	
<b>Recommended literatue:</b> BECKER, Heinz 2000, Geschichte der Instrumentation .Viedeň : Laaber - Verlag. ISBN: ISBN 978-3-89007-630-0.Dostupné z: <a href="https://laaber-verlag.de/detailview?no=00727">https://laaber-verlag.de/detailview?no=00727</a> BELSKY, Vratislav 2010, Hudba baroka. Brno: Janáčková akademie muzických umení. ISBN: 9788086928845 . Dostupné z: <a href="https://www.martinus.sk/?uItem=148810">https://www.martinus.sk/?uItem=148810</a>	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Jolanta Ewa Sosnowska								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn074/22	<b>Course title:</b> Instrument History and Literature - Double Bass 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - active preparation for class (40%) - passing the exam (20%) - Recording the outcomes in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the history and literature of stringed instruments with an emphasis on the classical violon, the Viennese violon and the double bass - be familiar with the historical conditions of the emergence of literature for string instruments; - be able to characterize the specific features of the double bass in the Classical, Neoclassical, and other new realist tendencies in a contemporary informed interpretation	
<b>Brief outline of course (contents standard):</b> - Classicism in Germany, France, Italy and Russia - Viennese Classicism in the monarchy - New realist tendencies in contemporary learned interpretation in Europe	
<b>Recommended literatue:</b> FOCHT, Jozef 1999. Der Wiener Kontrabass: Spieltechnik und Auffuhrugpraxis .Tutzing: Schneider. ISBN: 3795209900. Dostupné z: <a href="https://www.eurobuch.com/buch/isbn/3795209900.html">https://www.eurobuch.com/buch/isbn/3795209900.html</a> MÚDRA, Darina 1996.Hudobný klasicizmus v dobových dokumentoch. Bratislava: Ister Science Press. ISBN: 0038117.Dostupné z: <a href="https://www.knihaantik.sk/hudobny-klasicizmus-na-slovensku-v-dobovych-dokumentoch_38800.html">https://www.knihaantik.sk/hudobny-klasicizmus-na-slovensku-v-dobovych-dokumentoch_38800.html</a> TRUMPF, Klaus 2021....da er eine unsere besten Virtuosen ist. Johann Mathias Sperger – Leben und Werk.Mainz: Schott Music. ISBN: 9783959836234 Dostupné z: <a href="https://shop.falter.at/detail/9783959836234">https://shop.falter.at/detail/9783959836234</a>	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

<p>The student's total workload is 60 hours per semester (1 credit/30 hours of work).  26 hours of contact teaching  4 hours self-study  30 hours individual creative activity</p>								
<p><b>Course assessment</b>  Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Jolanta Ewa Sosnowska</p>								
<p><b>Last changed:</b> 09.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn075/22	<b>Course title:</b> Instrument History and Literature - Double Bass 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - active preparation for class (40%) - passing the exam (20%) - Recording the outcomes in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the history and literature of stringed instruments such as the double bass - know the historical conditions of the emergence of literature for stringed instruments; - be able to characterize the specific features of double bass literature in the period of Romanticism, Neo-Romanticism and new realistic tendencies in contemporary works.	
<b>Brief outline of course (contents standard):</b> - Romanticism in Germany, Austria, France and Italy - Romanticism in Slovakia - Neo-Romanticism and new realistic tendencies in contemporary works in Germany, France, Belgium, Romania, Bulgaria, Italy, Russia, etc.	
<b>Recommended literatue:</b> LOHSE, Jonas 2020. Das Kontrabass Buch. Munchen: Lohse, Jonas – Verlag. ISBN: 978-3-9822602-0-4. Dostupné z: <a href="https://www.thalia.at/shop/home/artikeldetails/A1059498472?ProvID=11010473&amp;gclid=Cj0KCQjw6J-SBhCrARIsAH0yMZjtVt1_XIfI9Tt4puEoN">https://www.thalia.at/shop/home/artikeldetails/A1059498472?ProvID=11010473&amp;gclid=Cj0KCQjw6J-SBhCrARIsAH0yMZjtVt1_XIfI9Tt4puEoN</a> PALMER, Fiona M.1997. Domenico Dragonetti in England. Oxford: Oxford University Press. ISBN: 9780198165910. Dostupné z: <a href="https://www.stretta-music.at/domenico-dragonetti-in-england-1794-1846-nr-884551.html?gclid=Cj0KCQjw6J-SBhCrARIsAH0yMZjg83jFgF7dHHTiNvP8hkhdyV6_yN-4i0ccvpqArzXNCU">https://www.stretta-music.at/domenico-dragonetti-in-england-1794-1846-nr-884551.html?gclid=Cj0KCQjw6J-SBhCrARIsAH0yMZjg83jFgF7dHHTiNvP8hkhdyV6_yN-4i0ccvpqArzXNCU</a> MARTIN, Thomas 2019. The English Double Bass. London: Arpeggio Publishing. ISBN: 978-1-916-4053-0-1. Dostupné z: <a href="https://arpeggio-publishing.com/musical-instrument-books/the-english-double-bass">https://arpeggio-publishing.com/musical-instrument-books/the-english-double-bass</a>	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 4 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Jolanta Ewa Sosnowska								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn076/22	<b>Course title:</b> Instrument History and Literature - Double Bass 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - active preparation for class (40%) - passing the exam (20%) - Recording the outcomes in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the history and literature of stringed instruments; - know the historical conditions of the emergence of literature for stringed instruments; - be able to characterize the specifics of double bass literature in the period of impressionism, expressionism, music of the 20th-21st centuries and other new realistic tendencies in contemporary works.	
<b>Brief outline of course (contents standard):</b> - Impressionism in France, Italy and Slovakia - 20th-21st century music in European countries - Impressionism, expressionism and new realistic tendencies in contemporary music in Germany, France, Belgium, Romania, Bulgaria, Italy, Russia, etc.	
<b>Recommended literatue:</b> PODHRADSKÁ, Viera, SKLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy II. Bratislava: Ústredná knižnica a ŠIS VŠMU. Dostupné z: <a href="https://www.artforum.sk/katalog/154517/literatura-husli-a-violy">https://www.artforum.sk/katalog/154517/literatura-husli-a-violy</a> RABATH, Francois 2002, Nouvelle technique de la contrebasse. Paris: Alphonse Leduc Editions Musicales. ISMM: 9790046263286. Dostupné z: <a href="https://www.stretta-music.at/rabbath-nouvelle-technique-de-la-contrebasse-3-nr-149457.html?gclid=Cj0KCQjw6J-SBhCrARIsAH0yMZhZmCNRxiCHdWmM8uRYrDErI7Dty498o4Er6_6">https://www.stretta-music.at/rabbath-nouvelle-technique-de-la-contrebasse-3-nr-149457.html?gclid=Cj0KCQjw6J-SBhCrARIsAH0yMZhZmCNRxiCHdWmM8uRYrDErI7Dty498o4Er6_6</a> VYSLOUŽIL, Jiří 1981, Hudobníci 20.storočia. Bratislava: Opus. ISBN: 62-359-81. Dostupné z: <a href="https://www.databazeknih.cz/knihy/hudobnici-20-storocia-164469">https://www.databazeknih.cz/knihy/hudobnici-20-storocia-164469</a> GOILAV, Yoan 2019, The Double Bass /A Philoshopy of Playing/.Blankenhain: Doberman. ISBN: 1136129. Dostupné z: <a href="https://www.stretta-music.at/the-">https://www.stretta-music.at/the-</a>	

double-bass-a-philosophy-of-playing-nr-1136129.html?gclid=Cj0KCQjw6J-SBhCrARIsAH0yMZgXGsx8uuAaoOkK\_yFEDoy1sutKgcBFYGj8v0gt4-fS8ITekk

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

4 hours self-study

30 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Jolanta Ewa Sosnowska

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn090/22	<b>Course title:</b> Instrument History and Literature - Flute 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Study of the material covered and relevant literature (20%) Successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the history of his/her musical instrument in the prehistoric, ancient and medieval periods - know the general history of woodwind and brass instruments in the prehistoric, ancient and medieval periods - be able to characterise the specific features of medieval instrumental music and its instrumentation	
<b>Brief outline of course (contents standard):</b> - Prehistoric and ancient - Woodwind instruments - Sheet metal wind instruments - Medieval - Woodwind instruments - Brass instruments	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 ADORJÁN, András. 2009. Lexikon der Flöte. Laaber. ISBN: 9783790075457 BYSTRONĚ, Jiří. 2014. Dějiny a literatura flétny. Ostravská univerzita v Ostravě (súkromný archív pedagóga) SCHECK, Gustav. 1975. Die Flöte und ihre musik. Mainz: Schott. ISBN: 3- 7957- 2765- 0. (súkromný archív pedagóga)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work).	

13 hours of contact teaching 17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD.								
<b>Last changed:</b> 04.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn091/22	<b>Course title:</b> Instrument History and Literature - Flute 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Study of the material covered and relevant literature (20%) Successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the history of his/her musical instrument in the modern period - know the general history of woodwind and brass instruments in the modern period - understand the terminology in world languages - know the development of pitch tuning	
<b>Brief outline of course (contents standard):</b> 1. Novovek 2. Woodwind instruments - flute, oboe, clarinet, saxophone, bassoon 3. Brass instruments - French horn, trumpet, trombone, tuba 4. Nomenclature in world languages 5. Historical development of tuning pitch	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 ADORJÁN, András. 2009. Lexikon der Flöte. Laaber. ISBN: 9783790075457 BYSTRONĚ, Jiří. 2014. Dějiny a literatura flétny. Ostravská univerzita v Ostravě (súkromný archív pedagóga) SCHECK, Gustav. 1975. Die Flöte und ihre musik. Mainz: Schott. ISBN: 3- 7957- 2765- 0. (súkromný archív pedagóga)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD.								
<b>Last changed:</b> 04.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn092/22	<b>Course title:</b> Instrument History and Literature - Flute 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Study of the material covered and relevant literature (20%) Successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the development of modern literature for wind instruments - know the composers who have been significantly involved in the composition of literature for wind instruments - know the scheme of development of wind literature according to forms	
<b>Brief outline of course (contents standard):</b> 1. Baroque period 2. Classical period 3. Period of Romanticism 4. Period of 20th century music 5. Contemporary music 6. Diagram of the development of wind literature according to forms	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 ADORJÁN, András. 2009. Lexikon der Flöte. Laaber. ISBN: 9783790075457 BYSTRONĚ, Jiří. 2014. Dějiny a literatura flétny. Ostravská univerzita v Ostravě (súkromný archív pedagóga) SCHECK, Gustav. 1975. Die Flöte und ihre musik. Mainz: Schott. ISBN: 3- 7957- 2765- 0. (súkromný archív pedagóga)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work).	

13 hours of contact teaching 17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD.								
<b>Last changed:</b> 04.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn093/22	<b>Course title:</b> Instrument History and Literature - Flute 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Study of the material covered and relevant literature (20%) Successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the world literature for flute- schools, methodologies</li> <li>- be familiar with Slovak composers who have significantly dealt with the composition of literature for woodwind instruments</li> <li>- know the world composers who have significantly dealt with the composition of literature for woodwind instruments</li> <li>- know the historical development of the flute</li> <li>- know the world-famous flute makers</li> <li>- understand the constructional details of their instrument</li> <li>- understand the acoustic properties of the flute</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. World literature for flute - schools, methodologies</li> <li>2. Slovak composers who have significantly dealt with the composition of literature for woodwind instruments</li> <li>3. World composers who have been significantly involved in the composition of literature for woodwind instruments</li> <li>4. Historical development of the flute</li> <li>5. World-renowned flute makers</li> <li>6. Flute construction details</li> <li>7. Acoustic characteristics of the flute</li> </ol>	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 ADORJÁN, András. 2009. Lexikon der Flöte. Laaber. ISBN: 9783790075457	

BYSTRONĚ, Jiří. 2014. Dějiny a literatura flétny. Ostravská univerzita v Ostravě (súkromný archív pedagóga)  
SCHECK, Gustav. 1975. Die Flöte und ihre musik. Mainz: Schott. ISBN: 3- 7957- 2765- 0.  
(súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

17 hours self-study

30 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 04.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn235/22	<b>Course title:</b> Instrument History and Literature - French Horn 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the history of his/her musical instrument in the prehistoric, ancient and medieval periods - know the general history of woodwind and brass instruments in the prehistoric, ancient and medieval periods - be able to characterise the specific features of medieval instrumental music and its instrumentation	
<b>Brief outline of course (contents standard):</b> - Prehistoric and ancient - Woodwind instruments - Sheet metal wind instruments - Medieval - Woodwind instruments - Brass instruments	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 BAINES, Anthony. 2012. Brass instruments. Dover Publications	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 08.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn236/22	<b>Course title:</b> Instrument History and Literature - French Horn 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the history of his/her musical instrument in the modern period - know the general history of woodwind and brass instruments in the modern period - understand the terminology in world languages - know the development of pitch tuning	
<b>Brief outline of course (contents standard):</b> 1. Novovek 2. Woodwind instruments - flute, oboe, clarinet, saxophone, bassoon 3. Brass wind instruments - French horn, trumpet, trombone, tuba 4. Nomenclature in world languages 5. Historical development of tuning pitch	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 BAINES, Anthony. 2012. Brass instruments. Dover Publications	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 08.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn237/22	<b>Course title:</b> Instrument History and Literature - French Horn 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the development of modern literature for wind instruments - know the composers who have been significantly involved in the composition of literature for wind instruments - know the scheme of development of wind literature according to forms	
<b>Brief outline of course (contents standard):</b> 1. Baroque period 2. Classical period 3. Period of Romanticism 4. Period of 20th century music 5. Contemporary music 6. Diagram of the development of wind literature according to forms	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 BAINES, Anthony. 2012. Brass instruments. Dover Publications	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 08.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn238/22	<b>Course title:</b> Instrument History and Literature - French Horn 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the world literature for horn- schools, methodologies - be familiar with Slovak composers who have significantly engaged in the composition of literature for brass wind instruments - know the world composers who have significantly dealt with the composition of literature for brass wind instruments - know the historical development of the French horn - know the world-famous horn and mouthpiece makers - understand the constructional details of their instrument - understand the acoustic properties of the horn	
<b>Brief outline of course (contents standard):</b> 1. World literature for French horn - schools, methodologies 2. Slovak composers who have been significantly involved in the composition of literature for brass wind instruments 3. World composers who have been significantly involved in the composition of literature for brass wind instruments 4. Historical development of the French horn 5. World-renowned horn and mouthpiece makers 6. Construction details of the horn 7. Acoustic properties of the horn	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. History and literature of wind instruments. Prague: Academy of Performing Arts in Prague, Faculty of Music. ISBN 80 - 85883 - 74 - 0 BAINES, Anthony. 2012. Brass instruments. Dover Publications	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 08.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn162/22	<b>Course title:</b> Instrument History and Literature - Guitar 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - presentation of a selected topic from the history and literature of the instrument (20%) - preparation of a seminar paper (30%) - passing an examination (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to characterize the history of the guitar up to the Baroque period; - know the literature of the instrument for the period; - know how to work with specialist literature and music archives - be able to independently present historical aspects of the history of the instrument	
<b>Brief outline of course (contents standard):</b> 1. history of the guitar from antiquity to the baroque period 2. lute - development, types, tuning, comparison with today's guitar 3. lute and vihuela - comparison, differences in tuning 4. literature of the Renaissance and Baroque periods - arrangements for guitar 5. lute transcriptions for guitar - S. L. Weiss, J. S. Bach 6. Czech lute music of the Baroque period	
<b>Recommended literatue:</b> KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984. ISBN: 35- 029- 84. (súkromný archív pedagóga) BELLOW, Alexander, 1970. The Illustrated History of the Guitar. Belwin Mills. Pub. Corp. New York, USA 94- 441- 0312- 4, (súkromný archív pedagóga) ZIGANTE, Frédéric, 2013, The Bach Lute Works for Guitar. Milwaukee: Hal Leonard. ISBN 13: 9788875929077 (súkromný archív pedagóga) BLÁHA, Vladislav, 2012. Dějiny kytary s přihlédnutím k literatuře nástroje. Janáčkova Akademie Múzických Umění v Brně, ISBN 978- 80- 7460- 020- 3	
<b>Language of instruction:</b> Slovak	

**Notes:**

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

13 hours of contact teaching

17 hours self-study

30 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Ján Labant, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn163/22	<b>Course title:</b> Instrument History and Literature - Guitar 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - presentation of a selected topic from the history and literature of the instrument (20%) - preparation of a seminar paper (30%) - passing an examination (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to characterize the history of the guitar of the Classical period; - know the literature of the instrument for the period; - know how to work with specialist literature and music archives - be able to independently present historical aspects of the history of the instrument	
<b>Brief outline of course (contents standard):</b> 1. history of the guitar of the classical period, guitar production 2. classicism - the "golden age of the guitar" 3. literature of the Classical period by Spanish authors 4. Mauro Giuliani - guitar works, concertos for guitar and orchestra 5. guitar works by Italian composers 6. works for guitar in Paris in the first half of the 19th century	
<b>Recommended literatue:</b> POWROŹNIAK, Józef. 1979. Leksykon gitary, Polskie Wydawnictwo Muzyczne, Krakow. ISBN 83- 224- 0121- 3. BELLOW, Alexander, 1970. The Illustrated History of the Guitar, Belwin Mills. Pub. Corp. New York, USA 94- 441- 0312- 4, (súkromný archív pedagóga) BLÁHA, Vladislav, 2012. Dějiny kytary s přihlédnutím k literatuře nástroje, Janáčkova Akademie Múzických Umění v Brně, ISBN 978- 80- 7460- 020- 3 SUMMERFIELD, Maurice. J. 2002. The classical guitar, its evolution, players and personalities since 1800. ASHLEY MARK PUBLISHING COMPANY. ISBN 1- 872639- 46- 1, (súkromný archív pedagóga)	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ján Labant, ArtD.								
<b>Last changed:</b> 10.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn164/22	<b>Course title:</b> Instrument History and Literature - Guitar 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - presentation of a selected topic from the history and literature of the instrument (20%) - preparation of a seminar paper (30%) - passing an examination (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the development of the guitar from the 2nd half of the 19th century - the guitar as it is today; - know the literature of the instrument of the Romantic period; - know how to work with specialist literature and music archives - be able to independently present historical aspects of the history of the instrument Brief outline of the course: 1. the end of the development of the guitar, the present-day form of the guitar; 2. the guitar in the 19th century, guitar makers, Antonio Torres and others 3. the original works of the authors of the Romantic period 4. arrangements for guitar from the works of other instruments 5. Francisco Tárrega and his pupils - guitar works 6. N. Coste, J. K. Mertz - works for guitar	
<b>Brief outline of course (contents standard):</b> 1. the end of the development of the guitar, the guitar as it is today; 2. the guitar in the 19th century, guitar makers, Antonio Torres and others 3. original works by authors of the Romantic period 4. adaptations for guitar from the works of other instruments 5. Francisco Tárrega and his pupils - guitar works 6. N. Coste, J. K. Mertz - works for guitar	
<b>Recommended literatue:</b> MAKAROV NIKOLAJ, My 50 years of remembering and with them my final confession, St. Petersburg 1881. Transleted as "The Memoirs of Makaroff" by Bobri V., and Ulreich, N., in The	

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

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Ján Labant, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn165/22	<b>Course title:</b> Instrument History and Literature - Guitar 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - presentation of a selected topic from the history and literature of the instrument (20%) - preparation of a seminar paper (30%) - passing an examination (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the most important guitar makers of the 20th century and today; - know the literature of the instrument of the 20th century to today; - be proficient in working with specialist literature and music archives - be able to independently present historical aspects of the history of the instrument	
<b>Brief outline of course (contents standard):</b> 1. the latest trends in guitars and guitar strings 2. H. Villa- Lobos, guitar making, A. Segovia 3. composers and guitarists of Latin America 4. J. Rodrigo, M. Castelnuovo-Tedesco, guitar works, concertos for guitar and orchestra 5. guitar works with modern elements 6. contemporary Czech and Slovak composers and guitarists	
<b>Recommended literatue:</b> SUMMERFIELD, Maurice. J 2002. The classical guitar, its evolution, players and personalities since 1800. ASHLEY MARK PUBLISHING COMPANY. ISBN 1- 872639- 46- 1 BLÁHA, Vladislav, 2012. Dějiny kytary s přihlédnutím k literatuře nástroje. Janáčkova Akademie Múzických Umění v Brně, ISBN 978- 80- 7460- 020- 3 POWROŹNIAK, Józef, 1979. Leksykon gitary, Polskie Wydawnictwo Muzyczne, Krakow. ISBN 83- 224- 0121- 3. BACON, Tony, 1995. Všechno o kytarách. SVOJTKA a VAŠUT, Praha ISBN 80 - 7180- 019- 8.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

<p>The student's total workload is 60 hours per semester (1 credit/30 hours of work).  13 hours of contact teaching  17 hours self-study  30 hours individual creative activity</p>								
<p><b>Course assessment</b>  Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> doc. Mgr. art. Ján Labant, ArtD.</p>								
<p><b>Last changed:</b> 10.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn095/22	<b>Course title:</b> Instrument History and Literature - Oboe 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the history of his/her musical instrument in the modern period - know the general history of woodwind and brass instruments in the modern period - understand the terminology in world languages - know the development of pitch tuning	
<b>Brief outline of course (contents standard):</b> 1. Novovek 2. Woodwind instruments - flute, oboe, clarinet, saxophone, bassoon 3. Brass instruments - French horn, trumpet, trombone, tuba 4. Nomenclature in world languages 5. Historical development of tuning pitch	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 – 85883 – 74 – 0 NOVÁK, Rudolf. 1989, Dejiny a literatúra hoboja, Bratislava: VŠMU HAYNES, Bruce, BURGESS, Geoffrey. OBOE , London: Yale Univerisry Press BIGOTTI, Giovanni. Storia Dell' Oboe e sua litteratura, Edizioni G. Zanibon. PADOVA, Goossens, ROCXBURH, Leon : Die Oboe. Yehudi Menuhin Musikfuhrer	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study	

30 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Igor Fábera, ArtD.								
<b>Last changed:</b> 04.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn096/22	<b>Course title:</b> Instrument History and Literature - Oboe 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the development of modern literature for wind instruments - know the composers who have been significantly involved in the composition of literature for wind instruments - know the scheme of development of wind literature according to forms	
<b>Brief outline of course (contents standard):</b> 1. Baroque period 2. Classical period 3. Period of Romanticism 4. Period of 20th century music 5. Contemporary music 6. Diagram of the development of wind literature according to forms	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 – 85883 – 74 – 0 NOVÁK, Rudolf. 1989, Dejiny a literatúra hoboja, Bratislava: VŠMU HAYNES, Bruce, BURGESS, Geoffrey. OBOE , London: Yale University Press BIGOTTI, Giovanni. Storia Dell' Oboe e sua litteratura, Edizioni G. Zanibon. PADOVA, Goossens, ROCXBURH, Leon : Die Oboe. Yehudi Menuhin Musikfuhrer	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Igor Fábera, ArtD.								
<b>Last changed:</b> 04.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn097/22	<b>Course title:</b> Instrument History and Literature - Oboe 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the world professional literature for oboe schools, methodologies - be familiar with Slovak composers who have significantly engaged in the composition of literature for woodwind instruments - know the world composers who have significantly dealt with the composition of literature for woodwind instruments - know the historical development of the oboe - know the world-famous manufacturers of the oboe - understand the constructional details of their instrument - understand the acoustic properties of the oboe	
<b>Brief outline of course (contents standard):</b> 1. World literature for oboe - schools, methodologies 2. Slovak composers who have significantly engaged in the composition of literature for woodwind instruments 3. World composers who have been significantly involved in the composition of literature for woodwind instruments 4. Historical development of the oboe 5. World-renowned oboe makers 6. Oboe design details 7. Acoustic characteristics of the oboe	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 – 85883 – 74 – 0 NOVÁK, Rudolf. 1989, Dejiny a literatúra hoboja, Bratislava: VŠMU HAYNES, Bruce, BURGESS, Geoffrey. OBOE , London: Yale Universiry Press	

BIGOTTI, Giovanni. Storia Dell' Oboe e sua litteratura, Edizioni G. Zanibon. PADOVA, Goossens, ROCXBURH, Leon : Die Oboe. Yehudi Menuhin Musikfuhrer								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Igor Fábera, ArtD.								
<b>Last changed:</b> 04.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn094/22	<b>Course title:</b> Instrument History and Literature - Oboe I
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the history of his/her musical instrument in the prehistoric, ancient and medieval periods - know the general history of woodwind and brass instruments in the prehistoric, ancient and medieval periods - be able to characterise the specific features of medieval instrumental music and its instrumentation	
<b>Brief outline of course (contents standard):</b> - Prehistoric and ancient - Woodwind instruments - Sheet metal wind instruments - Medieval - Woodwind instruments - Brass instruments	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 – 85883 – 74 – 0 NOVÁK, Rudolf. 1989, Dejiny a literatúra hoboja, Bratislava: VŠMU HAYNES, Bruce, BURGESS, Geoffrey. OBOE , London: Yale University Press BIGOTTI, Giovanni. Storia Dell' Oboe e sua litteratura, Edizioni G. Zanibon. PADOVA, Goossens, ROCXBURH, Leon : Die Oboe. Yehudi Menuhin Musikfuhrer	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Igor Fábera, ArtD.								
<b>Last changed:</b> 04.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn231/22	<b>Course title:</b> Instrument History and Literature - Percussion 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the history of his/her musical instrument in the prehistoric, ancient and medieval periods - know the general history of percussion instruments in the prehistoric, ancient and medieval periods - be able to characterise the specific features of medieval instrumental music and its instrumentation	
<b>Brief outline of course (contents standard):</b> 1. Division of percussion instruments 2. The earliest history of percussion instruments 3. Technical development of timpani 4. Musical development of timpani 5. Percussion instruments in the symphony orchestra - history, incorporation and use 6. Xylophone and marimba - history	
<b>Recommended literatue:</b> KOTEK, Miroslav. 1983. Bicí nástroje Praha: Panton BLADES, James. 1992. Percussion Instruments and Their History Westport: Bold Strummer Ltd.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 08.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn232/22	<b>Course title:</b> Instrument History and Literature - Percussion 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the history of his/her musical instrument in the modern period - know the general history of percussion instruments in the modern period - understand the terminology in world languages	
<b>Brief outline of course (contents standard):</b> 1. Percussion instruments in popular music - development and use 2. Percussion instruments in 20th century music 3. Development of solo playing on melodic percussion instruments 4. Development of solo playing on multipercussion 5. Percussion Ensemble - origin and development 6. Significant soloists in the history of percussion	
<b>Recommended literatue:</b> KOTEK, Miroslav. 1983. Bicí nástroje Praha: Panton BLADES, James. 1992. Percussion Instruments and Their History Westport: Bold Strummer Ltd.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 08.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn233/22	<b>Course title:</b> Instrument History and Literature - Percussion 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the development of literature for percussion instruments - know the composers who have been significantly involved in the composition of literature for percussion instruments	
<b>Brief outline of course (contents standard):</b> 1. The earliest percussion documents and literature 2. Tympan literature to the end of the 18th century 3. Tympani literature of the 19th and 20th centuries 4. Percussion literature to the end of the 18th century 5. Percussion literature in the 19th century 6. Orchestral percussion literature in the 20th century	
<b>Recommended literatue:</b> KOTEK, Miroslav. 1983. Bicí nástroje Praha: Panton BLADES, James. 1992. Percussion Instruments and Their History Westport: Bold Strummer Ltd.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 08.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn234/22	<b>Course title:</b> Instrument History and Literature - Percussion 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the world literature for percussion instruments - schools, methodologies - know the Slovak composers who have significantly dealt with the composition of literature for percussion instruments - know the world composers who have significantly dealt with the composition of literature for percussion instruments - know the world-famous manufacturers of percussion instruments and accessories - understand the construction details of their instrument - understand the acoustic properties of percussion instruments	
<b>Brief outline of course (contents standard):</b> 1. Orchestral literature of percussion instruments in the 20th century 2. Compositions using two or more timpani players 3. Compositions by major composers for Percussion Ensemble 4. The most important compositions of the solo repertoire 5. Slovak works for percussion instruments	
<b>Recommended literatue:</b> KOTEK, Miroslav. 1983. Bicí nástroje Praha: Panton BLADES, James. 1992. Percussion Instruments and Their History Westport: Bold Strummer Ltd.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study	

30 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 08.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn013/22	<b>Course title:</b> Instrument History and Literature - Piano 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - presentation of seminar work(40%) - written test(10%) - recording of artistic outputs in IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to adopt independent attitudes and solutions to performance problems, focusing on compositions for keyboard instruments from the Baroque period - be able to construct, in written and verbal form, a performance analysis of specified piano works - be able to define expressive problems arising from the nature of the works being interpreted - be able to present repertoire within the framework of the teaching process for 15 minutes and to take a professional position on their interpretation	
<b>Brief outline of course (contents standard):</b> Solving interpretive problems: - working with means of expression - working with tone - relaxing the playing apparatus - technical preparation of piano playing - presentation of practical seminar work students - verbalisation of own professional-artistic intentions - comparison of performance approaches	
<b>Recommended literatue:</b> KOGAN, Grigorij Michajlovič. 2009. Práca pianistu. HTF VŠMU, Bratislava 2009. 174 s. ISBN 978-80-89454-006 KOGAN, Grigorij Michajlovič. 1991. Pred bránou majstrovstva. HTF VŠMU, Bratislava 1991. 104 s. NEJGAUZ, Genrich. 1963. Poetika klavíra. SHU, Bratislava 1963. DOBRODINSKÝ, Ján Mária. 1991. Interpretácia barokových orchestrálnych a vokálno-inštrumentálnych skladieb. HTF VŠMU, Bratislava 1991. 89 s.	

ZBORNÍK STATÍ. 1987. Etudy o klavíru. Supraphon, Praha 1987. 235s.  
STAROSTA, Miloslav. 2006. Cesty k umeniu klavírnej hry. HTF VŠMU a AEPress, s.r.o.  
Bratislava 2006. 214 s. ISBN 80-88880-69-6  
ZBORNÍK STATÍ FORUM. 2013. Zeszyty naukowe. Podkarpatska fundacija, Sanok 2013. 236 s.

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn037/22	<b>Course title:</b> Instrument History and Literature - Piano 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% active participation in the lecture 10% seminar work 20% exam (written or oral)	
<b>Educational outcomes (performance standard):</b> The student will understand the historical laws of the development of the mechanics of the piano and related keyboard instruments with implications for the quality of their playing. The student will recognize the development of composition for keyboard instruments in context, as an integral part of the refinement of performance possibilities. Recognize the piano works of the predecessors of J.S. Bach, his sons and important composers of the Baroque period and the Galant style. The student will be able to characterize the artistic style and handwriting of composers with reference to their musical works. Understand them and, through comparison, be able to identify the nature of the compositional style of individual composers. The student will have bibliographical knowledge.	
<b>Brief outline of course (contents standard):</b> 1. Historical view of the development of the piano 2. The earliest monuments of literature for keyboard instruments 3. Baroque in music - an introduction to Baroque literature for keyboard instruments 4. J.S.Bach's predecessors and their works for keyboard instruments 5. Important Baroque composers and their works for keyboard instruments 6. Galant style in the works for keyboard instruments - characteristics, works 7. Sons of J.S.Bach and their works for keyboard instruments	
<b>Recommended literatue:</b> SÝKORA, Václav Jan. 1973. Dějiny klavírního umění od nejstarší doby až po současnost. Praha: Panton. KELLER, Herman ; STAROSTA, Miloslav. 2015. Klavírne diela J. S. Bacha : príspevok k ich dejinám, forme, výkladu a interpretácii. 1. vyd. Bratislava: VŠMU. ISBN 978-80-89439-78-2 DIANOVSKÝ, Cyril. 2014. Vzťah techniky a literatúry. 1. vyd. Bratislava : VŠMU. ISBN 978-80-89439-58-4 ZAMBORSKÝ, Stanislav. 2015. Hudba klavíra - 2. doplnené vyd. Bratislava : HTF VŠMU. ISBN 978-80-89439-67-6.	

<p>ZAMBORSKÝ, Stanislav. 1997. Literatúra klavíra. 1. vyd. Bratislava : HTF VŠMU. ISBN 80-85182-49-1</p> <p>PRACH, Jozef. 1978. Stavba klavírů a pianin a její problematika. Praha: Státní pedagogické nakladatelství.</p> <p>KELLER, Herman ; STAROSTA, Miloslav. 2012. Domenico Scarlatti: Majster klavíra. 1. vyd. Bratislava: VŠMU. ISBN 978-80-89439-22-5</p>																										
<p><b>Language of instruction:</b> Slovak</p>																										
<p><b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity</p>																										
<p><b>Course assessment</b> Total number of assessed students: 0</p> <table border="1"> <thead> <tr> <th>A</th> <th>ABS</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> <th>ODP</th> <th>Uzn.</th> </tr> </thead> <tbody> <tr> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>									A	ABS	B	C	D	E	FX	ODP	Uzn.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
A	ABS	B	C	D	E	FX	ODP	Uzn.																		
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0																		
<p><b>Instructor:</b> doc. MgA. Jana Škvarková, ArtD., Mgr. Aleš Solárik, ArtD.</p>																										
<p><b>Last changed:</b> 07.08.2022</p>																										
<p><b>Granted by:</b></p>																										

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn014/22	<b>Course title:</b> Instrument History and Literature - Piano 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - presentation of seminar work(40%) - written test(10%) - recording of artistic outputs in IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to present and defend an opinion on a selected interpretive problem. - Able to verbalize his/her own interpretative views on specific works, placing them in the context of knowledge of historical and aesthetic contexts, with a focus on compositions of the Baroque period. - understand the connection between theoretical training and their own artistic performance work - be able to present a part of the repertoire studied during the semester, and continuously evaluate the results of his/her work, as well as the solution of performance problems fulfilment of the performance objectives of the evaluation of his/her own performance from the point of view of professional	
<b>Brief outline of course (contents standard):</b> Solving interpretive problems: - working with means of expression - working with tone - relaxing the playing apparatus - technical preparation of piano playing - presentation of practical seminar work students - verbalisation of own professional-artistic intentions	
<b>Recommended literatue:</b> KOGAN, Grigorij Michajlovič. 2009. Práca pianistu. HTF VŠMU, Bratislava 2009. 174 s. ISBN 978-80-89454-006 KOGAN, Grigorij Michajlovič. 1991. Pred bránou majstrovstva. HTF VŠMU, Bratislava 1991. 104 s. NEJGAUZ, Genrich. 1963. Poetika klavíra. SHU, Bratislava 1963.	

<p>DOBRODINSKÝ, Ján Mária. 1991. Interpretácia barokových orchestrálnych a vokálno-inštrumentálnych skladieb. HTF VŠMU, Bratislava 1991. 89 s.  ZBORNÍK STATÍ. 1987. Etudy o klavíru. Supraphon, Praha 1987. 235s.  STAROSTA, Miloslav. 2006. Cesty k umeniu klavírnej hry. HTF VŠMU a AEPress, s.r.o. Bratislava 2006. 214 s. ISBN 80-88880-69-6  ZBORNÍK STATÍ FORUM. 2013. Zeszyty naukowe. Podkarpatska fundacija, Sanok 2013. 236 s.</p>																										
<p><b>Language of instruction:</b> Slovak</p>																										
<p><b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours individual creative activity</p>																										
<p><b>Course assessment</b> Total number of assessed students: 0</p> <table border="1"> <thead> <tr> <th>A</th> <th>ABS</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> <th>ODP</th> <th>Uzn.</th> </tr> </thead> <tbody> <tr> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>									A	ABS	B	C	D	E	FX	ODP	Uzn.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
A	ABS	B	C	D	E	FX	ODP	Uzn.																		
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0																		
<p><b>Instructor:</b> doc. Mgr. art. Eva Varhaníková, ArtD.</p>																										
<p><b>Last changed:</b> 07.08.2022</p>																										
<p><b>Granted by:</b></p>																										

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn038/22	<b>Course title:</b> Instrument History and Literature - Piano 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% active participation in the lecture 10% seminar work 20% exam (written or oral)	
<b>Educational outcomes (performance standard):</b> The student will master the specifics of the piano works of composers of the pre-classical, classical period in relation to the high classical period. The student will learn about the development of compositions for keyboard instruments in context, as an integral part of the refinement of performance possibilities. The student will study the piano works of the precursors of the Classical period, the First Viennese School and the High Classical period. The student will be able to characterize the artistic style and handwriting of composers with reference to their musical works. He/she will understand them and through comparison be able to identify the nature of the compositional style of each composer. The student will have bibliographical knowledge.	
<b>Brief outline of course (contents standard):</b> 1. Composers who prepared the advent of classicism (works, characteristics of their musical language) 2. Composers of the First Viennese School (works, characteristics of their musical language) 3. Composers of Classical music, the top representatives (works, characteristics of their musical language) 4. Keyboard instruments in the Classical period - stage of development	
<b>Recommended literatue:</b> SÝKORA, Václav Jan. 1973. Dějiny klavírního umění od nejstarší doby až po současnost. Praha: Panton. DIANOVSKÝ, Cyril. 2014. Vzťah techniky a literatúry. 1. vyd. Bratislava : VŠMU. ISBN 978-80-89439-58-4 ZAMBORSKÝ, Stanislav. 2015. Hudba klavíra - 2. doplnené vyd. Bratislava : HTF VŠMU. ISBN 978-80-89439-67-6. ZAMBORSKÝ, Stanislav. 2013. Klavírne koncerty W.A.Mozarta. 2. doplnené vyd. Bratislava: HTF VŠMU. ISBN 978-80-89439-36-2	

<p>ZAMBORSKÝ, Stanislav. 1997. Literatúra klavíra. 1. vyd. Bratislava : HTF VŠMU. ISBN 80-85182-49-1</p> <p>ZAMBORSKÝ, Stanislav. 2001. Slovenská klavírna tvorba a História klavírnej pedagogiky na Slovensku. 1. vyd. Bratislava : HTF VŠMU. ISBN 80-85182-76-9</p> <p>PRACH, Jozef. 1978. Stavba klavírů a pianin a její problematika. Praha: Státní pedagogické nakladatelství.</p>																										
<p><b>Language of instruction:</b> Slovak</p>																										
<p><b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity</p>																										
<p><b>Course assessment</b> Total number of assessed students: 0</p> <table border="1"> <thead> <tr> <th>A</th> <th>ABS</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> <th>ODP</th> <th>Uzn.</th> </tr> </thead> <tbody> <tr> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>									A	ABS	B	C	D	E	FX	ODP	Uzn.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
A	ABS	B	C	D	E	FX	ODP	Uzn.																		
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0																		
<p><b>Instructor:</b> doc. MgA. Jana Škvarková, ArtD., Mgr. Aleš Solárik, ArtD.</p>																										
<p><b>Last changed:</b> 07.08.2022</p>																										
<p><b>Granted by:</b></p>																										

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn015/22	<b>Course title:</b> Instrument History and Literature - Piano 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - presentation of seminar work(40%) - written test(10%) - recording of artistic outputs in IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to present and defend an opinion on a selected interpretive problem. - Able to verbalize his/her own interpretative views on specific works, placing them in the context of knowledge of historical and aesthetic contexts, with a focus on piano compositions of the Classical period - Able to eruditely discuss constructive evaluations of one's own performance in the context of group discussion. - Able to defend own interpretative positions and support them with relevant facts - be able to differentiate between objective facts and subjective contributions in the process of interpretation and evaluation - be able to navigate the style, historical and aesthetic contexts of interpretation - understand the issues involved in preparing for public performance	
<b>Brief outline of course (contents standard):</b> Solving interpretive problems: - working with means of expression - working with tone - relaxing the playing apparatus - technical preparation of piano playing - presentation of practical seminar work students - verbalisation of own professional-artistic intentions - verbalisation of sequences in preparation for concert performance	
<b>Recommended literatue:</b> KOGAN, Grigorij Michajlovič. 2009. Práca pianistu. HTF VŠMU, Bratislava 2009. 174 s. ISBN 978-80-89454-006	

KOGAN, Grigorij Michajlovič. 1991. Pred bránou majstrovstva. HTF VŠMU, Bratislava 1991. 104 s.  
 NEJGAUZ, Genrich. 1963. Poetika klavíra. SHU, Bratislava 1963.  
 DOBRODINSKÝ, Ján Mária. 1991. Interpretácia barokových orchestrálnych a vokálno-inštrumentálnych skladieb. HTF VŠMU, Bratislava 1991. 89 s.  
 ZBORNÍK STATÍ. 1987. Etudy o klavíru. Supraphon, Praha 1987. 235s.  
 STAROSTA, Miloslav. 2006. Cesty k umeniu klavírnej hry. HTF VŠMU a AEPress, s.r.o. Bratislava 2006. 214 s. ISBN 80-88880-69-6  
 ZAMBORSKÝ, Stanislav. 2013. Klavírne koncerty W. A. Mozarta. HT VŠMU, Bratislava 2013. 158 s. ISBN 978-80-89439-36-2  
 ZBORNÍK STATÍ FORUM. 2013. Zeszyty naukowe. Podkarpatska fundacija, Sanok 2013. 236 s.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn039/22	<b>Course title:</b> Instrument History and Literature - Piano 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% active participation in the lecture 10% seminar work 20% exam (written or oral)	
<b>Educational outcomes (performance standard):</b> The student will be proficient in the specifics of the piano works of Romantic composers. The student will recognize the development of compositions for keyboard instruments in context as an integral part of the refinement of performance possibilities. The student will explore piano works of the Neo-Romantic, High Romantic, and Late Romantic periods. The student will be able to characterize the artistic style and handwriting of composers with penetration to their musical works. He/she will understand them and through comparison be able to identify the nature of each composer's compositional style. The student will have bibliographical knowledge. The student will recognise the most important milestone in the development of the piano and its use on the concert stage and in the domestic environment, when it became a phenomenon of its time as a musical instrument. Brief outline of the course: <ol style="list-style-type: none"> <li>1. 1. Composers who prepared the advent of Romanticism (works, characteristics of their musical language)</li> <li>2. Composers of early Romanticism (works, characteristics of their musical language)</li> <li>3. Top representatives of Romanticism (works, characteristics of their musical language)</li> <li>4. Composers of late Romanticism (works, characteristics of their musical language)</li> <li>5. Piano works of Romanticism in the territory of today's Slovakia</li> <li>6. Piano in the Romantic period</li> </ol>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. Composers who prepared the advent of Romanticism (works, characteristics of their musical language)</li> <li>2. Composers of early Romanticism (works, characteristics of their musical language)</li> <li>3. Top representatives of Romanticism (works, characteristics of their musical language)</li> <li>4. Composers of late Romanticism (works, characteristics of their musical language)</li> <li>5. Piano works of Romanticism in the territory of today's Slovakia</li> </ol>	

## 6. Piano in the Romantic period

### Recommended literature:

SÝKORA, Václav Jan. 1973. Dějiny klavírního umění od nejstarší doby až po současnost. Praha: Panton.

DIANOVSKÝ, Cyril. 2014. Vzťah techniky a literatúry. 1. vyd. Bratislava : VŠMU. ISBN 978-80-89439-58-4

ZAMBORSKÝ, Stanislav. 2015. Hudba klavíra - 2. doplnené vyd. Bratislava : HTF VŠMU. ISBN 978-80-89439-67-6.

ZAMBORSKÝ, Stanislav. 1997. Literatúra klavíra. 1. vyd. Bratislava : HTF VŠMU. ISBN 80-85182-49-1

ZAMBORSKÝ, Stanislav. 2001. Slovenská klavírna tvorba a História klavírnej pedagogiky na Slovensku. 1. vyd. Bratislava : HTF VŠMU. ISBN 80-85182-76-9

PRACH, Jozef. 1978. Stavba klavírů a pianin a její problematika. Praha: Státní pedagogické nakladatelství.

MILŠTEJN, Jakov Izakovič, KREMENŠTEJNOVÁ, Berta Lejbaševna ; DIANOVSKÝ, Cyril. 2004. Štúdie o Chopinovi. Pedagogika G. G. Nejgauza. Bratislava : Hudobné centrum. ISBN 80-88884-52-7.

### Language of instruction:

Slovak

### Notes:

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

13 hours of contact teaching

17 hours self-study

30 hours individual creative activity

### Course assessment

Total number of assessed students: 0

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

**Instructor:** doc. MgA. Jana Škvarková, ArtD., Mgr. Aleš Solárik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn016/22	<b>Course title:</b> Instrument History and Literature - Piano 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - presentation of seminar work(40%) - written test(10%) - recording of artistic outputs in IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to eruditely demonstrate an orientation in the connection between piano interpretation and historical-aesthetic contexts, with a focus on piano works of the Classical period - be able to independently perform - to produce a seminar paper appropriate to the scope of the assigned topic in the area of piano performance - to be able to explain and analyse competently the issues of tone formation, articulation and phrasing in the works interpreted (especially in Classical piano works) - understand the problems of achieving a level of technical mastery of the music text, working with dynamics and agogics - be able to present and defend an opinion on a selected performance problem.	
<b>Brief outline of course (contents standard):</b> Riešenie interpretačných problémov: - práca s výrazovými prostriedkami - práca s tónom - uvoľňovanie hracieho aparátu - technická príprava hry na klavíri - prezentácia praktických seminárnych prác študenti - verbalizácia vlastných profesionálno-umeleckých zámerov - verbalizácia postupnosť pri príprave na koncertné vystúpenie - písomné spracovanie zadanej témy z oblasti klavírnej interpretácie	
<b>Recommended literatue:</b> KOGAN, Grigorij Michajlovič. 2009. Práca pianistu. HTF VŠMU, Bratislava 2009. 174 s. ISBN 978-80-89454-006	

KOGAN, Grigorij Michajlovič. 1991. Pred bránou majstrovstva. HTF VŠMU, Bratislava 1991. 104 s.  
 NEJGAUZ, Genrich. 1963. Poetika klavíra. SHU, Bratislava 1963.  
 DOBRODINSKÝ, Ján Mária. 1991. Interpretácia barokových orchestrálnych a vokálno-inštrumentálnych skladieb. HTF VŠMU, Bratislava 1991. 89 s.  
 ZBORNÍK STATÍ. 1987. Etudy o klavíru. Supraphon, Praha 1987. 235s.  
 STAROSTA, Miloslav. 2006. Cesty k umeniu klavírnej hry. HTF VŠMU a AEPress, s.r.o. Bratislava 2006. 214 s. ISBN 80-88880-69-6  
 ZAMBORSKÝ, Stanislav. 2013. Klavírne koncerty W. A. Mozarta. HT VŠMU, Bratislava 2013. 158 s. ISBN 978-80-89439-36-2  
 ZBORNÍK STATÍ FORUM. 2013. Zeszyty naukowe. Podkarpatska fundacija, Sanok 2013. 236 s.  
 Martiensen, C. A.: Tvorivé vyučovanie klavírnej hry; Opus Bratislava 1985

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn040/22	<b>Course title:</b> Instrument History and Literature - Piano 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% active participation in the lecture 10% seminar work 20% exam (written or oral)	
<b>Educational outcomes (performance standard):</b> The student will be proficient in the specifics of the piano works of 20th and 21st century composers. The student will recognize the development of compositions for keyboard instruments in context as an integral part of the refinement of performance possibilities. Recognize piano works of different styles of both centuries. The student will be able to characterize the artistic style and handwriting of composers with reference to their musical works. He/she will understand them and through comparison be able to identify the nature of each composer's compositional style. The student will have bibliographical knowledge. He/she will be able to describe the merits of the mechanics of the construction of today's piano and its characteristics in relation to performance.	
<b>Brief outline of course (contents standard):</b> 1. The emergence of new styles at the beginning of the 20th century - works for piano 2. Characteristics of piano music of the first half of the 20th century - composers, works 3. Characteristics of piano music of the second half of the 20th century - composers, works 4. Composers and their piano works at the turn of the 20th and 21st centuries to the present 5. Slovak piano music of the 20th and 21st centuries 6. The production of contemporary pianos	
<b>Recommended literatue:</b> SÝKORA, Václav Jan. 1973. Dějiny klavírního umění od nejstarší doby až po současnost. Praha: Panton. DIANOVSKÝ, Cyril. 2014. Vzťah techniky a literatúry. 1. vyd. Bratislava : VŠMU. ISBN 978-80-89439-58-4 ZAMBORSKÝ, Stanislav. 2015. Hudba klavíra - 2. doplnené vyd. Bratislava : HTF VŠMU. ISBN 978-80-89439-67-6. ZAMBORSKÝ, Stanislav. 1997. Literatúra klavíra. 1. vyd. Bratislava : HTF VŠMU. ISBN 80-85182-49-1	

ZAMBORSKÝ, Stanislav. 2001. Slovenská klavírna tvorba a História klavírnej pedagogiky na Slovensku. 1. vyd. Bratislava : HTF VŠMU. ISBN 80-85182-76-9

PRACH, Jozef. 1978. Stavba klavírů a pianin a její problematika. Praha: Státní pedagogické nakladatelství.

ŠKVARKOVÁ, Jana. 2012. Klavírne kompozície Ladislava Burlasa, Igora Dibáka, Egona Kráka. Banská Bystrica: Akadémia umení. ISBN 978-80-89555-11-6

ŠKVARKOVÁ, Jana. 2011. Klavír v kontexte tvorby skladateľov Vojtecha Didiho, Jevgenija Iršaia, Petra Špiláka. Banská Bystrica: Akadémia umení. ISBN 978-80-89078-94-3

ŠKVARKOVÁ, Jana. 2015. Klavírna tvorba skladateľov banskobystrického regiónu. Banská Bystrica: Akadémia umení. ISBN 978-80-89555-54-3

ŠKVARKOVÁ, Jana. 2018. Klavírne kompozície pedagógov Akadémie umení v Banskej Bystrici (výber). Banská Bystrica: Akadémia umení. ISBN 978-80-89555-85-7

ŠKVARKOVÁ, Jana. 2021. Klavírna tvorba absolventov štúdia kompozície na Akadémii umení v Banskej Bystrici. Banská Bystrica: Akadémia umení. ISBN 978-80-8206-045-7

MALINKOVSKAJA, Avgusta Viktorovna ; STAROSTA, Miloslav. 1994. Béla Bartók – pedagóg. 1. vyd. Bratislava: HTF VŠMU. ISBN 80-85182-30-0

MARTINÁKOVÁ, Zuzana. 2002. Slovak composers after 1900. Banská Bystrica: Akadémia umení. ISBN 80-89078-02-8

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

17 hours self-study

30 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. MgA. Jana Škvarková, ArtD., Mgr. Aleš Solárik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn017/22	<b>Course title:</b> Instrument History and Literature - Piano 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - presentation of seminar work(40%) - written test(10%) - recording of artistic outputs in IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - will be able to orient himself professionally in the issues of piano interpretation with the direction to adequate interpretative and theoretical preparation for the state examination. - be able to analyse in detail the issues of tone formation, pedal work, articulation and phrasing in an interpreted piano composition - be able to present and defend an opinion on a selected performance problem. - be able to verbalize expertly his/her own interpretative views on specific works, placing them in the context of knowledge of historical and aesthetic contexts - the ability to defend one's own interpretative positions and to support them with objective facts - understand and answer questions expertly in the areas of style, historical and aesthetic contexts, information about the works presented, and solutions to theoretical assignments about the circumstances affecting quality	
<b>Brief outline of course (contents standard):</b> - preparation and presentation of theoretical seminar papers - focus on musical romanticism and piano works of the 20th and 21st centuries. - discussions and analyses on performance issues, linking theoretical conclusions with own performance attitudes and experiences - analysis of the professional aspect of piano interpretation, pointing out the way in which the tone is created as a carrier of artistic intention, and the various qualitative solutions to the treatment of an artistic text - verbalising the evaluative aspects of interpretation - analysis of the interpretation on the basis of the music text, examples of piano playin	
<b>Recommended literatue:</b>	

<p>KOGAN, Grigorij Michajlovič. 2009. Práca pianistu. HTF VŠMU, Bratislava 2009. 174 s. ISBN 978-80-89454-006</p> <p>KOGAN, Grigorij Michajlovič. 1991. Pred bránou majstrovstva. HTF VŠMU, Bratislava 1991. 104 s.</p> <p>NEJGAUZ, Genrich. 1963. Poetika klavíra. SHU, Bratislava 1963.</p> <p>DOBRODINSKÝ, Ján Mária. 1991. Interpretácia barokových orchestrálnych a vokálno-inštrumentálnych skladieb. HTF VŠMU, Bratislava 1991. 89 s.</p> <p>ZBORNÍK STATÍ. 1987. Etudy o klavíru. Supraphon, Praha 1987. 235s.</p> <p>STAROSTA, Miloslav. 2006. Cesty k umeniu klavírnej hry. HTF VŠMU a AEPress, s.r.o. Bratislava 2006. 214 s. ISBN 80-88880-69-6</p> <p>ZBORNÍK STATÍ FORUM. 2013. Zeszyty naukowe. Podkarpatska fundacija, Sanok 2013. 236 s.</p> <p>Vysloužil, J.: Hudobníci 20. storočia; Štátne hudobné vydavateľstvo Bratislava 1964</p> <p>Chopin, F.: Listy, Výber z korešpondencie; SVKL Bratislava 1960</p> <p>Liszt, F.: O svých súčasníkoch; SNKLHÚ Praha 1956</p> <p>Lyle, W.: A Dictionary of Pianists, Published by Robert Hale (1985,) ISBN-10: 0029192501</p> <p>Martienssen, C. A.: Tvorivé vyučovanie klavírnej hry; Opus Bratislava 1985</p>																										
<p><b>Language of instruction:</b> Slovak</p>																										
<p><b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours individual creative activity</p>																										
<p><b>Course assessment</b> Total number of assessed students: 0</p> <table border="1"> <thead> <tr> <th>A</th> <th>ABS</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> <th>ODP</th> <th>Uzn.</th> </tr> </thead> <tbody> <tr> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>									A	ABS	B	C	D	E	FX	ODP	Uzn.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
A	ABS	B	C	D	E	FX	ODP	Uzn.																		
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0																		
<p><b>Instructor:</b> doc. Mgr. art. Eva Varhaníková, ArtD.</p>																										
<p><b>Last changed:</b> 07.08.2022</p>																										
<p><b>Granted by:</b></p>																										

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn018/22	<b>Course title:</b> Instrument History and Literature - Piano 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - presentation of seminar work(40%) - written test(10%) - recording of artistic outputs in IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to orient himself professionally in the issues of piano performance in the framework of comprehensive preparation for the state examination in his specialization</li> <li>- be able to analyse in detail all aspects of piano performance</li> <li>- be able to present and defend an opinion on a selected performance problem.</li> <li>- be able to verbalise and present in a practical way his/her own interpretative views on given works of piano literature</li> <li>- be able to defend his/her own interpretative opinions and support them with objective knowledge gained through the study of the literature</li> <li>- be prepared to answer expertly in the state examination questions on style, historical and aesthetic contexts, information on the works presented and solutions to theoretical assignments on the circumstances affecting the quality of</li> </ul>	
<b>Brief outline of course (contents standard):</b> - preparation and presentation of theoretical seminar papers - presentation of own reflection on the bachelor's artistic performance - discussion and analysis of interpretative issues, linking theoretical conclusions with one's own interpretative attitudes and experiences - analysis of the professional aspect of piano interpretation, pointing out the way of tone production as a carrier of artistic intention, various qualitative solutions of artistic text processing - verbalising the evaluative aspects of interpretation - analysis of the interpretation on the basis of the music text, examples of piano playing, recordings of important personalities of piano playing	
<b>Recommended literatue:</b>	

KOGAN, Grigorij Michajlovič. 2009. Práca pianistu. HTF VŠMU, Bratislava 2009. 174 s. ISBN 978-80-89454-006

KOGAN, Grigorij Michajlovič. 1991. Pred bránou majstrovstva. HTF VŠMU, Bratislava 1991. 104 s.

NEJGAUZ, Genrich. 1963. Poetika klavíra. SHU, Bratislava 1963.

DOBRODINSKÝ, Ján Mária. 1991. Interpretácia barokových orchestrálnych a vokálno-inštrumentálnych skladieb. HTF VŠMU, Bratislava 1991. 89 s.

ZBORNÍK STATÍ. 1987. Etudy o klavíru. Supraphon, Praha 1987. 235s.

STAROSTA, Miloslav. 2006. Cesty k umeniu klavírnej hry. HTF VŠMU a AEPress, s.r.o. Bratislava 2006. 214 s. ISBN 80-88880-69-6

ZBORNÍK STATÍ FORUM. 2013. Zeszyty naukowe. Podkarpatska fundacija, Sanok 2013. 236 s.

Vysloužil, J.: Hudobníci 20. storočia; Štátne hudobné vydavateľstvo Bratislava 1964

Chopin, F.: Listy, Výber z korešpondencie; SVKL Bratislava 1960

Liszt, F.: O svých súčasníkoch; SNKLHÚ Praha 1956

Lyle, W.: A Dictionary of Pianists, Published by Robert Hale (1985,) ISBN-10: 0029192501

Martienssen, C. A.: Tvorivé vyučovanie klavírnej hry; Opus Bratislava 1985

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn102/22	<b>Course title:</b> Instrument History and Literature - Saxophone 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the history of his/her musical instrument in the prehistoric, ancient and medieval periods - know the general history of woodwind and brass instruments in the prehistoric, ancient and medieval periods - be able to characterise the specific features of medieval instrumental music and its instrumentation	
<b>Brief outline of course (contents standard):</b> - Prehistoric and ancient - Woodwind instruments - Sheet metal wind instruments - Medieval - Woodwind instruments - Brass instruments	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 LONDEIX, J. M. : A Comprehensive Guide to the Saxophone Repertoire, Roncorp, Cherry Hill, USA, 2003 The Cambridge Companion to the Saxophone, Cambridge University Press 2009, ISBN 978- 0- 521- 59348- 9	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Marek Pastírik, ArtD.								
<b>Last changed:</b> 04.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn103/22	<b>Course title:</b> Instrument History and Literature - Saxophone 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the history of his/her musical instrument in the modern period - know the general history of woodwind and brass instruments in the modern period - understand the terminology in world languages - know the development of pitch tuning	
<b>Brief outline of course (contents standard):</b> 1. Novovek 2. Woodwind instruments - flute, oboe, clarinet, saxophone, bassoon 3. Brass instruments - French horn, trumpet, trombone, tuba 4. Nomenclature in world languages 5. Historical development of tuning pitch	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 LONDEIX, J. M. : A Comprehensive Guide to the Saxophone Repertoire, Roncorp, Cherry Hill, USA, 2003 The Cambridge Companion to the Saxophone, Cambridge University Press 2009, ISBN 978- 0-521- 59348- 9	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study	

30 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Marek Pastírik, ArtD.								
<b>Last changed:</b> 04.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn104/22	<b>Course title:</b> Instrument History and Literature - Saxophone 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the development of modern literature for wind instruments - know the composers who have been significantly involved in the composition of literature for wind instruments - know the scheme of development of wind literature according to forms	
<b>Brief outline of course (contents standard):</b> 1. Baroque period 2. Classical period 3. Period of Romanticism 4. Period of 20th century music 5. Contemporary music 6. Diagram of the development of wind literature according to forms	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 LONDEIX, J. M. : A Comprehensive Guide to the Saxophone Repertoire, Roncorp, Cherry Hill, USA, 2003 The Cambridge Companion to the Saxophone, Cambridge University Press 2009, ISBN 978- 0- 521- 59348- 9	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Marek Pastírik, ArtD.								
<b>Last changed:</b> 04.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn105/22	<b>Course title:</b> Instrument History and Literature - Saxophone 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the world literature for saxophone- schools, methodologies - be familiar with Slovak composers who have significantly engaged in the composition of literature for woodwind instruments - know the world composers who have significantly dealt with the composition of literature for woodwind instruments - know the historical development of the saxophone - know the world-famous saxophone makers - understand the constructional details of their instrument - understand the acoustic properties of the saxophone	
<b>Brief outline of course (contents standard):</b> 1. World literature for saxophone - schools, methodologies 2. Slovak composers who have significantly engaged in the composition of literature for woodwind instruments 3. World composers who have been significantly involved in the composition of literature for woodwind instruments 4. Historical development of the saxophone 5. World-renowned saxophone makers 6. Saxophone design details 7. Acoustic properties of the saxophone	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 LONDEIX, J. M. : A Comprehensive Guide to the Saxophone Repertoire, Roncorp, Cherry Hill, USA, 2003	

The Cambridge Companion to the Saxophone, Cambridge University Press 2009, ISBN 978- 0-521- 59348- 9

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

17 hours self-study

30 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Marek Pastírik, ArtD.

**Last changed:** 04.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn239/22	<b>Course title:</b> Instrument History and Literature - Trombone 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the history of his/her musical instrument in the prehistoric, ancient and medieval periods - know the general history of woodwind and brass instruments in the prehistoric, ancient and medieval periods - be able to characterise the specific features of medieval instrumental music and its instrumentation	
<b>Brief outline of course (contents standard):</b> - Prehistoric and ancient - Woodwind instruments - Sheet metal wind instruments - Medieval - Woodwind instruments - Brass instruments	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 GREGORY, Robin. 1973. The Trombone. Faber & Faber	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica								
<b>Faculty:</b> Faculty of Performing Arts								
<b>Course code:</b> DN/ I.Dn240/22			<b>Course title:</b> Instrument History and Literature - Trombone 2					
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present								
<b>Number of credits:</b> 2								
<b>Recommended semester of study:</b> 4.								
<b>Degree of study:</b> I.								
<b>Prerequisites :</b>								
<b>Course completion conditions:</b>								
<b>Educational outcomes (performance standard):</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)								
<b>Brief outline of course (contents standard):</b> 1. Novovek 2. Woodwind instruments - flute, oboe, clarinet, saxophone, bassoon 3. Brass wind instruments - French horn, trumpet, trombone, tuba 4. Nomenclature in world languages 5. Historical development of tuning pitch								
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883-74-0 GREGORY, Robin. 1973. The Trombone. Faber & Faber								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								

<b>Last changed:</b> 09.08.2022
<b>Granted by:</b>

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn241/22	<b>Course title:</b> Instrument History and Literature - Trombone 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the development of modern literature for wind instruments - know the composers who have been significantly involved in the composition of literature for wind instruments - know the scheme of development of wind literature according to forms	
<b>Brief outline of course (contents standard):</b> 1. Baroque period 2. Classical period 3. Period of Romanticism 4. Period of 20th century music 5. Contemporary music 6. Diagram of the development of wind literature according to forms	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 GREGORY, Robin. 1973. The Trombone. Faber & Faber	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn242/22	<b>Course title:</b> Instrument History and Literature - Trombone 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the world professional literature for trombone - schools, methodologies - know the Slovak composers who have significantly dealt with the composition of literature for brass wind instruments - know the world composers who have significantly dealt with the composition of literature for brass wind instruments - know the historical development of the trombone - know the world-famous trombone and mouthpiece makers - understand the constructional details of their instrument - understand the acoustic properties of the trombone	
<b>Brief outline of course (contents standard):</b> 1. World literature for trombone - schools, methodologies 2. Slovak composers who have significantly dealt with the composition of literature for brass wind instruments 3. World composers who have significantly dealt with the composition of literature for brass wind instruments 4. Historical development of the trombone 5. World-renowned trombone and mouthpiece makers 6. Trombone design details 7. Acoustic properties of the trombone	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 GREGORY, Robin. 1973. The Trombone. Faber & Faber	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn243/22	<b>Course title:</b> Instrument History and Literature - Trumpet 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the history of his/her musical instrument in the prehistoric, ancient and medieval periods - know the general history of woodwind and brass instruments in the prehistoric, ancient and medieval periods - be able to characterise the specific features of medieval instrumental music and its instrumentation	
<b>Brief outline of course (contents standard):</b> - Prehistoric and ancient - Woodwind instruments - Sheet metal wind instruments - Medieval - Woodwind instruments - Brass instruments	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 TARR, Edward. 2009. The Trumpet. Hickman Music Edition	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn244/22	<b>Course title:</b> Instrument History and Literature - Trumpet 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the history of his/her musical instrument in the modern period - know the general history of woodwind and brass instruments in the modern period - understand the terminology in world languages - know the development of pitch tuning	
<b>Brief outline of course (contents standard):</b> 1. Novovek 2. Woodwind instruments - flute, oboe, clarinet, saxophone, bassoon 3. Brass wind instruments - French horn, trumpet, trombone, tuba 4. Nomenclature in world languages 5. Historical development of tuning pitch	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 TARR, Edward. 2009. The Trumpet. Hickman Music Edition	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I,Dn245/22	<b>Course title:</b> Instrument History and Literature - Trumpet 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the development of modern literature for wind instruments - know the composers who have been significantly involved in the composition of literature for wind instruments - know the scheme of development of wind literature according to forms	
<b>Brief outline of course (contents standard):</b> 1. Baroque period 2. Classical period 3. Period of Romanticism 4. Period of 20th century music 5. Contemporary music 6. Diagram of the development of wind literature according to forms	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 TARR, Edward. 2009. The Trumpet. Hickman Music Edition	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn246/22	<b>Course title:</b> Instrument History and Literature - Trumpet 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the world professional literature for trumpet - schools, methodologies - know the Slovak composers who have significantly dealt with the composition of literature for brass wind instruments - know the world composers who have significantly dealt with the composition of literature for brass wind instruments - know the historical development of the trumpet - be familiar with world-famous trumpet and mouthpiece makers - understand the constructional details of their instrument - understand the acoustic properties of the trumpet	
<b>Brief outline of course (contents standard):</b> 1. World literature for trumpet - schools, methodologies 2. Slovak composers who have significantly engaged in the composition of literature for brass wind instruments 3. World composers who have significantly engaged in the composition of literature for brass wind instruments 4. Historical development of the trumpet 5. World-renowned trumpet and mouthpiece makers 6. Trumpet design details 7. Acoustic properties of the trumpet	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 TARR, Edward. 2009. The Trumpet. Hickman Music Edition	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn247/22	<b>Course title:</b> Instrument History and Literature - Tuba 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the history of his/her musical instrument in the prehistoric, ancient and medieval periods - know the general history of woodwind and brass instruments in the prehistoric, ancient and medieval periods - be able to characterise the specific features of medieval instrumental music and its instrumentation	
<b>Brief outline of course (contents standard):</b> - Prehistoric and ancient - Woodwind instruments - Sheet metal wind instruments - Medieval - Woodwind instruments - Brass instruments	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 BAINES, Anthony. 2012. Brass instruments. Dover Publications	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn248/22	<b>Course title:</b> Instrument History and Literature - Tuba 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the history of his/her musical instrument in the modern period - know the general history of woodwind and brass instruments in the modern period - understand the terminology in world languages - know the development of pitch tuning	
<b>Brief outline of course (contents standard):</b> 1. Novovek 2. Woodwind instruments - flute, oboe, clarinet, saxophone, bassoon 3. Brass wind instruments - French horn, trumpet, trombone, tuba 4. Nomenclature in world languages 5. Historical development of tuning pitch	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 BAINES, Anthony. 2012. Brass instruments. Dover Publications	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn249/22	<b>Course title:</b> Instrument History and Literature - Tuba 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the development of modern literature for wind instruments - know the composers who have been significantly involved in the composition of literature for wind instruments - know the scheme of development of wind literature according to forms	
<b>Brief outline of course (contents standard):</b> 1. Baroque period 2. Classical period 3. Period of Romanticism 4. Period of 20th century music 5. Contemporary music 6. Diagram of the development of wind literature according to forms	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 BAINES, Anthony. 2012. Brass instruments. Dover Publications	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn250/22	<b>Course title:</b> Instrument History and Literature - Tuba 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the world professional literature for tuba-schools, methodologies - be familiar with Slovak composers who have significantly engaged in the composition of literature for brass wind instruments - know the world composers who have significantly dealt with the composition of literature for brass wind instruments - know the historical development of the tuba - know the world-famous manufacturers of tubas and mouthpieces - understand the constructional details of their instrument - understand the acoustic properties of the tuba	
<b>Brief outline of course (contents standard):</b> 1. World literature for trombone - schools, methodologies 2. Slovak composers who have significantly dealt with the composition of literature for brass wind instruments 3. World composers who have significantly dealt with the composition of literature for brass wind instruments 4. Historical development of the tuba 5. World-renowned tuba and mouthpiece makers 6. Tube design details 7. Acoustic properties of the tuba	
<b>Recommended literatue:</b> KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojů. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 BAINES, Anthony. 2012. Brass instruments. Dover Publications	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn077/22	<b>Course title:</b> Instrument History and Literature - Viola 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - active preparation for class (40%) - passing the exam (20%) - recording artistic outputs in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the history and literature of stringed instruments; - be able to characterize the specifics of the origin of the violin; - have a basic information overview and orientation in the historical development phases of European violin schools; - be able to characterise the specifics of violin making and know the parts of the violin; - have a basic informative overview and orientation in the historical development phases of the bow.	
<b>Brief outline of course (contents standard):</b> - Musical instruments and their division. - History of stringed instruments: oriental and European stringed instruments - Violin schools: - Brescian, Cremonese, Tyrolean, Mittenwald, Viennese, French school, etc.; - violin making in Slovakia - Violin making and parts and the development of the bowed violin.	
<b>Recommended literatue:</b> PODHRADSKÁ, Viera, SLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy I. Bratislava: Ústredná knižnica a ŠIS VŠMU.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study	

30 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. Zuzana Bouřová, PhD., ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn078/22	<b>Course title:</b> Instrument History and Literature - Viola 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - active preparation for class (40%) - passing the exam (20%) - Recording the outcomes in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the history and literature of stringed instruments; - have a brief informative overview and orientation in the history of violin and viola literature; - know the historical conditions of the emergence of string instrument literature; - be able to characterise the specific features of violin and viola literature in the Baroque and Rococo periods	
<b>Brief outline of course (contents standard):</b> - A brief overview of the history of violin and viola literature - Conditions of the emergence of literature for string instruments - Baroque in Italy, Germany, England, France - Rococo in Italy, France, Germany	
<b>Recommended literatue:</b> PODHRADSKÁ, Viera, SLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy I. Bratislava: Ústredná knižnica a ŠIS VŠMU. PODHRADSKÁ, Viera, SLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy II. Bratislava: Ústredná knižnica a ŠIS VŠMU.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. Zuzana Bouřová, PhD., ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn079/22	<b>Course title:</b> Instrument History and Literature - Viola 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - active preparation for class (40%) - passing the exam (20%) - Recording the outcomes in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the history and literature of stringed instruments; - know the historical conditions of the emergence of literature for stringed instruments; - be able to characterize the specific features of violin and viola literature in the Classical, Romantic, Neo-Romantic, Impressionist, Expressionist and other new realistic tendencies in contemporary works.	
<b>Brief outline of course (contents standard):</b> - Classicism in Germany, Austria, France, Italy and Russia - Romanticism in Germany and other European countries - Neo-Romanticism, Impressionism, Expressionism and the new realistic tendencies in contemporary	
<b>Recommended literatue:</b> PODHRADSKÁ, Viera, SLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy II. Bratislava: Ústredná knižnica a ŠIS VŠMU.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. Zuzana Bouřová, PhD., ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn080/22	<b>Course title:</b> Instrument History and Literature - Viola 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- active participation in class (30%)</li><li>- active preparation for class (40%)</li><li>- passing the exam (20%)</li><li>- Recording the outcomes in the IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- know the basic terminology related to the history and literature of stringed instruments;</li><li>- have a basic informational overview and orientation in the historical conditions of the emergence of literature for stringed instruments;</li><li>- be able to characterise the specific features of the violin and viola schools, their teachers and performers;</li><li>- know and be able to characterize the newly established violin schools in the 20th century and their famous performers.</li></ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"><li>- Conditions for the emergence of literature for string instruments in Slovakia</li><li>- violin and viola music in Slovakia</li><li>- Violin schools, teachers, performers: Italy, Germany, Austria, Belgium, etc.</li><li>- Conditions for the emergence of violin and viola playing in Slovakia</li><li>- Famous world violinists of the 20th century and viola performers</li><li>- Newly founded violin schools in the 20th century</li></ul>	
<b>Recommended literatue:</b> PODHRADSKÁ, Viera, SLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy III. Bratislava: Ústredná knižnica a ŠIS VŠMU.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. Zuzana Bouřová, PhD., ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn069/22	<b>Course title:</b> Instrument History and Literature - Violin 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - active preparation for class (40%) - passing the exam (20%) - recording artistic outputs in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the history and literature of stringed instruments; - be able to characterize the specifics of the origin of the violin; - have a basic information overview and orientation in the historical development phases of European violin schools; - be able to characterise the specifics of violin making and know the parts of the violin; - have a basic informative overview and orientation in the historical development phases of the bow.	
<b>Brief outline of course (contents standard):</b> - Musical instruments and their division. - History of stringed instruments: oriental and European stringed instruments - Violin schools: - Brescian, Cremonese, Tyrolean, Mittenwald, Viennese, French school, etc.; - violin making in Slovakia - Violin making and parts and the development of the bowed violin.	
<b>Recommended literatue:</b> PODHRADSKÁ, Viera, SLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy I. Bratislava: Ústredná knižnica a ŠIS VŠMU.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study	

30 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Jolanta Ewa Sosnowska								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn070/22	<b>Course title:</b> Instrument History and Literature - Violin 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - active preparation for class (40%) - passing the exam (20%) - Recording the outcomes in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the history and literature of stringed instruments; - have a brief informative overview and orientation in the history of violin and viola literature; - know the historical conditions of the emergence of string instrument literature; - be able to characterise the specific features of violin and viola literature in the Baroque and Rococo periods	
<b>Brief outline of course (contents standard):</b> - A brief overview of the history of violin and viola literature - Conditions of the emergence of literature for string instruments - Baroque in Italy, Germany, England, France - Rococo in Italy, France, Germany	
<b>Recommended literatue:</b> PODHRADSKÁ, Viera, SLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy I. Bratislava: Ústredná knižnica a ŠIS VŠMU. PODHRADSKÁ, Viera, SLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy II. Bratislava: Ústredná knižnica a ŠIS VŠMU.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Jolanta Ewa Sosnowska								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn071/22	<b>Course title:</b> Instrument History and Literature - Violin 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - active preparation for class (40%) - passing the exam (20%) - Recording the outcomes in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the history and literature of stringed instruments; - know the historical conditions of the emergence of literature for stringed instruments; - be able to characterize the specific features of violin and viola literature in the periods of Classicism, Romanticism, Neo-Romanticism, Impressionism, Expressionism and other new realistic tendencies in contemporary works	
<b>Brief outline of course (contents standard):</b> - Classicism in Germany, Austria, France, Italy and Russia - Romanticism in Germany and other European countries - Neo-Romanticism, Impressionism, Expressionism and new realistic tendencies in contemporary works in Germany, France, Belgium, Romania, Bulgaria, Italy, Russia, etc.	
<b>Recommended literatue:</b> PODHRADSKÁ, Viera, SLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy II. Bratislava: Ústredná knižnica a ŠIS VŠMU.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Jolanta Ewa Sosnowska								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn072/22	<b>Course title:</b> Instrument History and Literature - Violin 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - active preparation for class (40%) - passing the exam (20%) - Recording the outcomes in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the history and literature of stringed instruments; - have a basic informational overview and orientation in the historical conditions of the emergence of literature for stringed instruments; - be able to characterise the specific features of the violin and viola schools, their teachers and performers; - know and be able to characterize the newly established violin schools in the 20th century and their famous performers.	
<b>Brief outline of course (contents standard):</b> - Conditions for the emergence of literature for string instruments in Slovakia - violin and viola music in Slovakia - Violin schools, teachers, performers: Italy, Germany, Austria, Belgium, etc. - Conditions for the emergence of violin and viola playing in Slovakia - Famous world violinists of the 20th century and viola performers - Newly founded violin schools in the 20th century	
<b>Recommended literatue:</b> PODHRADSKÁ, Viera, SLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy III. Bratislava: Ústredná knižnica a ŠIS VŠMU.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Jolanta Ewa Sosnowska								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn081/22	<b>Course title:</b> Instrument History and Literature - Violoncello 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 / 11s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum attendance 70%. Board exam at the end of the semester.	
<b>Educational outcomes (performance standard):</b> The student will gain a general overview of the history of the instrument - the origin, development and construction of the cello and bow from the early Baroque to the modern instrument - the literature for the cello from the inception of the instrument to the 21st century. Acquire knowledge of selected master violinists and major composers and works for the cello. Cello virtuosos and personalities.	
<b>Brief outline of course (contents standard):</b> Basic concepts, the development of the structure, sound and appearance of the instrument, the development and history of musical literature for the cello within the framework of music history up to the present day. Practical work with the instrument, listening to recordings of works and studying scores of solo, chamber and concertante works for cello.	
<b>Recommended literatue:</b> Sólová a komorná tvorba pre violončelo v období baroka a klasicizmu – Antonio Vivaldi, Johann Sebastian Bach , Joseph Haydn, Ludwig van Beethoven KMENT, Jan. Nejhlubší z rodu smyčců: Dějiny a literatura kontrabasů. Praha: Supraphon, 1988, MĚRKA, Ivan: Violoncello. Montanex, 2007 HAVLÍK, Bedřich: Dějiny a literatura violoncella. Janáčkova akademie múzických umění v Brně, Brno, 2002 PAPE, Winfried – BOETCHER, Wolfgang: Das Violoncello, Schott, 2005 QUANTZ, Johann Joachim: Pokus o návod jak hrát na příčnou flétnu. Supraphon, Praha, 1990 WEIGL, Bruno: Handbuch der Violoncell-Literatur. Universal –Edition, 1929 BYLSMA, Anner – The Fencing Master - The Fencing Mail, Amsterdam 2018	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Jozef Lupták, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn082/22	<b>Course title:</b> Instrument History and Literature - Violoncello 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum class attendance 70%. Board exam at the end of the semester.	
<b>Educational outcomes (performance standard):</b> The student will gain a general overview of the history of the instrument - the origin, development and construction of the cello and bow from the early Baroque to the modern instrument - the literature for the cello from the inception of the instrument to the 21st century. Acquire knowledge of selected master violinists and major composers and works for the cello. Cello virtuosos and personalities.	
<b>Brief outline of course (contents standard):</b> Basic concepts, the development of the structure, sound and appearance of the instrument, the development and history of musical literature for the cello within the framework of music history up to the present day. Practical work with the instrument, listening to recordings of works and studying scores of solo, chamber and concertante works for cello.	
<b>Recommended literatue:</b> Sólová a komorná tvorba pre violončelo v období baroka a klasicizmu – Antonio Vivaldi, Johann Sebastian Bach , Joseph Haydn, Ludwig van Beethoven KMENT, Jan. Nejhlubší z rodu smyčců: Dějiny a literatura kontrabasů. Praha: Supraphon, 1988, MĚRKA, Ivan: Violoncello. Montanex, 2007 HAVLÍK, Bedřich: Dějiny a literatura violoncella. Janáčkova akademie múzických umění v Brně, Brno, 2002 PAPE, Winfried – BOETCHER, Wolfgang: Das Violoncello, Schott, 2005 QUANTZ, Johann Joachim: Pokus o návod jak hrát na příčnou flétnu. Supraphon, Praha, 1990 WEIGL, Bruno: Handbuch der Violoncell-Literatur. Universal –Edition, 1929 PIATIGORSKY Gregor: Violončelista. ARM333, 2004 BYLSMA, Anner – The Fencing Master - The Fencing Mail, Amsterdam 2018	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work).	

13 hours of contact teaching 17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Jozef Lupták, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn083/22	<b>Course title:</b> Instrument History and Literature - Violoncello 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26 / 11s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum class attendance 70%. Board exam at the end of the semester.	
<b>Educational outcomes (performance standard):</b> The student will gain a general overview of the history of the instrument - the origin, development and construction of the cello and bow from the early Baroque to the modern instrument - the literature for the cello from the inception of the instrument to the 21st century. Acquire knowledge of selected master violinists and major composers and works for the cello. Cello virtuosos and personalities. Topics covered. Violin schools in France, Germany, Tyrol. Cello works in the Romantic and Neo-Romantic periods. Important cellists of the 19th century.	
<b>Brief outline of course (contents standard):</b> Basic concepts, the development of the structure, sound and appearance of the instrument, the development and history of musical literature for the cello within the framework of music history up to the present day. Practical work with the instrument, listening to recordings of works, and study of scores of solo, chamber, and concertante works for the cello. This course provides the student with an overview of the development of the cello and their literature. It includes both the orchestral and soloist functions of the instrument. Stylistic variations as the instrument has evolved historically and changes in the instrument's sound ideal are introduced. Audio and visual examples of instruments (recordings, publications, iconography) and their music (press, works lists, encyclopaedic entries). Recognition of the specifics of style and manner of playing. Specific topics: the development of the string instrument. Violin schools in France, Germany, Tyrol. Works for solo cello and cello in chamber ensembles in the Romantic and Neo-Romantic periods. Prominent cellists of the 19th century their importance and pedagogical legacy. (Duport, Popper, Dotzauer, Goltermann, Gruetzmacher )	
<b>Recommended literatue:</b> Sólová a komorná tvorba pre violončelo v období romantizmu a novoromantizmu – Piotr I. Čajkovskij, E. Elgar, E. Lalo, C. Saint – Saens, R. Schumann, A. Dvořák, J. Brahms a ďalší KMENT, Jan. Nejhlubší z rodu smyčců: Dějiny a literatura kontrabasů. Praha: Supraphon, 1988, MĚRKA, Ivan: Violoncello. Montanex, 2007	

HAVLÍK, Bedřich: Dějiny a literatura violoncella. Janáčkova akademie múzických umění v Brně, Brno, 2002  
 PAPE, Winfried – BOETCHER, Wolfgang: Das Violoncello, Schott, 2005  
 QUANTZ, Johann Joachim: Pokus o návod jak hrát na příčnou flétnu. Supraphon, Praha, 1990  
 WEIGL, Bruno: Handbuch der Violoncell-Literatur. Universal –Edition, 1929  
 PIATIGORSKY Gregor: Violončelista. ARM333, 2004  
 BYLSMA, Anner – The Fencing Master - The Fencing Mail, Amsterdam 2018

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

17 hours self-study

30 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Jozef Lupták, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn084/22	<b>Course title:</b> Instrument History and Literature - Violoncello 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 / 11 <b>Whole study period total:</b> 26 / 143 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum class attendance 70%. Board exam at the end of the semester.	
<b>Educational outcomes (performance standard):</b> Basic concepts, the development of the structure, sound and appearance of the instrument, the development and history of musical literature for the cello within the framework of music history up to the present day. Practical work with the instrument, listening to recordings of works, and study of scores of solo, chamber, and concertante works for the cello. This course provides the student with an overview of the development of the cello and their literature. Topics covered include: 20th and 21st century works for cello. Violin making with emphasis on the production of cellos in Europe after 1900. Performers of the 20th and 21st centuries. Slovak works and important Slovak performers.	
<b>Brief outline of course (contents standard):</b> Basic concepts, the development of the structure, sound and appearance of the instrument, the development and history of musical literature for the cello within the framework of music history up to the present day. Practical work with the instrument, listening to recordings of works, and study of scores of solo, chamber, and concertante works for cello. This course provides the student with an overview of the development of the cello/contrabass and their literature. Includes both the orchestral and soloist functions of the instrument. Approaches stylistic differences as the instrument has evolved historically and changes in the instrument's sound ideal. Audio and visual examples of the instruments (recordings, publications, iconography) and their music (press, works lists, encyclopaedic entries). Recognition of the specifics of style and manner of playing. Specific topics: 20th and 21st century works for cello. The art of violin making, with emphasis on the production of cellos in Europe after 1900. Major performers after 1900. The world's outstanding contemporary cellists. Works by Slovak composers, eminent Slovak cellists.	
<b>Recommended literatue:</b> APOLÍN, Stanislav– O kráse tónu. JAMU Brno, 2008 BRUN, Paul: New History of DoubleBass, Paris, 1980 CORREDOR, Josep Maria: Hovory s Pablem Casalsem. SNKLHU, Praha, 1958 HAVLÍK, Bedřich: Dějiny a literatura violoncella. Janáčkova akademie múzických umění v Brně, Brno, 2002	

MĚRKA, Ivan: Violoncello. Montanex, 2007 PETRÁŠ, Mirek– Violoncello pojednání o tónu. AMU Praha, 2005 URIE, Bedřich– Čeští violončelisté. Hudební edice Příboj, 1946								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Jozef Lupták, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn019/22	<b>Course title:</b> Interpretation Seminar - Accordion 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (50%) Completion of a concert performance at a performance seminar (40%) Presentation / Seminar paper - dealing with interpretation, playing and concert performance issues (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: Have concert performance practice. Be able to perceive and evaluate artistic performances. Be able to emphasize rhythmic accuracy, dynamics, and phrasing. Able to perceive and address playing related issues when performing on the concert stage.	
<b>Brief outline of course (contents standard):</b> Listening to music. Working with sheet music. Presentation / Seminar work. Interpretation of studied works. Interpretation of works using and developing improvisation. Dealing with playing issues in the interpretation of works with the artistic development of the performer.	
<b>Recommended literatue:</b> Bailey, D. 1992. Improvisation. Its nature and practice in music. UK: Da Capo Press, Inc. ISBN 0306805286 ČUCHRAN, V. 2006. Stručné dejiny akordeónu z pohľadu hudobného uplatnenia. Banská Bystrica: Akadémia umení.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching	

14 hours self-study 20 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Michal Červienka, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn020/22	<b>Course title:</b> Interpretation Seminar - Accordion 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (50%) Completion of a concert performance at a performance seminar (40%) Presentation / Seminar paper - dealing with interpretation, playing and concert performance issues (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: Have concert performance practice. Be able to perceive and evaluate artistic performances. Be able to emphasize rhythmic accuracy, dynamics, and phrasing. Able to perceive and address playing related issues when performing on the concert stage.	
<b>Brief outline of course (contents standard):</b> Listening to music. Working with sheet music. Presentation / Seminar work. Interpretation of studied works. Interpretation of works using and developing improvisation. Dealing with playing issues in the interpretation of works with the artistic development of the performer.	
<b>Recommended literatue:</b> Bailey, D. 1992. Improvisation. Its nature and practice in music. UK: Da Capo Press, Inc. ISBN 0306805286 ČUCHRAN, V. 2006. Stručné dejiny akordeónu z pohľadu hudobného uplatnenia. Banská Bystrica: Akadémia umení.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching	

14 hours self-study								
20 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Michal Červienka, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn021/22	<b>Course title:</b> Interpretation Seminar - Accordion 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (50%) Completion of a concert performance at a performance seminar (40%) Presentation / Seminar paper - dealing with interpretation, playing and concert performance issues (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: Have concert performance practice. Be able to perceive and evaluate artistic performances. Be able to emphasize rhythmic accuracy, dynamics, and phrasing. Able to perceive and address playing related issues when performing on the concert stage.	
<b>Brief outline of course (contents standard):</b> Listening to music. Working with sheet music. Presentation / Seminar work. Interpretation of studied works. Interpretation of works using and developing improvisation. Dealing with playing issues in the interpretation of works with the artistic development of the performer.	
<b>Recommended literatue:</b> Bailey, D. 1992. Improvisation. Its nature and practice in music. UK: Da Capo Press, Inc. ISBN 0306805286 ČUCHRAN, V. 2006. Stručné dejiny akordeónu z pohľadu hudobného uplatnenia. Banská Bystrica: Akadémia umení.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching	

14 hours self-study 20 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Michal Červienka, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn022/22	<b>Course title:</b> Interpretation Seminar - Accordion 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (50%) Completion of a concert performance at a performance seminar (40%) Presentation / Seminar paper - dealing with interpretation, playing and concert performance issues (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: Have concert performance practice. Be able to perceive and evaluate artistic performances. Be able to emphasize rhythmic accuracy, dynamics, and phrasing. Able to perceive and address playing related issues when performing on the concert stage.	
<b>Brief outline of course (contents standard):</b> Listening to music. Working with sheet music. Presentation / Seminar work. Interpretation of studied works. Interpretation of works using and developing improvisation. Dealing with playing issues in the interpretation of works with the artistic development of the performer.	
<b>Recommended literatue:</b> Bailey, D. 1992. Improvisation. Its nature and practice in music. UK: Da Capo Press, Inc. ISBN 0306805286 ČUCHRAN, V. 2006. Stručné dejiny akordeónu z pohľadu hudobného uplatnenia. Banská Bystrica: Akadémia umení.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching	

14 hours self-study								
20 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Michal Červienka, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn023/22	<b>Course title:</b> Interpretation Seminar - Accordion 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (50%) Completion of a concert performance at a performance seminar (40%) Presentation / Seminar paper - dealing with interpretation, playing and concert performance issues (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: Have concert performance practice. Be able to perceive and evaluate artistic performances. Be able to emphasize rhythmic accuracy, dynamics, and phrasing. Able to perceive and address playing related issues when performing on the concert stage.	
<b>Brief outline of course (contents standard):</b> Listening to music. Working with sheet music. Presentation / Seminar work. Interpretation of studied works. Interpretation of works using and developing improvisation. Dealing with playing issues in the interpretation of works with the artistic development of the performer.	
<b>Recommended literatue:</b> Bailey, D. 1992. Improvisation. Its nature and practice in music. UK: Da Capo Press, Inc. ISBN 0306805286 ČUCHRAN, V. 2006. Stručné dejiny akordeónu z pohľadu hudobného uplatnenia. Banská Bystrica: Akadémia umení.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Michal Červienka, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn024/22	<b>Course title:</b> Interpretation Seminar - Accordion 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (50%) Completion of a concert performance at a performance seminar (40%) Presentation / Seminar paper - dealing with interpretation, playing and concert performance issues (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: Have concert performance practice. Be able to perceive and evaluate artistic performances. Be able to emphasize rhythmic accuracy, dynamics, and phrasing. Able to perceive and address playing related issues when performing on the concert stage.	
<b>Brief outline of course (contents standard):</b> Listening to music. Working with sheet music. Presentation / Seminar work. Interpretation of studied works. Interpretation of works using and developing improvisation. Dealing with playing issues in the interpretation of works with the artistic development of the performer.	
<b>Recommended literatue:</b> Bailey, D. 1992. Improvisation. Its nature and practice in music. UK: Da Capo Press, Inc. ISBN 0306805286 ČUCHRAN, V. 2006. Stručné dejiny akordeónu z pohľadu hudobného uplatnenia. Banská Bystrica: Akadémia umení.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching	

14 hours self-study 20 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Michal Červienka, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn031/22	<b>Course title:</b> Interpretation Seminar - Bassoon 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand performance on several levels, i.e. in a structured way - be able to structurally analyse performance in its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper perception of the need for their synergy in order to achieve a successful and complex performance	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Joint listening to audio recordings of notable performances of selected major works of any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b> (súkromný archív pedagóga) TELEMANN, G. Ph.: Sonáta e-mol pre fagot a klavír- Editio Muzika Budapešť 1970 VIVALDI, A: Koncert C-dur pre fagot a klavír- Editio Muzika Budape35 1971 VOGEL, J. CH.: Koncert C-dur pre fagot a orchester –Sikorski, Hamburg 1966 FLOSMAN,O: Concertino pre fagot a klavír - Supraphon Praha 1972 KRŠKA, P: Sonáta pre fagot a klavír	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours solving assignments and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn032/22	<b>Course title:</b> Interpretation Seminar - Bassoon 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the learning process, the student will: <ul style="list-style-type: none"> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- be able to structurally analyse performance in its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper perception of the need for their synergy in order to achieve a successful and complex performance</li> <li>- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance</li> <li>- able to express more competently his/her opinions on the performance of other students - his/her colleagues</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. Analyzing the artistic performances presented by the present students - listeners</li> <li>2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar</li> <li>3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself</li> <li>4. Joint listening to audio recordings of notable performances of selected major works of any instrument within the department, followed by an attempt to analyze the performance in question</li> <li>5. Discussion and consultation</li> </ol>	
<b>Recommended literatue:</b> (súkromný archív pedagóga) TELEMANN, G. Ph.: Sonáta e-mol pre fagot a klavír, Musica, Budapešť VIVALDI, A: Koncert a-mol pre fagot a klavír, Muzika, Budapešť 1970 DANZI, F: Koncert F-dur pre fagot a orchester - www.fagotizm.narod.ru	

SLUKA, L: Sonáta pre fagot a klavír - Supraphon, Praha 1972  
JACOB ,J : Concerto pre fagot a klavír, Stainer & Bell

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn033/22	<b>Course title:</b> Interpretation Seminar - Bassoon 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to master the characteristics of the stylistic periods and reflect them in the creation of their own interpretative values - be able to analyse interpretative problems and propose a way of their creative solution depending on the subjective possibilities available - understand performance on several levels, i.e. in a structured way - able to analyse an interpretative performance structurally at its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleagues	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Joint listening to audio recordings of notable performances of selected major works of any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b>	

(súkromný archív pedagóga) TELEMANN, G.Ph.: Sonáta Es-dur pre fagot a klavír, Muzica. Budapešť VIVALDI, A: Koncert e-mol pre fagot a klavír, Musica Budapešť, 1971 MOZART, W. A: Koncert B-dur pre fagot a orchester, Perers, Leipzig SAINT-SAENS, C: Sonáta pre fagot a klavír, Edition Peters, Leipzig 1971 WEBER, C. M. v: Andante a rondo Ungarese pre fagot a klavír op. 35; Berlin - Lichterfelde								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours solving assignments and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn034/22	<b>Course title:</b> Interpretation Seminar - Bassoon 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to build on the acquired knowledge in a professional discussion and adequately argue and communicate his/her beliefs - have mastered the basic strategies necessary for coping with stressful situations and specific stresses related to the presentation of one's own artistic work in front of an audience - be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values - be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available - understand performance on several levels, i.e. in a structured way - able to analyse an interpretative performance structurally at its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleagues	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself	

4. Joint listening to audio recordings of notable performances of selected major works of any instrument within the department, followed by an attempt to analyze the performance in question  
5. Discussion and consultation

**Recommended literatue:**

(súkromný archív pedagóga)

A. VIVALDI: Koncert F-dur pre fagot a orchester, Muzika, Moskva 1978

KOŽELUH, J. A: Koncert C-dur pre fagot a orchester, Praha

TANSMAN, A: Sonatina pre fagot a klavír, Max Eschig 1952

ČERNOV. A: Scherzo pre fagot a klavír, Moskva 1975

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn035/22	<b>Course title:</b> Interpretation Seminar - Bassoon 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - aktívna účasť na vyučovaní (40%) - naštudovanie a predvedenie koncertnej skladby (20%) - absolvovanie skúšky(20%) - zaznamenanie umeleckých výstupov v IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - possess the social competences that are a prerequisite for cooperation with the accompanist and with other artists in chamber ensembles - be able to build on the acquired knowledge in a professional discussion and adequately argue and communicate his/her convictions - have mastered the basic strategies necessary for coping with stressful situations and the specific pressures of presenting one's own artistic work to an audience - be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values - be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available - understand performance on several levels, i.e. in a structured way - able to analyse an interpretative performance structurally at its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleagues	
<b>Brief outline of course (contents standard):</b> 1. Analyzovanie predvedených umeleckých výkonov prítomnými študentami - poslucháčmi 2. Analyzovanie študentských analýz dotknutých výkonov samotným pedagógom predmetu Interpretáčny seminár	

3. Analyzovanie predvedených umeleckých výkonov samotným pedagógom predmetu Interpretatívny seminár
4. Spoločné počúvanie audio záznamov pozoruhodných výkonov vybraných dôležitých diel ktoréhokoľvek nástroja v rámci katedry, s následným pokusom o analyzovanie dotknutého výkonu
5. Diskusia a konzultácie

**Recommended literature:**

(súkromný archív pedagóga)

HANDEL, G. F: Sonáta g-mol pre fagot a klavír; Muzica, Budapešť 1983

WEBER, C. M. v: Koncert F-dur pre fagot a orchester op.75; Berlin-Lichterfelde

HINDEMIT, P: Sonáta pre fagot a klavír; Schott Musik International, Mainz 1967

HURLSTONE, W: Sonáta F-dur pre fagot a klavír; Emerson edition, England 1976

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn036/22	<b>Course title:</b> Interpretation Seminar - Bassoon 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- have acquired professional competencies that will enable him/her to give adequate artistic performances and to be successful in his/her chosen profession in the chosen artistic performing field</li> <li>- have acquired a quantum of knowledge in the field of performing arts and in theoretical disciplines such as music history, harmony, musical forms, analysis of compositions and solfeggio and be able to use them in the practical interpretation of a musical work</li> <li>- is prepared, after successful completion of the examinations, to pursue a master's degree in a related programme of study</li> <li>- have the social competences which are a prerequisite for cooperation with an accompanist and with other artists in chamber ensembles</li> <li>- be able to build on the knowledge acquired in professional discussions and to argue and communicate their convictions adequately</li> <li>- have mastered the basic strategies necessary for coping with stressful situations and the specific pressures of presenting one's own artistic work to an audience</li> <li>- be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> </ul>	

- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance
- able to express more competently his/her opinions on the performance of other students - his/her colleagues

**Brief outline of course (contents standard):**

1. Analyzing the artistic performances presented by the present students - listeners
2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar
3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself
4. Joint listening to audio recordings of notable performances of selected major works of any instrument within the department, followed by an attempt to analyze the performance in question
5. Discussion and consultation

**Recommended literatue:**

(súkromný archív pedagóga)

VIVALDI, A: Koncert d-mol pre fagot a klavír ;Muzica, Budapešť, 1980

HEINICHEN. J. D: Sonáta D-dur pre fagot a klavír; Peters, Leipzig, 1982

BRUNS, V: Koncert pre fagot a klavír č,1; Breitkopf, 1978

PAUER, J: Koncert pre fagot a orchester; Supraphon, Praha, 1967

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn123/22	<b>Course title:</b> Interpretation Seminar - Cimbalom 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging a work from the Renaissance period (30%) - passing an exam (10%) - preparation and submission of a seminar paper (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of Renaissance works - be able to characterize the interpretation of sacred and secular works - be able to express his/her own opinion on different ways of interpretation on the basis of comparison and analysis	
<b>Brief outline of course (contents standard):</b> 1. specification of the interpretation of Renaissance music 2. characteristics of the interpretation of secular and sacred music 3. listening to musical examples from the Renaissance period 4. analysis and comparison of artistic performances 5. artistic presentation of a staged work	
<b>Recommended literatue:</b> HERENCŠÁR, Viktória. 2019. Svet cimbalu. Slovenská cimbalová asociácia. ISBN 978- 80- 89304- 20- 2. BUDINSKÝ, Martin. 2002. Technika hry na cimbale, diplomová práca, vedúci diplomovej práce Viktória Herencsár. Banská Bystrica vl. nakl., čiarový kód. 369701000005378. WEISHÁB, Radka. 2019. Interpretace rozdílných stylů na cimbál, dizertačná práca na Akadémie umenie v Banskej Bystrici, školiteľka dizertačnej práce: Viktória Herencsár, čiarový kód 36970100002344. HETMEROVÁ, Ladislava. Pedalizačná technika na cimbale, bakalárska práca, vedúci diplomovej práce Viktória Herencsár. Banská Bystrica vl. nakl. 2008. č. k. 369701000005875. HETMEROVÁ, Ladislava. 2010. Interpretácia pedalizácie pri hre na cimbale, diplomová práca, vedúci diplomovej práce: Viktória Herencsár. Banská Bystrica vl. nakl., č. k. 369701000011507.	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Martin Budinský, ArtD.								
<b>Last changed:</b> 10.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn124/22	<b>Course title:</b> Interpretation Seminar - Cimbalom 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performance of a work by an Italian and French Baroque composer (30%) - passing an exam (10%) - preparation and submission of a seminar paper (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the specifics of Baroque music interpretation - be able to characterise different Baroque styles - be able to determine the interpretation of Italian and French Baroque works - be able to create his/her own ornamentation in accordance with the performance style	
<b>Brief outline of course (contents standard):</b> 1. specification of baroque music interpretation 2. characteristics of different performance styles of works from the Baroque period 3. creation of ornamentation in the corresponding stylistic design 4. listening to musical examples from the Baroque period 5. analysis and comparison of artistic performances	
<b>Recommended literatue:</b> HERENCŠÁR, Viktória. 2019. Svet cimbalu. Slovenská cimbalová asociácia. ISBN 978- 80- 89304- 20- 2 BUDINSKÝ, Martin. 2002. Technika hry na cimbale, diplomová práca, vedúci diplomovej práce Viktória Herencsár. Banská Bystrica, vl. nakl. čiarový kód. 369701000005378. WEISHÁB, Radka. I2019. Interpretace rozdílných stylů na cimbál, dizertačná práca na Akadémie umenie v Banskej Bystrici, školiteľka dizertačnej práce: Viktória Herencsár. čiarový kód 369701000023441. TAKÁČ, Štefan. 2020. Vplyv kvality cimbalu na interpretačný výkon, bakalárska práca, vedúca bakalárskej práce Viktória Herencsár. Banská Bystrica, vl. nákl., č. k. 369701000020258.	
<b>Language of instruction:</b> Slovak	

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Martin Budinský, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn125/22	<b>Course title:</b> Interpretation Seminar - Cimbalom 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performance of 1 part of a cyclical baroque composition - basso continuo (30%) - passing the exam (10%) - preparation and submission of a seminar paper (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic principles of basso continuo interpretation - know the problems of interpretation of technical etudes by A. Géza and V. Brada - know how to work with figured bass - be able to orient in keys and modes - be able to interpret not only solo parts but also accompanying parts	
<b>Brief outline of course (contents standard):</b> 1. the use of the dulcimer as an accompanying instrument (basso continuo) 2. working with figured bass 3. quick orientation in medieval modes 4. interpretation of etudes by Allag Géza and Vojtěch Brada 5. listening to musical excerpts on a given theme 6. analysis and comparison of artistic performances	
<b>Recommended literatue:</b> HERENCŠÁR, Viktória. 2019. Svet cimbalu. Slovenská cimbalová asociácia. ISBN 978- 80- 89304- 20- 2 BUDINSKÝ, Martin. 2002. Technika hry na cimbale, diplomová práca, vedúci diplomovej práce Viktória Herencsár. Banská Bystrica, vl. nakl. čiarový kód. 369701000005378. WEISHÁB, Radka. I2019. Interpretace rozdílných stylů na cimbál, dizertačná práca na Akadémie umenie v Banskej Bystrici, školiteľka dizertačnej práce: Viktória Herencsár. čiarový kód 369701000023441. DANIHEL, Alex. 2020. Interpretácia technických etúd so zreteľom na Gézu Allagu a Vojtěcha Bradu, bakalárska práca, vedúca bakalárskej práce Viktória Herencsár. Banská Bystrica. vl. nákl. č. k. 369701000020260.	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Martin Budinský, ArtD.								
<b>Last changed:</b> 10.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn126/22	<b>Course title:</b> Interpretation Seminar - Cimbalom 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - setting 1 piece from the 18th century for baroque dulcimer (30%) - passing the exam (10%) - preparation and submission of a seminar paper (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be familiar with the interpretation of original literature for the 18th century dulcimer - be able to characterise the specifics of the interpretation of musical works for baroque dulcimer - be able to work correctly with the pedal with emphasis on preserving the 18th century sound ideal - be able to express his own opinion on different methods of interpretation on the basis of comparison and analysis	
<b>Brief outline of course (contents standard):</b> 1. interpretation of the original literature for dulcimer from the 18th century 2. comparison of the sound and technical performance of selected works from the original dulcimer literature 3. issues of pedal work in the interpretation of 18th century music 4. listening to audio and audiovisual demonstrations 5. analysis and comparison of artistic performances	
<b>Recommended literatue:</b> HERENCŠÁR, Viktória. 2019. Svet cimbalu. Slovenská cimbalová asociácia. ISBN 978- 80- 89304- 20- 2 BUDINSKÝ, Martin. 2002. Technika hry na cimbale, diplomová práca, vedúci diplomovej práce Viktória Herencsár. Banská Bystrica, vl. nakl. čiarový kód. 369701000005378. WEISHÁB, Radka. I2019. Interpretace rozdílných stylů na cimbál, dizertačná práca na Akadémie umenie v Banskej Bystrici, školiteľka dizertačnej práce: Viktória Herencsár. čiarový kód 369701000023441.	
<b>Language of instruction:</b> Slovak	

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Martin Budinský, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn127/22	<b>Course title:</b> Interpretation Seminar - Cimbalom 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - playing 1 movement of a sonata from the Classical period (30%) - passing the examination (10%) - preparation and submission of a seminar paper (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the specifics of the interpretation of compositions from the Classical period - be able to determine musical features in classical works - be able to analyse musical works formally and harmonically partially independently - be able to express his/her own opinion on different ways of interpretation on the basis of comparison and analysis	
<b>Brief outline of course (contents standard):</b> 1. specification of the interpretation of music from the classical period 2. interpretative and formal analysis of selected musical works 3. presentation of the studied musical works and subsequent discussion 4. listening to musical excerpts 5. comparison and analysis of artistic performances	
<b>Recommended literatue:</b> HERENCŠÁR, Viktória. 2019. Svet cimbalu. Slovenská cimbalová asociácia. ISBN 978- 80- 89304- 20- 2. BUDINSKÝ, Martin. 2002. Technika hry na cimbele, diplomová práca, vedúci diplomovej práce Viktória Herencsár. Banská Bystrica, vl. nakl. čiarový kód. 369701000005378. WEISHÁB, Radka. I2019. Interpretace rozdílných stylů na cimbál, dizertačná práca na Akadémie umenie v Banskej Bystrici, školiteľka dizertačnej práce: Viktória Herencsár. čiarový kód 369701000023441.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

<p>The student's total workload is 60 hours per semester (1 credit/30 hours of work).  26 hours of contact teaching  14 hours self-study  20 hours individual creative activity</p>								
<p><b>Course assessment</b>  Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Martin Budinský, ArtD.</p>								
<p><b>Last changed:</b> 10.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn128/22	<b>Course title:</b> Interpretation Seminar - Cimbalom 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - creation of 1 transcription from the Classical period (30%) - passing the exam (10%) - preparation and submission of a seminar paper (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of classical works - be able to characterize the works of composers of the Classical period from the interpreter's point of view - be able to produce transcriptions - be able to express his/her own opinion on the interpretation of a given work	
<b>Brief outline of course (contents standard):</b> 1. characteristics of the works of the composers of the 1st Viennese School from the performer's point of view 2. creation and analysis of transcriptions 3. presentation of the studied musical works and subsequent discussion 4. listening to musical excerpts 5. analysis and comparison of artistic performances 6. presentation of the musical works and subsequent discussion	
<b>Recommended literatue:</b> HERENCŠÁR, Viktória. 2019. Svet cimbalu. Slovenská cimbalová asociácia. ISBN 978- 80- 89304- 20- 2 BUDINSKÝ, Martin. 2002. Technika hry na cimbale, diplomová práca, vedúci diplomovej práce Viktória Herencsár. Banská Bystrica, vl. nakl. čiarový kód. 369701000005378. WEISHÁB, Radka. I2019. Interpretace rozdílných stylů na cimbál, dizertačná práca na Akadémie umenie v Banskej Bystrici, školiteľka dizertačnej práce: Viktória Herencsár. čiarový kód 369701000023441.	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Martin Budinský, ArtD.								
<b>Last changed:</b> 10.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn049/22	<b>Course title:</b> Interpretation Seminar - Clarinet 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand performance on several levels, i.e. in a structured way - be able to structurally analyse performance in its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper perception of the need for their synergy in order to achieve a successful and complex performance	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Joint listening to audio recordings of notable performances of selected major works of any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b> (súkromný archív pedagóga) CAVALLINI, Ernesto. 2002. 30 CAPRICCI per clarinetto. Milano. Edizioni Ricordi. WEBER, Carl Maria. 2006. Variations on a Theme from the Opera Silvana. Clarinet and Piano. Edition Schott.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

<p>The student's total workload is 60 hours per semester (1 credit/30 hours of work).  26 hours of contact teaching  14 hours self-study  20 hours solving assignments and exercises / semester</p>								
<p><b>Course assessment</b>  Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.</p>								
<p><b>Last changed:</b> 02.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn050/22	<b>Course title:</b> Interpretation Seminar - Clarinet 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand performance on several levels, i.e. in a structured way - be able to structurally analyse performance in its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper perception of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleagues	
<b>Brief outline of course (contents standard):</b>	
<b>Recommended literatue:</b> (súkromný archív pedagóga) WEBER, Carl Maria. 2009. Concertino op. 26 für Klarinette und orchester. Klarinette und Klavier. München: Henle Urtext Edition STAMITZ, Johann. 1984. Concerto in B-flat major. Clarinet and piano. Mainz: Schott Music. Jazyk, ktorého znalosť je potrebná na absolvovanie predmetu: slovenský jazyk	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study	

20 hours solving assignments and exercises / semester								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn051/22	<b>Course title:</b> Interpretation Seminar - Clarinet 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to master the characteristics of the stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a way of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> <li>- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance</li> <li>- able to express more competently his/her opinions on the performance of other students - his/her colleagues</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive Seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyse the performance in question 5. Discussion and consultation	

**Recommended literatue:**

(súkromný archív pedagóga)

PLEYEL, Ignaz. Clarinet Concerto in B-flat major. Adliswil: Edition Kunzelmann

HOFFMEISTER, Franz Anton. Clarinet Concerto in B flat. Mainz: Schott Music

KRAMÁŘ-KROMMER, František. 2021. Koncert Es-dur op. 36 pro klarinet a orch. Praha: vydavatelství Bärenreiter

STAMITZ, Karl. Konzert für Klarinette und orch. Es dur (Darmstädter). Leipzig: Hoffmeister Verlag

DEVIENNE, François. 1962. Première Sonate pour clarinette si b et piano – forte. Paris: Éditions Musicales Transatlantiques

DANZI, Franz. 1971. Sonate B-dur für Klarinette und Klavier. Mainz: Schott Music

SCHUMANN, Robert. 2018. Fantasiestücke op. 73 für Klavier und Klarinette. München: Henle Verlag

WIDOR, Charles Marie. Introduction et Rondo pour clarinette et piano. Paris: Éditions Heugel

MILHAUD, Darius. Sonatine pour clarinette et piano. Paris: Durand Éditions Musicales

SAINT SAËNS, Camille. 1921. Sonate pour clarinette et piano. Paris: Durand Éditions Musicales

MARTINŮ, Bohuslav. 1957. Sonatina pour clarinette et piano. Paris: Éditions Musicales Alphonse Leduc

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.**Last changed:** 02.08.2022**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn052/22	<b>Course title:</b> Interpretation Seminar - Clarinet 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to build on the acquired knowledge in a professional discussion and adequately argue and communicate his/her beliefs</li> <li>- have mastered the basic strategies necessary for coping with stressful situations and specific stresses related to the presentation of one's own artistic work in front of an audience</li> <li>- be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> <li>- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance</li> <li>- able to express more competently his/her opinions on the performance of other students - his/her colleagues</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive Seminar	

3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself
4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyse the performance in question
5. Discussion and consultation

**Recommended literature:**

(súkromný archív pedagóga)

WEBER, Carl Maria. 2002. Concertino for clarinet and orchestra op. 26. Leipzig: C. F. Peters

WEBER, Carl Maria. Klarinettenkonzert No. 1 f-mol op. 73. München: Henle Verlag

DEVIENNE, François. 1962. Première Sonate pour clarinette si b et piano – forte. Paris: Editions Musicales Transatlantiques

DANZI, Franz. 1971. Sonate B-dur für Klarinette und Klavier. Mainz: Schott Music

WEBER, Carl Maria. 2002. Grand Duo concertant op 48 für Klarinette und Klavier. Robert Lienau Musikverlag

SAINT SAËNS, Camille. 1921. Sonate pour clarinette et piano. Paris: Durand Éditions Musicales

HINDEMITH, Paul. Sonate in B für Klarinette und Klavier. Mainz: Schott Music

MARTINŮ, Bohuslav. 1957. Sonatina pour clarinette et piano. Paris: Éditions Musicales Alphonse Leduc

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn053/22	<b>Course title:</b> Interpretation Seminar - Clarinet 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- possess the social competences that are a prerequisite for cooperation with the accompanist and with other artists in chamber ensembles</li> <li>- be able to build on the acquired knowledge in a professional discussion and adequately argue and communicate his/her convictions</li> <li>- have mastered the basic strategies necessary for coping with stressful situations and the specific pressures of presenting one's own artistic work to an audience</li> <li>- be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> <li>- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance</li> <li>- able to express more competently his/her opinions on the performance of other students - his/her colleagues</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive	

**Seminar**

3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself
4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyse the performance in question
5. Discussion and consultation

**Recommended literature:**

(súkromný archív pedagóga)

WEBER, Carl Maria. Klarinettenkonzert No. 1 f-mol op. 73. München: Henle Verlag

SPOHR, Louis. Klarinettenkonzert No. 1 c-mol op. 26. München: Henle Verlag

SPOHR, Louis. Klarinettenkonzert No. 3 f-mol München: Henle Verlag

STAMITZ, Karl. Konzert No. 7 Es-dur (Darmstädter) für Klarinette und orchester. Leipzig: Hofmeister Verlag

COPLAND, Aaron. 1948. Concerto for clarinet and orchestra. London: Boosey and Hawkes

WEBER, Carl Maria. 2002. Grand Duo concertant op. 48 für Klarinette und Klavier. Robert Lienau Musikverlag

HINDEMITH, Paul. Sonate in B für Klarinette und Klavier. Mainz: Schott Music

BERNSTEIN, Leonard. 2012. Sonata for clarinet and piano. London: Boosey &amp; Hawkes

POULENC, Francis. 2006. Sonata for clarinet and piano. London: Chester Music

STRAVINSKIJ, Igor. 1993. Three pieces for clarinet. London: Chester Music

SUTERMEISTER, Heinrich. Capriccio for clarinet. Mainz: Schott Music

KOVÁCS, Béla. Hommages à... London: Boosey &amp; Hawkes

CAHUZAC, Louis. Arlequin pour clarinet solo. Paris: Édition Gérard Billaudot

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.**Last changed:** 02.08.2022**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn054/22	<b>Course title:</b> Interpretation Seminar - Clarinet 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- have acquired professional competencies that will enable him/her to give adequate artistic performances and to be successful in his/her chosen profession in the chosen artistic performing field</li> <li>- have acquired a quantum of knowledge in the field of performing arts and in theoretical disciplines such as music history, harmony, musical forms, analysis of compositions and solfeggio and be able to use them in the practical interpretation of a musical work</li> <li>- is prepared, after successful completion of the examinations, to pursue a master's degree in a related programme of study</li> <li>- have the social competences which are a prerequisite for cooperation with an accompanist and with other artists in chamber ensembles</li> <li>- be able to build on the knowledge acquired in professional discussions and to argue and communicate their convictions adequately</li> <li>- have mastered the basic strategies necessary for coping with stressful situations and the specific pressures of presenting one's own artistic work to an audience</li> <li>- be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> </ul>	

- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance
- able to express more competently his/her opinions on the performance of other students - his/her colleagues

**Brief outline of course (contents standard):**

1. Analyzing the artistic performances presented by the present students - listeners
2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive Seminar
3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself
4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyse the performance in question
5. Discussion and consultation

**Recommended literature:**

(súkromný archív pedagóga)

WEBER, Carl Maria. Klarinettenkonzert No. 1 f-mol op. 73. München: Henle Verlag  
 SPOHR, Louis. Klarinettenkonzert No. 1 c-mol op. 26. München: Henle Verlag  
 SPOHR, Louis. Klarinettenkonzert No. 3 f-mol München: Henle Verlag  
 STAMITZ, Karl. Konzert No. 7 Es-dur (Darmstädter) für Klarinette. Leipzig: Hofmeister Verlag  
 COPLAND, Aaron. 1948. Concerto for clarinet and orchestra. London: Boosey & Hawkes  
 WEBER, Carl Maria. 2002. Grand Duo concertant op.48 für Klarinette und Klavier Robert Lienau Musikverlag  
 HINDEMITH, Paul. Sonate in B für Klarinette und Klavier. Mainz: Schott Music  
 BERNSTEIN, Leonard. 2012. Sonata for clarinet and piano. London: Boosey & Hawkes  
 POULENC, Francis. 2006. Sonata for clarinet and piano. London: Chester Music  
 STRAVINSKIJ, Igor. 1993. Three pieces for clarinet. London: Chester Music  
 SUTERMEISTER, Heinrich. Capriccio for clarinet. Mainz: Schott Music  
 KOVÁCS, Béla. Hommages à... London: Boosey & Hawkes  
 CAHUZAC, Louis. Arlequin pour clarinet solo. Paris: Édition Gérard Billaudot

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn031/22	<b>Course title:</b> Interpretation Seminar - Double Bass 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - completion of at least one performance per semester in a seminar (50%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of works on string instruments ; - be able to characterize the specifics of the interpretation of compositions from the Renaissance and early Baroque periods; - to be able to competently express his/her own opinion on a heard interpretation /audio, video/; - able to independently stand up for his/her own musical opinion, on different interpretations on the basis of comparison and analysis; - Able to organise own preparation for performance and rehearsal; - Able to sensitively present his/her views on the interpretation of others;	
<b>Brief outline of course (contents standard):</b> - Interpretive analysis of audio-video recordings from concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Familiarity with different techniques and timbral possibilities of instruments - Formation of interpretative opinion and taste - The inspirational process in the life of a young musician in the context of domestic and world trends - Discussion and consultation	
<b>Recommended literatue:</b> MIEHLING, Klaus .Das Tempo in der Musik von Barock und Vorklassik. Wilhelmshafen: Noetzel Verlag. ISBN: 41323155 Dostupné z: <a href="https://www.megaknihy.sk/5006998_noetzel">https://www.megaknihy.sk/5006998_noetzel</a> DALHAUS, Carl. Was ist Musik? Wilhelmshafen: Noetzel Verlag. ISBN: 41323155. Dostupné z: <a href="https://www.megaknihy.sk/hudba/5531442-was-ist-musik.html">https://www.megaknihy.sk/hudba/5531442-was-ist-musik.html</a>	

VITALI, Giovanni Battista 1680. Partita sopra diverse de il violone. Roma: Musedita Edizioni Musicali. Dostupné z: <https://www.sheetmusicplus.com/title/partite-sopra-diverse-sonate-per-il-violone-ms-i-moe-sheet-music/19643620>

HANDEL Georg Friederik. 1733. Sonáte G minor Opus 368. London: John Walsh. Dostupné z: [https://imslp.org/wiki/Violin\\_Sonata\\_in\\_G\\_minor,\\_HWV\\_368\\_\(Handel,\\_George\\_Frideric\)](https://imslp.org/wiki/Violin_Sonata_in_G_minor,_HWV_368_(Handel,_George_Frideric))

BACH, Johann Sebastian. 1955. Mass in B minor, BWV 232. Neue Bach-Ausgabe, Serie II, Band 1. Kassel: Bärenreiter Verlag. Plate BA 5102. Dostupné z: [https://imslp.org/wiki/Mass\\_in\\_B\\_minor,\\_BWV\\_232\\_\(Bach,\\_Johann\\_Sebastian\)](https://imslp.org/wiki/Mass_in_B_minor,_BWV_232_(Bach,_Johann_Sebastian))

VIVALDI, Antonio 1725. Štyri ročné obdobia pre husle a orchester. WorldCat: F.I:22-25 Dostupné z: [https://imslp.org/wiki/Le\\_quattro\\_stagioni\\_\(Vivaldi%2C\\_Antonio\)](https://imslp.org/wiki/Le_quattro_stagioni_(Vivaldi%2C_Antonio))

HANDEL Georg Friderik 1741, Messiah HWV 56. Leipzig: Deutsche Händelgesellschaft. Dostupné z: [https://imslp.org/wiki/Messiah,\\_HWV\\_56\\_\(Handel,\\_George\\_Frideric\)](https://imslp.org/wiki/Messiah,_HWV_56_(Handel,_George_Frideric))

CORELLI, Arcagelo 1700. 12 Violin Sonatas Op.5. London: John Walsh. Dostupné z: [https://imslp.org/wiki/12\\_Violin\\_Sonatas%2C\\_Op.5\\_\(Corelli%2C\\_Arcangelo\)](https://imslp.org/wiki/12_Violin_Sonatas%2C_Op.5_(Corelli%2C_Arcangelo))

WESTHOFF, Johan Paul von 1694. 6 Violin Sonatas. Dresden: Autor. Dostupné z: [https://imslp.org/wiki/6\\_Violin\\_Sonatas\\_\(Westhoff%2C\\_Johann\\_Paul\\_von\)](https://imslp.org/wiki/6_Violin_Sonatas_(Westhoff%2C_Johann_Paul_von))

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn032/22	<b>Course title:</b> Interpretation Seminar - Double Bass 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - completion of at least one performance per semester in a seminar (50%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of works on string instruments ; - be able to characterize the specifics of the interpretation of works from the Baroque period; - to be able to express his/her own opinion on the heard interpretation competently /audio, video/; - able to independently stand up for his/her own musical opinion, on different interpretations on the basis of comparison and analysis; - Able to organise own preparation for performance and rehearsal; - Able to sensitively present his/her views on the interpretation of others;	
<b>Brief outline of course (contents standard):</b> - Interpretive analysis of audio-video recordings from concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Familiarity with different techniques and timbral possibilities of instruments - Formation of interpretative opinion and taste - The inspirational process in the life of a young musician in the context of domestic and world trends - Discussion and consultation	
<b>Recommended literatue:</b> MIEHLING, Klaus .Das Tempo in der Musik von Barock und Vorklassik. Wilhelmshafen: Noetzel -Verlag.ISBN: 41323155 Dostupné z: <a href="https://www.megaknihy.sk/5006998_noetzel">https://www.megaknihy.sk/5006998_noetzel</a> DALHAUS, Carl. Was ist Musik? Wilhelmshafen: Noetzel - Verlag. ISBN: 41323155. Dostupné z: <a href="https://www.megaknihy.sk/hudba/5531442-was-ist-musik.html">https://www.megaknihy.sk/hudba/5531442-was-ist-musik.html</a> VIVALDI, Antonio 1725.Štyri ročné obdobia pre husle a orchester.WorldCat: F.I:22-25 Dostupné z: <a href="https://imslp.org/wiki/Le_quattro_stagioni_(Vivaldi%2C_Antonio)">https://imslp.org/wiki/Le_quattro_stagioni_(Vivaldi%2C_Antonio)</a>	

HANDEL Georg Friderik 1741, Messiah HWV 56. Leipzig: Deutsche Händelgesellschaft.  
 Dostupné z: [https://imslp.org/wiki/Messiah,\\_HWV\\_56\\_\(Handel,\\_George\\_Frideric\)](https://imslp.org/wiki/Messiah,_HWV_56_(Handel,_George_Frideric))  
 DALHAUS, Carl 2007. Grundlagen der Musikgeschichte. Lilienthal: Laaber - Verlag. ISBN: 41323155. Dostupné z: <https://www.megaknihy.sk/dejiny-umenia/5509593-grundlagen-der-musikgeschichte.html>  
 BARKOWSKY, Johannes 2015. Einführung in die musikalische Akustik. Noetzel - Verlag. ISBN: 41323155. Dostupné z: <https://www.megaknihy.sk/hudba/5235192-einfuehrung-in-die-musikalische-akustik.html>

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn033/22	<b>Course title:</b> Interpretation Seminar - Double Bass 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - completion of at least one performance per semester in a seminar (50%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of works on string instruments ; - be able to characterize the specifics of the interpretation of works from the Rococo period; - to be able to express his/her own opinion on the heard interpretation competently /audio, video/; - able to independently stand up for his/her own musical opinion, on different interpretations on the basis of comparison and analysis; - Able to organise own preparation for performance and rehearsal; - Able to sensitively present his/her views on the interpretation of others;	
<b>Brief outline of course (contents standard):</b> - Interpretive analysis of audio-video recordings from concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Familiarity with different techniques and timbral possibilities of instruments - Formation of interpretative opinion and taste - The inspirational process in the life of a young musician in the context of domestic and world trends - Discussion and consultation	
<b>Recommended literatue:</b> BANARY, Boris 2016.Hudobné kontexty. Žilina: Edis. Dostupné z: <a href="https://www.martinus.sk/?uItem=257228">https://www.martinus.sk/?uItem=257228</a> MIEHLING, Klaus .Das Tempo in der Musik von Barock und Vorklassik. Wilhelmshafen: Noetzel -Verlag.ISBN: 41323155 Dostupné z: <a href="https://www.megaknihy.sk/5006998_noetzel">https://www.megaknihy.sk/5006998_noetzel</a> DALHAUS, Carl. Was ist Musik? Wilhelmshafen: Noetzel - Verlag. ISBN: 41323155. Dostupné z:	

<https://www.megaknihy.sk/hudba/5531442-was-ist-musik.html>  
DALHAUS, Carl 2007. Grundlagen der Musikgeschichte .Lilienthal: Laaber - Verlag. ISBN: 41323155. Dostupné z: <https://www.megaknihy.sk/dejiny-umenia/5509593-grundlagen-der-musikgeschichte.html>  
BARKOWSKY, Johannes 2015. Eiführung in die musikalische Akustik. Noetzel - Verlag. ISBN: 41323155. Dostupné z: <https://www.megaknihy.sk/hudba/5235192-einführung-in-die-musikalische-akustik.html>

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn034/22	<b>Course title:</b> Interpretation Seminar - Double Bass 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - completion of at least one performance per semester in a seminar (50%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of works on string instruments ; - be able to characterize the specifics of the interpretation of compositions from the Classical period; - to be able to express his/her own opinion on the heard interpretation competently /audio, video/; - be able to independently stand up for one's own musical opinion, to different interpretations on the basis of comparison and analysis; - Able to organise own preparation for performance and rehearsal; - Able to sensitively present his/her views on the interpretation of others;	
<b>Brief outline of course (contents standard):</b> - Interpretive analysis of audio-video recordings from concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Familiarity with different techniques and timbral possibilities of instruments - Formation of interpretative opinion and taste - The inspirational process in the life of a young musician in the context of domestic and world trends - Discussion and consultation	
<b>Recommended literatue:</b> ROSEN, Charles 2005. Klasicizmus. Bratislava: Hudobné centrum. ISBN: 80-88884-68-3. Dostupné z: <a href="https://www.pantarhei.sk/230002-klasicizmus-charles-rosen?gclid=CjwKCAjw0a-SBhBkEiwApljU0jugEabrMs4NcOTzfrTKW118kdkLd0FVI82Gz8r-NQO_jamUYuwm3hoCNFQQAv">https://www.pantarhei.sk/230002-klasicizmus-charles-rosen?gclid=CjwKCAjw0a-SBhBkEiwApljU0jugEabrMs4NcOTzfrTKW118kdkLd0FVI82Gz8r-NQO_jamUYuwm3hoCNFQQAv</a> BANARY, Boris 2016. Hudobné kontexty. Žilina: Edis. Dostupné z: <a href="https://www.martinus.sk/?uItem=257228">https://www.martinus.sk/?uItem=257228</a>	

MIEHLING, Klaus .Das Tempo in der Musik von Barock und Vorklassik. Wilhelmshafen: Noetzel -Verlag.ISBN: 41323155  
 Dostupné z: [https://www.megaknihy.sk/5006998\\_noetzel](https://www.megaknihy.sk/5006998_noetzel)  
 DALHAUS, Carl. Was ist Musik?. Wilhelmshafen: Noetzel - Verlag. ISBN: 41323155.  
 Dostupné z: <https://www.megaknihy.sk/hudba/5531442-was-ist-musik.html>  
 DALHAUS, Carl 2007. Grundlagen der Musikgeschichte .Lilienthal: Laaber - Verlag. ISBN: 41323155. Dostupné z: <https://www.megaknihy.sk/dejiny-umenia/5509593-grundlagen-der-musikgeschichte.html>  
 BARKOWSKY, Johannes 2015. Eiführung in die musikalische Akustik. Noetzel - Verlag. ISBN: 41323155. Dostupné z: <https://www.megaknihy.sk/hudba/5235192-einfuehrung-in-die-musikalische-akustik.html>  
 HAYDN, Joseph. Symphony No.6 in D major, Hob.I:6 “Le Matin”. Leipzig: Breitkopf & Härtel, n.d. Dostupné z: [https://imslp.org/wiki/Symphony\\_No.6\\_in\\_D\\_major,\\_Hob.I:6\\_\(Haydn,\\_Joseph\)](https://imslp.org/wiki/Symphony_No.6_in_D_major,_Hob.I:6_(Haydn,_Joseph))  
 MOZART, Wolfgang Amadeus. Symphony No.41 in C major, K.551. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: [https://imslp.org/wiki/Symphony\\_No.41\\_in\\_C\\_major\\_%2C\\_K.551\\_\(Mozart%2C\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Symphony_No.41_in_C_major_%2C_K.551_(Mozart%2C_Wolfgang_Amadeus))  
 BEETHOVEN, Ludwig van. Symphony No.9, Op.125. Leipzig: Breitkopf & Härtel, n. d.(1865).Dostupné z: [https://imslp.org/wiki/Symphony\\_No.9%2C\\_Op.125\\_\(Beethoven\\_%2C\\_Ludwig\\_van\)](https://imslp.org/wiki/Symphony_No.9%2C_Op.125_(Beethoven_%2C_Ludwig_van))  
 SPERGER, Matthias 1780, Terzetto No.1 in G. Wien: Hoffmeister, n. d.  
 Dostupné z: [https://imslp.org/wiki/File:PMLP49918-sperger\\_terzetto1\\_flute\\_violin\\_cello.pdf](https://imslp.org/wiki/File:PMLP49918-sperger_terzetto1_flute_violin_cello.pdf)

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn035/22	<b>Course title:</b> Interpretation Seminar - Double Bass 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - completion of at least one performance per semester in a seminar (50%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of works on string instruments ; - be able to characterize the specifics of the interpretation of compositions from the Romantic period; - to be able to express his/her own opinion on the heard interpretation competently /audio, video/; - able to independently stand up for his/her own musical opinion, on different interpretations on the basis of comparison and analysis; - Able to organise own preparation for performance and rehearsal; Able to sensitively present his/her views on the interpretation of others; Brief outline of the course: - Interpretive analysis of audio-video recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the various works studied - Familiarity with different techniques and timbral possibilities of instruments - Formation of interpretative opinion and taste - The inspirational process in the life of a young musician in the context of domestic and world trends - Discussion and consultation	
<b>Brief outline of course (contents standard):</b> - Interpretive analysis of audio-video recordings from concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Familiarity with different techniques and timbral possibilities of instruments	

- Formation of interpretative opinion and taste
- The inspirational process in the life of a young musician in the context of domestic and world trends
- Discussion and consultation

**Recommended literature:**

HRČKOVA, Nad'a 2010. Dejiny hudby V. Hudba 19.storočia. Bratislava: Ikar. Dostupné z: <https://hc.sk/hudobny-zivot/clanok/cd-dvd-knihy-recenzie/1115-nada-hrckova-a-kolektiv-autorov-dejiny-hudby-v-hudba-19-storocia>

ROSEN, Charles 2005. Klasicizmus. Bratislava: Hudobné centrum. ISBN: 80-88884-68-3. Dostupné z: [https://www.pantarhei.sk/230002-klasicizmus-charles-rosen?gclid=CjwKCAjw0a-SBhBkEiwApljU0jugEabrMs4NcOTzfrTKW118kdkLd0FVI82Gz8r-NQO\\_jamUYuw3hoCNFQQA](https://www.pantarhei.sk/230002-klasicizmus-charles-rosen?gclid=CjwKCAjw0a-SBhBkEiwApljU0jugEabrMs4NcOTzfrTKW118kdkLd0FVI82Gz8r-NQO_jamUYuw3hoCNFQQA)

BANARY, Boris 2016. Hudobné kontexty. Žilina: Edis. Dostupné z: <https://www.martinus.sk/?ulitem=257228>

MIEHLING, Klaus .Das Tempo in der Musik von Barock und Vorklassik. Wilhelmshafen: Noetzel -Verlag. ISBN: 41323155 Dostupné z: [https://www.megaknihy.sk/5006998\\_noetzel](https://www.megaknihy.sk/5006998_noetzel)

DALHAUS, Carl. Was ist Musik?. Wilhelmshafen: Noetzel - Verlag. ISBN: 41323155. Dostupné z: <https://www.megaknihy.sk/hudba/5531442-was-ist-musik.html>

DALHAUS, Carl 2007. Grundlagen der Musikgeschichte .Lilienthal: Laaber - Verlag. ISBN: 41323155. Dostupné z: <https://www.megaknihy.sk/dejiny-umenia/5509593-grundlagen-der-musikgeschichte.html>

BARKOWSKY, Johannes 2015. Eiführung in die musikalische Akustik. Noetzel - Verlag. ISBN: 41323155. Dostupné z: <https://www.megaknihy.sk/hudba/5235192-einfuehrung-in-die-musikalische-akustik.html>

BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. Dostupné z: [https://www.henle.de/en/detail/?Title=Violinsonaten%2C+Band+I\\_7](https://www.henle.de/en/detail/?Title=Violinsonaten%2C+Band+I_7)

BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979-0-2018-0007-3. Dostupné z: [https://www.henle.de/en/detail/?Title=Violinsonaten%2C+Band+I\\_7](https://www.henle.de/en/detail/?Title=Violinsonaten%2C+Band+I_7)

MENDELSSOHN, Felix. 1953. Sonata in F major for Violin and Piano. Edited by Yehudi Menuhin. New York: Edition Peters. Dostupné z: <https://www.amazon.com/Mendelssohn-Felix-Sonata-Violin-Menuhin/dp/B0046TIOO0>

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

<b>Last changed:</b> 09.08.2022
<b>Granted by:</b>

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn036/22	<b>Course title:</b> Interpretation Seminar - Double Bass 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - completion of at least one performance per semester in a seminar (50%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of works on string instruments ; - be able to characterize the specifics of the interpretation of compositions from the 20th century; - to be able to competently express his/her own opinion on a heard interpretation /audio, video/; - able to independently stand up for own musical opinion, to different interpretations on the basis of comparison and analysis; - Able to organise own preparation for performance and rehearsal; - Able to sensitively present his/her views on the interpretation of others;	
<b>Brief outline of course (contents standard):</b> - Interpretive analysis of audio-video recordings from concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Familiarity with different techniques and timbral possibilities of instruments - Formation of interpretative opinion and taste - The inspirational process in the life of a young musician in the context of domestic and world trends - Discussion and consultation	
<b>Recommended literatue:</b> HRČKOVA, Nad'a 2007. Dejiny hudby VI. Hudba 20.storočia. Bratislava: Ikar. Dostupné z: <a href="https://www.martinus.sk/?ulitem=32494">https://www.martinus.sk/?ulitem=32494</a> BANARY, Boris 2016.Hudobné kontexty. Žilina: Edis. Dostupné z: <a href="https://www.martinus.sk/?ulitem=257228">https://www.martinus.sk/?ulitem=257228</a> MIEHLING, Klaus .Das Tempo in der Musik von Barock und Vorklassik. Wilhelmshafen: Noetzel -Verlag.ISBN: 41323155	

Dostupné z: [https://www.megaknihy.sk/5006998\\_noetzel](https://www.megaknihy.sk/5006998_noetzel)  
 DALHAUS, Carl. Was ist Musik?. Wilhelmshafen: Noetzel - Verlag. ISBN: 41323155.  
 Dostupné z: <https://www.megaknihy.sk/hudba/5531442-was-ist-musik.html>  
 VALDEN, Milan 2013. Sto slávných del klasické hudby. Praha: Mladá fronta. Dostupné z: [https://imslp.org/wiki/Piano\\_Quintet\\_in\\_A\\_major%2C\\_D.667\\_\(Schubert%2C\\_Franz\)](https://online-antikvariat.sk/catalog/product/view/id/1607931?gclid=CjwKCAjw0a-SBhBkEiwApSCHUBERT, Franz 1819. Piano Quintet in A major D 667. Leipzig: Breitkopf & Härtel. Dostupné z: <a href=)  
 BOCCHERINI, Luigi 1771. Strings Quintet in E major G.275. Paris: G. B. Venier. Dostupné z: [https://imslp.org/wiki/String\\_Quintet\\_in\\_E\\_major,\\_G.275\\_\(Boccherini,\\_Luigi\)](https://imslp.org/wiki/String_Quintet_in_E_major,_G.275_(Boccherini,_Luigi))  
 HUMMEL, Johann Nepomuk 1801. Strings Trio in G WoO.4. Frankfurt: Edition Peters. Dostupné z: [https://imslp.org/wiki/String\\_Trio\\_in\\_G\\_major%2C\\_S.46\\_\(Hummel%2C\\_Johann\\_Nepomuk\)](https://imslp.org/wiki/String_Trio_in_G_major%2C_S.46_(Hummel%2C_Johann_Nepomuk))  
 PROKOFIEV, Sergey 1924. Quintet Op.39. Leipzig: A. Gutheil. Dostupné z: [https://imslp.org/wiki/Quintet,\\_Op.39\\_\(Prokofiev,\\_Sergey\)](https://imslp.org/wiki/Quintet,_Op.39_(Prokofiev,_Sergey))  
 GLINKA, Mikail 1832. Grand Sextet. Moskva: P. Jurgenson. Dostupné z: [https://imslp.org/wiki/Grand\\_Sextet\\_\(Glinka%2C\\_Mikhail\)](https://imslp.org/wiki/Grand_Sextet_(Glinka%2C_Mikhail))

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn037/22	<b>Course title:</b> Interpretation Seminar - Flute 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand performance on several levels, i.e. in a structured way - be able to structurally analyse performance in its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper perception of the need for their synergy in order to achieve a successful and complex performance	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Joint listening to audio recordings of notable performances of selected major works of any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b> BACH, Johann, Sebastian. Vier Sonaten BWV 1034-1035, 1030, 1032. Bärenreiter Kassel. BA 5198 (súkromný archív pedagóga) QUANTZ, Johann Joachim. 1885. Koncert G dur QV 5:174 pre flautu a orchester. [online]. Leipzig: Breitkopf und Härtel n.d. Dostupné z: <a href="https://imslp.org/wiki/Flute_Concerto_in_G_major%2C_QV_5:174_(Quantz%2C_Johann_Joachim)">https://imslp.org/wiki/Flute_Concerto_in_G_major%2C_QV_5:174_(Quantz%2C_Johann_Joachim)</a> STAMITZ, Karel. 1978. Koncert G dur op. 29. [online]. Moskva: Muzgriz. Dostupné z: <a href="https://imslp.org/wiki/Flute_Concerto_in_G_major%2C_Op.29_(Stamitz%2C_Carl_Philipp)">https://imslp.org/wiki/Flute_Concerto_in_G_major%2C_Op.29_(Stamitz%2C_Carl_Philipp)</a>	

DEVIENNE, Francois. Koncert č. 7 e mol . Winterthur: Amadeus Verlag. Bernhard Päuler. BP.957 (súkromný archív pedagóga)  
TELEMANN, Georg Philipp. 12 Fantázií pre flautu sólo TWV 40:2-13. Bärenreiter Urtext. ISMN: 9790006428236. (súkromný archív pedagóga)  
ALBUM. Staročeské sonáty pro klavír a flétnu. Nakladatelství Vladimír Beneš. ISMN M-706512-31-0 (Súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn038/22	<b>Course title:</b> Interpretation Seminar - Flute 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand performance on several levels, i.e. in a structured way - be able to structurally analyse performance in its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper perception of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleagues	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Joint listening to audio recordings of notable performances of selected major works of any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b> (súkromný archív pedagóga) BENDA, Franz. Koncert e mol L 2.4. pre flautu a orchester. Mainz: Verlag Schott's Söhne. 42 080 (súkromný archív pedagóga)	

MOZART, Wolfgang Amadeus: Koncert G dur KV 313. [online] Leipzig: Breitkopf und Härtel. No. 2576 Dostupné z: [https://imslp.org/wiki/Flute\\_Concerto\\_in\\_G\\_major,\\_K.313/285c\\_\(Mozart,\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Flute_Concerto_in_G_major,_K.313/285c_(Mozart,_Wolfgang_Amadeus))  
 MOZART, Wolfgang Amadeus. Koncert D dur KV 314. [online] Leipzig: Breitkopf und Härtel. Dostupné z: [https://imslp.org/wiki/Flute\\_Concerto\\_in\\_D\\_major,\\_K.314/285d\\_\(Mozart,\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Flute_Concerto_in_D_major,_K.314/285d_(Mozart,_Wolfgang_Amadeus))  
 DANZI, Franz. Koncert č. 2 d mol op. 31. Zürich: Edition Eulenburg. GM 165. (súkromný archív pedagóga)  
 ALBUM, skladieb. Flötenvirtuosen der Romantik. 1. a 2. diel. Budapest: Editio Musica. Z. 13 538. Z. 15 539 (súkromný archív pedagóga)  
 GODARD, Benjamin. Suite a trois Morceaux op. 116. [online] Paris: Durand and Schoenevwerk n.d. 1889 Dostupné z: [https://imslp.org/wiki/Suite\\_de\\_trois\\_morceaux%2C\\_Op.116\\_\(Godard%2C\\_Benjamin\)](https://imslp.org/wiki/Suite_de_trois_morceaux%2C_Op.116_(Godard%2C_Benjamin))

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn039/22	<b>Course title:</b> Interpretation Seminar - Flute 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to master the characteristics of the stylistic periods and reflect them in the creation of their own interpretative values - be able to analyse interpretative problems and propose a way of their creative solution depending on the subjective possibilities available - understand performance on several levels, i.e. in a structured way - able to analyse an interpretative performance structurally at its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleagues	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Joint listening to audio recordings of notable performances of selected major works of any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b>	

ALBUM. Flötenvirtuosen der Romantik. 1. a 2. diel. Budapest: Editio Musica. Z.13 538, Z.15 539 (súkromný archív pedagóga)

BLODEK, Vilém. 1984. Koncert D dur pre flautu a orchester. [online] Praha: Supraphon. Dostupné z: <https://sclib.svkk.sk/sck01/Record/000104117>

MERCADANTE, Saverio. Koncert e-mol pre flautu a orchester. Revisione: Agostino Girard. Milano: Edizioni Suvini Zeboni S. 7291 Z. (Súkromný archív pedagóga)

ROMBERG, Bernhard Concerto. op. 17 [online] Leipzig: C. F. Peters, Dostupné z: [https://imslp.org/wiki/Flute\\_Concerto%2C\\_Op.17\\_\(Romberg%2C\\_Bernhard\)](https://imslp.org/wiki/Flute_Concerto%2C_Op.17_(Romberg%2C_Bernhard))

ALBUM. Flute Music by French Composers. Edited by Louis Moysé. New York: G., Schirmer, Inc. ED. 2699 (súkromný archív pedagóga)

POULENC, Francis. 1994. Sonáta pre flautu a klavír. London: Chester Music Limited. (súkromný archív pedagóga)

DEBUSSY, Claude. Syrinx pre flautu sólo. Wiener Urtext Edition. Schott/ Universal Edition. ISMN M-50057-195-7 (súkromný archív pedagóga)

TOMASI, Henri. Sonatine pre pre flautu sólo. Paris: Alphonse leduc. AL 20 627 (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn040/22	<b>Course title:</b> Interpretation Seminar - Flute 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to build on the acquired knowledge in a professional discussion and adequately argue and communicate his/her beliefs</li> <li>- have mastered the basic strategies necessary for coping with stressful situations and specific stresses related to the presentation of one's own artistic work in front of an audience</li> <li>- be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> <li>- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance</li> <li>- able to express more competently his/her opinions on the performance of other students - his/her colleagues</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself	

4. Joint listening to audio recordings of notable performances of selected major works of any instrument within the department, followed by an attempt to analyze the performance in question  
5. Discussion and consultation

**Recommended literatue:**

BACH, Johann Sebastian. Partia a mol BWV 1013 pre flautu sólo. München: G. Henle Verlag. 1990 (súkromný archív pedagóga)  
 IBERT, Jacques. Pièce pre flautu sólo. Paris: Alphonse Leduc. A. L. 19 306 (súkromný archív pedagóga)  
 PARIK, Ivan. 2006. Hudba k vernisáži pre flautu sólo. Bratislava: Musica slovaca. Hudobný fond. ISBN: 80-8051-413-5. (súkromný archív pedagóga)  
 BLODEK, Vilém. 1974. Koncert D dur pre flautu a orchester. [online] Praha: Supraphon. Dostupné z: <https://sclib.svkk.sk/sck01/Record/000104117>  
 ALBUM. Flute Music by French Composers. Edited by Louis Moyse. New York: G., Schirmer, Inc. ED. 2699 (súkromný archív pedagóga)  
 MYSLIVEČEK, Josef .Koncert G dur pre flautu a orchester. Praha. Edition Supraphon. (súkromný archív pedagóga)  
 SCHUBERT, Franz. Sonata a moll „Arpeggione“ D. 821. [online] Leipzig: Breitkopf und Härtel. Dostupné z: [https://imslp.org/wiki/Arpeggione\\_Sonata,\\_D.821\\_\(Schubert,\\_Franz\)](https://imslp.org/wiki/Arpeggione_Sonata,_D.821_(Schubert,_Franz))  
 MAYER- OLBERSLEBEN, Max. Fantasie Sonate op. 17. [online] Leipzig: Fritz Schuberth, Jr.. Dostupné z: [https://imslp.org/wiki/Fantaisie-Sonate%2C\\_Op.17\\_\(Meyer-Olbersleben%2C\\_Max\)](https://imslp.org/wiki/Fantaisie-Sonate%2C_Op.17_(Meyer-Olbersleben%2C_Max))  
 HINDEMITH, Paul. Sonáta pre flautu a klavír. Mainz: Schott. ED 2522. ISMN M-001-030803-4 (súkrmoný archív pedagóga)  
 MÁCHA, Otmar. 1981. Variazioni per flauto e pianoforte. Praha: Panton. P 2107 (súkromný archív pedagóga)  
 DUTILLEUX, Henri. Sonatine pre flautu a klavír. Paris: Alphonse Leduc. A.L.20257. ISMN M-046-20257-5 (súkromný archív pedagóga)  
 MARTINČEK, Dušan. 2004. Concertino pre flautu a klavír. Bratislava: Musica slovaca. Hudobný fond. ISBN: 80-8051-332-5 (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn041/22	<b>Course title:</b> Interpretation Seminar - Flute 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - performance of a concert piece (20%) - passing the examination (20%) - recording of artistic outputs in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- possess the social competences that are a prerequisite for cooperation with the accompanist and with other artists in chamber ensembles</li> <li>- be able to build on the acquired knowledge in a professional discussion and adequately argue and communicate his/her convictions</li> <li>- have mastered the basic strategies necessary for coping with stressful situations and the specific pressures of presenting one's own artistic work to an audience</li> <li>- be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> <li>- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance</li> <li>- able to express more competently his/her opinions on the performance of other students - his/her colleagues</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar	

3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself
4. Joint listening to audio recordings of notable performances of selected major works of any instrument within the department, followed by an attempt to analyze the performance in question
5. Discussion and consultation

**Recommended literature:**

(súkromný archív pedagóga)

FÜRSTENAU, Anton Bernhard. Capricien für Flöte op.80. Wien: Universal Edition UE 19 495

(súkromný archív pedagóga)

TAFFANEL, Paul et GAUBERT, Philippe. 17 Grandes Exercices Journaliers de Mécanisme.

Paris: Alphonse Leduc. A.L. 17 204 (súkromný archív pedagóga)

GRAF, Peter, Lucas. 1991. Check-up 20 basic studies for flute. Mainz: Schott Music

International. E.D.7864 (súkromný archív pedagóga)

BERNOLD, Philippe. 2017. Le Souffle, le Son. Paris: Gérard Billaudot Éditeur. G 9708 B.

ISMN- 979-0-043-09708-2 (súkromný archív pedagóga)

SALVA, Tadeáš. 2006. Balada pre flautu sólo. Bratislava: Musica.slovaca. Hudobný fond. ISBN

80-8051-417-8 (súkromný archív pedagóga)

BOZZA, Eugène. 1940. Image op.38 pre flautu sólo. Paris: Alphonse Leduc. A.L. 19 908.

(súkromný archív pedagóga)

FERROUD, Pierre Octave. Trois pieces pre flautu sólo [online] Paris: Rouart, Lerolle et Cie.

Dostupné z: [https://imslp.org/wiki/3\\_Pieces\\_for\\_Solo\\_Flute\\_\(Ferroud%2C\\_Pierre-Octave\)](https://imslp.org/wiki/3_Pieces_for_Solo_Flute_(Ferroud%2C_Pierre-Octave))

KARG-ELERT, Sigfrid. 1921. Appasionata fis-moll op. 14 pre flautu sólo. Frankfurt:

Zimmermann. ZM 17 760 (súkromný archív pedagóga)

ALBUM. Flute Music by French Composers. Edited by Louis Moyse. New York: G., Schirmer,

Inc. ED 2699 (súkromný archív pedagóga)

MOZART, Wolfgang Amadeus. Koncert G dur KV 313. [online] Leipzig:

Breitkopf und Härtel. No. 2576 Dostupné z: [https://imslp.org/wiki/](https://imslp.org/wiki/Flute_Concerto_in_G_major,_K.313/285c_(Mozart,_Wolfgang_Amadeus))

[Flute\\_Concerto\\_in\\_G\\_major,\\_K.313/285c\\_\(Mozart,\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Flute_Concerto_in_G_major,_K.313/285c_(Mozart,_Wolfgang_Amadeus))

MOZART, Wolfgang Amadeus: Koncert D dur KV 314. [online]

Leipzig: Breitkopf und Härtel. Dostupné z: [https://imslp.org/wiki/](https://imslp.org/wiki/Flute_Concerto_in_D_major,_K.314/285d_(Mozart,_Wolfgang_Amadeus))

[Flute\\_Concerto\\_in\\_D\\_major,\\_K.314/285d\\_\(Mozart,\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Flute_Concerto_in_D_major,_K.314/285d_(Mozart,_Wolfgang_Amadeus))

REINECKE, Carl. Konzert für flöte und Orchester op. 283. Wiesbaden: Breitkopf und Härtel Nr.

2870 (súkromný archív pedagóga)

OČENÁŠ, Andrej. 1964. Concertino op. 27 pre flautu a klavír. Praha - Bratislava: Štátne hudobné

vydavateľstvo (súkromný archív pedagóga)

SCHUBERT, Franz. „Trockne Blumen“ Introdution und Variationen für klavier und Flöte

D 802 (Op. Post. 160). Wiener Urtext Edition. Schott/ Universal Edition UT 50087. ISMN

M-50057-086-8 (Súkromný archív pedagóga)

TAKTAKISHVILI, Otar. Sonata for flute and piano. Associated Music Publishers, Inc. ISBN

978-1-4584-1854-8 (súkromný archív pedagóga)

MARTINŮ, Bohuslav.1951. First Sonata pre flautu a klavír. New York: Associated Music

Publishers, Inc. (súkromný archív pedagóga)

MARTIN, Frank. Ballade pre flautu a klavír. Universal Edition. UE 18034 (súkromný archív

pedagóga)

REINECKE, Carl. 1991. Ballade op. 288 Pre flautu a klavír. Frankfurt: Verlag Zimmermann.

(súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn042/22	<b>Course title:</b> Interpretation Seminar - Flute 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- have acquired professional competencies that will enable him/her to give adequate artistic performances and to be successful in his/her chosen profession in the chosen artistic performing field</li> <li>- have acquired a quantum of knowledge in the field of performing arts and in theoretical disciplines such as music history, harmony, musical forms, analysis of compositions and solfeggio and be able to use them in the practical interpretation of a musical work</li> <li>- is prepared, after successful completion of the examinations, to pursue a master's degree in a related programme of study</li> <li>- have the social competences which are a prerequisite for cooperation with an accompanist and with other artists in chamber ensembles</li> <li>- be able to build on the knowledge acquired in professional discussions and to argue and communicate their convictions adequately</li> <li>- have mastered the basic strategies necessary for coping with stressful situations and the specific pressures of presenting one's own artistic work to an audience</li> <li>- be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> </ul>	

- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance
- able to express more competently his/her opinions on the performance of other students - his/her

**Brief outline of course (contents standard):**

1. Analyzing the artistic performances presented by the present students - listeners
2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar
3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself
4. Joint listening to audio recordings of notable performances of selected major works of any instrument within the department, followed by an attempt to analyze the performance in question
5. Discussion and consultation

**Recommended literatue:**

- BOZZA, Eugène. 1960. 14 Arabesques. Paris: Alphonse Leduc. (súkromný archív pedagóga)
- FÜRSTENAU, Anton Bernhard. Capricien für Flöte op.80. Wien: Universal Edition (súkromný archív pedagóga)
- FUKUSHIMA, Kazuo. Mei for flute solo. Milano: Edizioni Suvini Zeboni (súkromný archív pedagóga)
- FELD, Jindřich. Erinnerung an Mozart pre flautu sólo. Frankfurt: Zimmermann. (súkromný archív pedagóga)
- TELEMANN, Georg Philipp. 12 Fantázií pre flautu sólo, Urtext Edition. Bärenreiter (súkromný archív pedagóga)
- MACUDZINSKI, Rudolf. 1963. Fantázia op. 39 pre flautu a klavír. Bratislava: Slovenský hudobný fond 1963. (Súkromný archív pedagóga)
- CASELLA, Alfredo. Cicilienne te Bourlesque pre flautu a klavír. Paris: Alphonse Leduc. (súkromný archív pedagóga)
- NOVÁK, Jan. Sonatina pro flétu a klavír. Praha: Český rozhlas vydavatelství a nakladatelství (súkromný archív pedagóga)
- SCHULHOFF, Erwin. Sonáta pre flautu a klavír. London: Chester Music.(súkromný archív pedagóga)
- BACH, Johann, Sebastian. Suita h mol BWV 1067, Mainz:Schott. ( Súkromný archív pedagóga)
- BACH. Carl, Philipp, Emmanuel. Koncert d mol pre flautu a orchester. Budapest: Editio Musica ( súkromný archív pedagóga)
- STAMITZ, Johann. Koncert C dur pre flautu a orchester. Zurrich: Verlag Hug and Co. ( súkromný archív pedagóga)
- ALBUM. Flötenvirtuosen der Romantik 1. a 2 . diel. Editio Musica Budapest. (súkromný archív pedagóga)
- ALBUM. Flute Music by French Composers. Edited by Louis Moyse. New York: G., Schirmer, Inc. ED 2699 (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn182/22	<b>Course title:</b> Interpretation Seminar - French Horn 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand performance on several levels, i.e. in a structured way - be able to structurally analyse performance in its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper perception of the need for their synergy in order to achieve a successful and complex performance	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b> (súkromný archív pedagóga) MOZART, Wolfgang Amadeus Konzert Nr. 1 D-Dur, für Horn und Orchester /Klavier/, KV 412, VEB Breitkopf und Härtel Musikverlag Leipzig STRAUSS, Franz, Nocturno op.7, Horn und Pianoforte, Universal Edition 1368 HOLOUBEK, Ladislav,Ária pre lesný roh a klavír, Slovenský hudobný fond Bratislava 1983	
<b>Language of instruction:</b> Slovak	

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn183/22	<b>Course title:</b> Interpretation Seminar - French Horn 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand performance on several levels, i.e. in a structured way - be able to structurally analyse performance in its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper perception of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleagues	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b> súkromný archív pedagóga) MOZART, Wolfgang Amadeus. Konzert Nr. 3 Es Dur für Horn und Orchester /Klavier/, KV 447, Breitkopf und Härtel, Leipzig FREHSE, Albin. Andante für Waldhorn und Klavier, Verlag von Friedrich Hofmeister, Leipzig	

ŠOLLAR, Franz. Škola igri na valtorne, Camille. Saint – Saens- Romans GLAZUNOV, Alexandr.Mečti,Gosudarstvennoe muzikaľnoje iskkustvo, Moskva 1958								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours solving assignments and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn184/22	<b>Course title:</b> Interpretation Seminar - French Horn 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to master the characteristics of the stylistic periods and reflect them in the creation of their own interpretative values - be able to analyse interpretative problems and propose a way of their creative solution depending on the subjective possibilities available - understand performance on several levels, i.e. in a structured way - able to analyse an interpretative performance structurally at its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleague	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b>	

(súkromný archív pedagóga)  
MOZART, Wolfgang Amadeus Konzert Nr. 3 Es Dur für Horn und Orchester /Klavier/, KV 447, Breitkopf und Härtel, Leipzig  
SAINT-SAENS, Camille Morceau de Concert op.94, Paris, A. Durand and Fils. Editeurs 4 Place de la Madeleine  
HLOBIL, Emil Andante pastorale per corno in F e pianoforte, Praha 1947 – Hudební Matice Umělecké besedy v Praze /986/  
GOUNOD, Charles 6 Pieces mélodiques originales Pour cor. á pistons et piano, Gérard Billaudot, Editeur

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn185/22	<b>Course title:</b> Interpretation Seminar - French Horn 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to build on the acquired knowledge in a professional discussion and adequately argue and communicate his/her beliefs</li> <li>- have mastered the basic strategies necessary for coping with stressful situations and specific stresses related to the presentation of one's own artistic work in front of an audience</li> <li>- be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> <li>- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance</li> <li>- able to express more competently his/her opinions on the performance of other students - his/her colleagues</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself	

4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question  
5. Discussion and consultation

**Recommended literatue:**

(súkromný archív pedagóga)

MOZART, Wolfgang Amadeus Konzert Nr. 3 Es Dur für Horn und Orchester /Klavier/, KV 447, Breitkopf und Härtel, Leipzig

SAINT-SAENS, Camille Morceau de Concert op.94, Paris, A. Durand and Fils. Editeurs 4 Place de la Madeleine

HLOBIL, Emil Andante pastorale per corno in F e pianoforte, Praha 1947 – Hudební

Maticе Umělecké besedy v Praze /986/

GOUNOD, Charles 6 Pieces mélodiques originales Pour cor. á pistons et piano, Gérard Billaudot, Editeur

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn186/22	<b>Course title:</b> Interpretation Seminar - French Horn 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> - possess social competences, which are a prerequisite for cooperation with the accompanist and with other artists in chamber ensembles - be able to build on the knowledge acquired in professional discussion and to argue and communicate their convictions adequately - have mastered the basic strategies necessary for coping with stressful situations and the specific pressures of presenting one's own artistic work to an audience - be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values - be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available - understand performance on several levels, i.e. in a structured way - able to analyse an interpretative performance structurally at its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleagues	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar	

3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself
4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question
5. Discussion and consultation

**Recommended literature:**

(súkromný archív pedagóga)

MOZART, Wolfgang Amadeus Konzert Nr. 4 Es Dur für Horn und Orchester /Klavier/, KV 495, Breitkopf und Härtel, Leipzig

STRAUSS, Richard Concerto for Horn and Orchestra in E flat major op.11 for Horn and Piano, Universal Edition No.1039

BEETHOVEN, Ludwig van Sonate op.17 /1800/ für Pianoforte und Horn, Breitkopf und Härtel, Leipzig

STRAUSS, Franz Horn-Konzert op.8 für Horn und Klavier, Universal – Edition, Wien, Leipzig

NEULING, Hermann Bagatelle für tiefes Horn und Klavier, Pro musica Verlag Leipzig HAYDN, Joseph Konzert Nr. 2 D-Dur /Hob. VII d:4/ für Horn und Orchester /Klavier/, Edition Breitkopf Nr. 3032

ROSETTI, Francesco Antonio Concerto Nr. 2 per Corno e Orchestra /Klavier/, Edition KaWe Amsterdam-13, Nr.71

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn187/22	<b>Course title:</b> Interpretation Seminar - French Horn 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- have acquired professional competencies that will enable him/her to give adequate artistic performances and to be successful in his/her chosen profession in the chosen artistic performing field</li> <li>- have acquired a quantum of knowledge in the field of performing arts and in theoretical disciplines such as music history, harmony, musical forms, analysis of compositions and solfeggio and be able to use it in the practical interpretation of a musical work</li> <li>- is prepared, after successful completion of the examinations, to pursue a master's degree in a related programme of study</li> <li>- have the social competences which are a prerequisite for cooperation with an accompanist and with other artists in chamber ensembles</li> <li>- be able to build on the knowledge acquired in professional discussions and to argue and communicate their convictions adequately</li> <li>- have mastered the basic strategies necessary for coping with stressful situations and the specific pressures associated with presenting one's own artistic work to an audience</li> <li>- be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> </ul>	

- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance
- able to express more competently his/her opinions on the performance of other students - his/her colleagues

**Brief outline of course (contents standard):**

1. Analyzing the artistic performances presented by the present students - listeners
2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar
3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself
4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question
5. Discussion and consultation

**Recommended literatue:**

(súkromný archív pedagóga)

MOZART, Wolfgang Amadeus Konzert Nr. 4 Es Dur für Horn und Orchester /Klavier/, KV 495, Breitkopf und Härtel, Leipzig

STRAUSS, Richard Concerto for Horn and Orchestra in E flat major op.11 for Horn and Piano, Universal Edition No.1039

BEETHOVEN, Ludwig van Sonate op.17 /1800/ für Pianoforte und Horn, Breitkopf und Härtel, Leipzig

STRAUSS, Franz Horn-Konzert op.8 für Horn und Klavier, Universal – Edition, Wien, Leipzig

NEULING, Hermann Bagatelle für tiefes Horn und Klavier, Pro musica Verlag Leipzig HAYDN, Joseph Konzert Nr. 2 D-Dur /Hob. VII d:4/ für Horn und Orchester /Klavier/, Edition Breitkopf Nr. 3032

ROSETTI, Francesco Antonio Concerto Nr. 2 per Corno e Orchestra /Klavier/, Edition KaWe Amsterdam-13, Nr.71

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn151/22	<b>Course title:</b> Interpretation Seminar - Guitar 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - completion of the performance (50%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the basic terminology related to the interpretation of guitar works;</li> <li>- be able to characterize the specifics of Baroque music interpretation;</li> <li>- be able to discuss constructively the topics of recordings and concerts;</li> <li>- be able to express his/her own opinion on different ways of interpretation on the basis of comparison and analysis;</li> <li>- able to prepare independently for a concert performance;</li> <li>- Able to organise own preparation for a concert performance;</li> <li>- Able to sensitively present his/her views on the interpretation of others.</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- interpretation and justification of the composition</li> <li>- inspiration from recordings of local or international performers</li> <li>- interpretive analysis of audio- and video-recordings of concerts.</li> <li>- analysis and comparison of works in different editions and by different performers</li> <li>- discussion and consultation.</li> </ul>	
<b>Recommended literatue:</b> Recordings by the composers for vihuela in the original interpretation on vihuela. Comparison with arrangements for guitar, recordings, student playing. Literature based on and also builds on the curriculum for the major. WADE, G. A Concise History of Classical Guitar. Pacific: Mel Bay Publications, 2001. 220 p. ISBN 0786649781. (Teacher's private archive) ZIGANTE, Frédéric, 2013, The Bach Lute Works for Guitar. Milwaukee: Hal Leonard. ISBN 13: 9788875929077 (teacher's private archive)	
<b>Language of instruction:</b> Slovak	

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Adam Marec, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn152/22	<b>Course title:</b> Interpretation Seminar - Guitar 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - completion of the performance (50%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the basic terminology related to the interpretation of guitar works;</li> <li>- be able to characterize the specifics of Baroque music interpretation;</li> <li>- be able to discuss constructively the topics of recordings and concerts;</li> <li>- be able to express his/her own opinion on different ways of interpretation on the basis of comparison and analysis;</li> <li>- able to prepare independently for a concert performance;</li> <li>- Able to organise own preparation for a concert performance;</li> <li>- Able to sensitively present his/her views on the interpretation of others.</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- interpretation and justification of the composition</li> <li>- inspiration from recordings of local or international performers</li> <li>- interpretive analysis of audio- and video-recordings of concerts.</li> <li>- analysis and comparison of works in different editions and by different performers</li> <li>- discussion and consultation</li> </ul>	
<b>Recommended literatue:</b> Nahrávky v originálnom lutnovom podaní, interpretácia lutnových suít študentmi a porovnanie s originálom. Literatúra vychádza a nadväzuje na študijný plán pre hlavný odbor. WADE, G. A Concise History of Classical Guitar. Pacific: Mel Bay Publications, 2001. 220 s. ISBN 0786649781. (súkromný archív pedagóga) ZIGANTE, Frédéric, 2013, The Bach Lute Works for Guitar. Milwaukee: Hal Leonard. ISBN 13: 9788875929077 (súkromný archív pedagóga) VILLA- LOBOS, Heitor. 2007. Cinq Preludes. Paris: Editions Max Eschig. Nouvelle edition revue et corrigeé par Frédéric Zigante, ISBN 13: 9790045045081 (súkromný archív pedagóga)	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. Zuzana Bouřová, PhD., ArtD.								
<b>Last changed:</b> 10.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn153/22	<b>Course title:</b> Interpretation Seminar - Guitar 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - completion of the performance (50%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the basic terminology related to the interpretation of guitar works;</li> <li>- be able to characterize the specifics of the interpretation of music of the Classical period;</li> <li>- be able to discuss constructively the topics of recordings and concerts;</li> <li>- Able to express his/her own opinion on different ways of interpretation on the basis of comparison and analysis;</li> <li>- able to prepare independently for a concert performance;</li> <li>- Able to organise own preparation for a concert performance;</li> <li>- Able to sensitively present his/her views on the interpretation of others.</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- interpretation and justification of the composition</li> <li>- inspiration from recordings of local or international performers</li> <li>- interpretive analysis of audio- and video-recordings of concerts.</li> <li>- analysis and comparison of works in different editions and by different performers</li> <li>- discussion and consultation.</li> </ul>	
<b>Recommended literatue:</b> HECK, T. F. Mauro Giuliani - virtuoso guitarist and composer. Editions Orphée, 1995. 290 s. ISMN: RTFT11P. (súkromný archív pedagóga) BELOW, A. Ilustrované dejiny klasickej gitary. New York: Belwin Mills, 1970. (súkromný archív pedagóga) WADE, G. A Concise History of Classical Guitar. Pacific: Mel Bay Publications, 2001. 220 s. ISBN 0786649781. (súkromný archív pedagóga) TESAŘ, M. 2002. The Best of Milan Tesař. Ostrava: Opus print. ISMD M- 706524- 12- 2 (súkromný archív pedagóga) Nahrávky diel: M. Giulianiho, F. Sora, D. Aguada a iných klasikov Literatúra vychádza a nadväzuje na študijný plán pre hlavný odbor.	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Adam Marec, ArtD.								
<b>Last changed:</b> 10.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn154/22	<b>Course title:</b> Interpretation Seminar - Guitar 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - completion of the performance (50%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the basic terminology related to the interpretation of guitar works;</li> <li>- be able to characterize the specifics of the interpretation of music of the Classical period;</li> <li>- be able to discuss constructively the topics of recordings and concerts;</li> <li>- Able to express his/her own opinion on different ways of interpretation on the basis of comparison and analysis;</li> <li>- able to prepare independently for a concert performance;</li> <li>- Able to organise own preparation for a concert performance;</li> <li>- Able to sensitively present his/her views on the interpretation of others.</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- interpretation and justification of the composition</li> <li>- inspiration from recordings of local or international performers</li> <li>- interpretive analysis of audio- and video-recordings of concerts.</li> <li>- analysis and comparison of works in different editions and by different performers</li> <li>- discussion and consultation.</li> </ul>	
<b>Recommended literatue:</b> BELOW, Alexander, 1970. Ilustrované dejiny klasickej gitary. New York: Belwin Mills, 1970. (súkromný archív pedagóga) WADE, Graham, 2001, A Concise History of Classical Guitar. Pacific: Mel Bay Publications, 2001. ISBN 0786649781. (súkromný archív pedagóga) MOLINO, Francesco, 1983. Concerto in Mi Minore per Chitarra e Orchestra Op. 56. Milano: Edizioni Suvini Zerboni s.p.a. 1983. (súkromný archív pedagóga) TESAŘ, Milan, 2002. The Best of Milan Tesař. Ostrava: Opus print. ISMD M- 706524- 12- 2 (súkromný archív pedagóga) Nahrávky prednesových skladieb: L. Legnani, N. Coste, K. J. Mertz Literatúra vychádza a nadväzuje na študijný plán pre hlavný odbor.	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Adam Marec, ArtD.								
<b>Last changed:</b> 10.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn155/22	<b>Course title:</b> Interpretation Seminar - Guitar 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - completion of the performance (50%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the basic terminology related to the interpretation of guitar works;</li> <li>- be able to characterize the specifics of the interpretation of the music of the Romantic period;</li> <li>- be able to discuss constructively the topics of recordings and concerts;</li> <li>- Able to express his/her own opinion on different ways of interpretation on the basis of comparison and analysis;</li> <li>- Able to prepare independently for a concert performance;</li> <li>- Able to organise own preparation for a concert performance;</li> <li>- Able to sensitively present his/her views on the interpretation of others.</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- interpretation and justification of the composition</li> <li>- inspiration from recordings of local or international performers</li> <li>- interpretive analysis of audio- and video-recordings of concerts.</li> <li>- analysis and comparison of works in different editions and by different performers</li> <li>- discussion and consultation.</li> </ul>	
<b>Recommended literatue:</b> BELOW, Alexander, 1970. Ilustrované dejiny klasickej gitary. New York: Belwin Mills, 1970. (súkromný archív pedagóga) CLARK, W. A. 1999. Isaac Albéniz: Portrait of a Romantic. Oxford University Press. New York 1999. ISBN 13:978- 0199250523 (súkromný archív pedagóga) ALBÉNIZ, Isaac. 1996. Suite Espagnole opus 47. Schott Music International GmbH and Co. KG, Mainz. M- 001- 05796- 7 (súkromný archív pedagóga) GRANADOS, Enrique. 1987. Danzas Españolas. Wien: Universal Edition. A. G. No. 16729 (súkromný archív pedagóga) Nahrávky diel romantických skladateľov: F. Tárrega, Nahrávky prednesových skladieb: I. Albéniz, E. Granados, M. de Falla	

Literatúra vychádza a nadväzuje na študijný plán pre hlavný odbor.								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Adam Marec, ArtD.								
<b>Last changed:</b> 10.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn156/22	<b>Course title:</b> Interpretation Seminar - Guitar 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - completion of the performance (50%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of guitar works; - be able to characterize the specifics of the interpretation of the music of the Romantic period; - be able to discuss constructively the topics of recordings and concerts; - Able to express his/her own opinion on different ways of interpretation on the basis of comparison and analysis; - Able to prepare independently for a concert performance; - Able to organise own preparation for a concert performance; - Able to sensitively present his/her views on the interpretation of others.	
<b>Brief outline of course (contents standard):</b> - interpretation and justification of the composition - inspiration from recordings of local or international performers - interpretive analysis of audio- and video-recordings of concerts. - analysis and comparison of works in different editions and by different performers - discussion and consultation.	
<b>Recommended literatue:</b> CUMMINGS, R. 2019. Miguel Llobet. [online] 2019. [20.11.2019]. <a href="https://www.allmusic.com/artist/miguel-llobet-mn0001518691/biography">https://www.allmusic.com/artist/miguel-llobet-mn0001518691/biography</a> GRANADOS, Enrique, 1987. Danzas Españolas. Wien: Universal Edition. A. G. No. 16729 (súkromný archív pedagóga) TÁRREGA, Francisco. 2007. The Complete Early Spanish Editions. Heiderlberg: Chanterelle Verlag, 2007. ISBN: 9790204702374 (súkromný archív pedagóga) TÁRREGA, Francisco, Guitar Music. Preludios Las Dos Hermanitas Recuerdos de la Alhambra Gran Vals. Mats Bergström, Guitar [online]. [12.11.2017]. Dostupné z: <a href="http://docplayer.net/44673773-Francisco-tarrega-guitar-music-preludios-las-doshermanitas-recuerdos-de-la-alhambra-gran-vals-mats-bergstrom-guitar.html">http://docplayer.net/44673773-Francisco-tarrega-guitar-music-preludios-las-doshermanitas-recuerdos-de-la-alhambra-gran-vals-mats-bergstrom-guitar.html</a>	

<p>WALTER. A. C. Francisco Tárrega and the Art of Guitar Transcription. [online].          University of California, Riverside. [20.01.2018]. Dostupné z:  <a href="http://www.ilams.org.uk/media/walter-clark-tarrega-guitar-transcription.pdf">http://www.ilams.org.uk/media/walter-clark-tarrega-guitar-transcription.pdf</a>          Nahrávky diel romantických skladateľov: F. Tárrega, J. Arcas, M. Llobet          Literatúra vychádza a nadväzuje na študijný plán pre hlavný odbor.</p>								
<p><b>Language of instruction:</b> Slovak</p>								
<p><b>Notes:</b>          The student's total workload is 60 hours per semester (1 credit/30 hours of work).          26 hours of contact teaching          14 hours self-study          20 hours individual creative activity</p>								
<p><b>Course assessment</b>          Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> doc. Mgr. art. Adam Marec, ArtD.</p>								
<p><b>Last changed:</b> 10.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn043/22	<b>Course title:</b> Interpretation Seminar - Oboe 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand performance on several levels, i.e. in a structured way - be able to structurally analyse performance in its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper perception of the need for their synergy in order to achieve a successful and complex performance	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b> súkromný archív pedagóga) STAMITZ, Johann Koncert C dur pre hboj a sláčiky Musikverlag Hans Sikorski- Hamburg ALBINONI, Tommaso Koncert D- dur a B dur pre hboj a sláčiky Bossey & Hawkes /súkromný archív pedagóga / DONIZETTI, Gaetano Concertino pre hboj a komorný orchester Litolff/ Peters Nr, 5914 / súkromný archív pedagóga / VIVALDI, Antonio Koncert č. 2. F dur pre hboj a sláčiky Editio Musica Budapest / súkromný archív pedagóga /	

KREBS, J.L. Fantasie in g pre hboj a organ NOVA Music, London / súkromný archív/								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours solving assignments and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn044/22	<b>Course title:</b> Interpretation Seminar - Oboe 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand performance on several levels, i.e. in a structured way - be able to structurally analyse performance in its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper perception of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleagues	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b> (súkromný archív pedagóga) KRAMÁŘ-KROMMER, František Vincent Koncert pre hoboje F dur Supraphon, Praha / súkromný archív/	

GROVLEZ, Gabriel Sarabanda a allegro pre hoboje a klavir Éditions Musicales Alphonse Leduc Paris /súkromný archív/  
HUMMEL, J.N. Introdukcia, téma a variácie pre hoboje a orchester Op. 102 Musica Rara London / súkromný archív/  
BETHOVEN, Ludwig van Variácie na tému La ci darem la mano pre hoboje a klavir Edition Bretkopf Nr. 6709 /súkromný archív/

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn045/22	<b>Course title:</b> Interpretation Seminar - Oboe 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to master the characteristics of the stylistic periods and reflect them in the creation of their own interpretative values - be able to analyse interpretative problems and propose a way of their creative solution depending on the subjective possibilities available - understand performance on several levels, i.e. in a structured way - able to analyse an interpretative performance structurally at its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleagues	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b>	

(súkromný archív pedagóga)  
 JACOB, Gordon Koncert Nr.1. pre hboj a sláčiky Wiliams London /súkromný archív/  
 BOZZA, Eugenne Conte Pastorale pre hboj a klavír A. Leduc Paris / súkromný archív/  
 POULENC, Francis Sonata pre hboj a klavír A.Leduc Paris /súkromný archív /  
 VILEC, Michal Sonatina pre hboj a klavír Slovenský hudobný archív 1975 / súkromný archív /  
 MOLIQUE, Bernhard Concertino g mol pre hboj a orchester Bossey& Hawkes / súkromný archív/  
 EBEN, Petr Sonáta pre hboj a klavír, PANTON Praha /1950/ /súkromný archív/

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn046/22	<b>Course title:</b> Interpretation Seminar - Oboe 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to build on the acquired knowledge in a professional discussion and adequately argue and communicate his/her beliefs - have mastered the basic strategies necessary for coping with stressful situations and specific stresses related to the presentation of one's own artistic work in front of an audience - be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values - be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available - understand performance on several levels, i.e. in a structured way - able to analyse an interpretative performance structurally at its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleagues	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself	

4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question  
 5. Discussion and consultation

**Recommended literatue:**

RUBBRA, Edmunt Sonata in C pre hobj a klavír Alfred Lengnick &CO., LTD /súkromný archív/  
 ARNOLD, Malcolm Sonatina pre hobj a klavír Alfred Lengnick&CO.,LTD /súkromný archív/  
 ALBINONI, Tomaso Koncert d mol pre hobj a sláčiky op.9/2 Editions Kunzelmann 10284 /súkromný archív/  
 GABAY, Pierre Sonatina pre hobj a klavír Chez Alphonse Leduc Paris /súkromný archív/  
 HAYDN, Joseph Koncert C dur pre hobj a orchester Hob. VIIg:C1 /súkromný archív/  
 SANCAN Pierre Sonatina pre hobj a klavír Editions Durand&Cie, Paris /súkromný archív/

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn047/22	<b>Course title:</b> Interpretation Seminar - Oboe 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- possess the social competences that are a prerequisite for cooperation with the accompanist and with other artists in chamber ensembles</li> <li>- be able to build on the acquired knowledge in a professional discussion and adequately argue and communicate his/her convictions</li> <li>- have mastered the basic strategies necessary for coping with stressful situations and the specific pressures associated with presenting one's own artistic work to an audience</li> <li>- be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> <li>- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance</li> <li>- able to express more competently his/her opinions on the performance of other students - his/her colleagues</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar	

3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself
4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question
5. Discussion and consultation

**Recommended literatue:**

(súkromný archív pedagóga)

VIVALDI, Antonio Koncert C dur pre hoboj a sláčiky Editio Musica Budapest / súkromný archív/

HANDEL, Georg Friedrich koncerty g mol a B dur, Boosey&Hawkes / súkromný archív/

MARCELLO, Alessandro Koncert d mol Editions Peters Nr. 9484 /súkromný archív/

BRITTEN, Benjamin Two Insect Pieces pre hoboj klavír 1935, Faber Music Ltd, London / súkromný archív/

DAELLI, Giovanni Fantazia na tému z opery Rigoletto G, Verdiho Musica RARA London / súkromný archív/

HINDEMITH, Paul Sonáta pre hoboj a klavír 1938, Edition Schott 3676AP /súkromný archív/

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn048/22	<b>Course title:</b> Interpretation Seminar - Oboe 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- have acquired professional competencies that will enable him/her to give adequate artistic performances and to be successful in his/her chosen profession in the chosen artistic performing field</li> <li>- have acquired a quantum of knowledge in the field of performing arts and in theoretical disciplines such as music history, harmony, musical forms, analysis of compositions and solfeggio and be able to use it in the practical interpretation of a musical work</li> <li>- is prepared, after successful completion of the examinations, to pursue a master's degree in a related programme of study</li> <li>- have the social competences which are a prerequisite for cooperation with an accompanist and with other artists in chamber ensembles</li> <li>- be able to build on the knowledge acquired in professional discussions and to argue and communicate their convictions adequately</li> <li>- have mastered the basic strategies necessary for coping with stressful situations and the specific pressures associated with presenting one's own artistic work to an audience</li> <li>- be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> </ul>	

- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance
- able to express more competently his/her opinions on the performance of other students - his/her colleagues

**Brief outline of course (contents standard):**

1. Analyzing the artistic performances presented by the present students - listeners
2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar
3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself
4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question
5. Discussion and consultation

**Recommended literatue:**

(súkromný archív pedagóga)  
 NOVÁK, Milan Tri sklatby pre hobj a klavír 1965, Slovanský hudobný fond /súkromný archív/  
 ALBINONI, Tomaso Koncert G dur pre hobj a sláčiky Editoria Musicale LAMURAGLIA /súkromný archív/  
 LOEILLET, Jean-Baptiste Sonáta G dur pre hobj a klavír International Music Company New York /súkromný archív/  
 DEVIENNE, Francois Fantaisie Concertante Leduc Paris /súkromný archív/  
 MOZART, Wolfgang Amadeus Kvartet F dur pre hobj, husle, violu a violoncelo KV 370 . Breitkopf /súkromný archív/  
 STAMITZ, Karl Ph. Koncert B dur Benjamin /súkromný archív/  
 DORÁTI, Antal Duo Concertante 1983 Bossey&Hawkes /súkromný archív/

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn176/22	<b>Course title:</b> Interpretation Seminar - Percussion 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand performance on several levels, i.e. in a structured way - be able to structurally analyse performance in its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper perception of the need for their synergy in order to achieve a successful and complex performance	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b> (súkromný archív pedagóga) WILCOXON, Charley. 2016. Modern Rudimental Swing Solos Cleveland: Ludwig Master Publication SAMMUT, Eric. 1996. 4 Rotations pour Marimba. Asbury Park NJ: Keyboard Percussion Publications	
<b>Language of instruction:</b> SlovaK	

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn177/22	<b>Course title:</b> Interpretation Seminar - Percussion 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand performance on several levels, i.e. in a structured way - be able to structurally analyse performance in its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper perception of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleagues	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b> (súkromný archív pedagóga) WILCOXON, Charley. 2016. Modern Rudimental Swing Solos Cleveland: Ludwig Master Publication 1988-1990. The Noble Snare (Collection) Vol. 1-4. Baltimore: Smith Publications	

BACH, Johann Sebastian. Sonatas and Partitas for Violin Solo BWV 1001–1006 [online].Wien: Universal Edition, n.d.								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours solving assignments and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn178/22	<b>Course title:</b> Interpretation Seminar - Percussion 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to master the characteristics of the stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a way of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> <li>- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance</li> <li>- able to express more competently his/her opinions on the performance of other students - his/her colleagues</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b>	

(súkromný archív pedagóga) MÁSSON, Askel. 2001. Kím. Vuarmarens: Editions Bim ABE, Keiko. 1989. Works for Marimba. London: Schott Music								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours solving assignments and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. István Szabó, DLA., Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn179/22	<b>Course title:</b> Interpretation Seminar - Percussion 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to build on the acquired knowledge in a professional discussion and adequately argue and communicate his/her beliefs - have mastered the basic strategies necessary for coping with stressful situations and specific stresses related to the presentation of one's own artistic work in front of an audience - be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values - be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available - understand performance on several levels, i.e. in a structured way - able to analyse an interpretative performance structurally at its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleagues	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself	

4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question  
5. Discussion and consultation

**Recommended literatue:**

(súkromný archív pedagóga)

ABE, Keiko. 1989. Works for Marimba. London: Schott Music

SAMMUT, Eric. 1996. 4 Rotations pour Marimba. Asbury Park NJ: Keyboard Percussion Publications

CARTER, Elliott. 1966. Eight pieces for four Timpani New York: Associated Music Publisher

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn180/22	<b>Course title:</b> Interpretation Seminar - Percussion 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- possess the social competences that are a prerequisite for cooperation with the accompanist and with other artists in chamber ensembles</li> <li>- be able to build on the acquired knowledge in a professional discussion and adequately argue and communicate his/her convictions</li> <li>- have mastered the basic strategies necessary for coping with stressful situations and the specific pressures of presenting one's own artistic work to an audience</li> <li>- be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> <li>- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance</li> <li>- able to express more competently his/her opinions on the performance of other students - his/her colleagues</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar	

<p>3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself</p> <p>4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question</p> <p>5. Discussion and consultation</p>																										
<p><b>Recommended literatue:</b>  (súkromný archív pedagóga)  1988-1990. The Noble Snare (Collection) Vol. 1-4. Baltimore: Smith Publications  CAMPBELL, James. 2005. Symphonic Dances for Solo Snare Drum. Nashville: Innovative Percussion  Jazyk, ktorého znalosť je potrebná na absolvovanie predmetu: slovenský jazyk</p>																										
<p><b>Language of instruction:</b>  Slovak</p>																										
<p><b>Notes:</b>  The student's total workload is 60 hours per semester (1 credit/30 hours of work).  26 hours of contact teaching  14 hours self-study  20 hours solving assignments and exercises / semester</p>																										
<p><b>Course assessment</b>  Total number of assessed students: 0</p> <table border="1"> <thead> <tr> <th>A</th> <th>ABS</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> <th>ODP</th> <th>Uzn.</th> </tr> </thead> <tbody> <tr> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>									A	ABS	B	C	D	E	FX	ODP	Uzn.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
A	ABS	B	C	D	E	FX	ODP	Uzn.																		
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0																		
<p><b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.</p>																										
<p><b>Last changed:</b> 09.08.2022</p>																										
<p><b>Granted by:</b></p>																										

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn181/22	<b>Course title:</b> Interpretation Seminar - Percussion 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - have acquired professional competencies that will enable him/her to give adequate artistic performances and to be successful in his/her chosen profession in the chosen artistic performing field - have acquired a quantum of knowledge in the field of performing arts and in theoretical disciplines such as music history, harmony, musical forms, analysis of compositions and solfeggio and be able to use it in the practical interpretation of a musical work - is prepared, after successful completion of the examinations, to pursue a master's degree in a related programme of study - have the social competences which are a prerequisite for cooperation with an accompanist and with other artists in chamber ensembles - be able to build on the knowledge acquired in professional discussions and to argue and communicate their convictions adequately - have mastered the basic strategies necessary for coping with stressful situations and the specific pressures associated with presenting one's own artistic work to an audience - be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values - be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available - understand performance on several levels, i.e. in a structured way - able to analyse an interpretative performance structurally at its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance	

- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance
- able to express more competently his/her opinions on the performance of other students - his/her colleagues

**Brief outline of course (contents standard):**

1. Analyzing the artistic performances by the present students - listeners
2. Analyzing the students' analyses of the performances in question by the teacher of the Interpretive Seminar course himself
3. Analysis of the artistic performances by the teacher of the Interpretive Seminar course himself
4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question
5. Discussion and consultation

**Recommended literatue:**

(súkromný archív pedagóga)

1988-1990. The Noble Snare (Collection) Vol. 1-4. Baltimore: Smith Publications

PRATT, John S. 1959. 14 Modern Contest Solo. Miami: Belvin, INC.

MÁSSON, Askell. 1984. Prím. Vuarmarens: Editions Bim

STOUT, Gordon. 1977. Two Mexcan Dances. Asbury Park NJ: Studio 4 Music

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn055/22	<b>Course title:</b> Interpretation Seminar - Saxophone 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand performance on several levels, i.e. in a structured way - be able to structurally analyse performance in its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper perception of the need for their synergy in order to achieve a successful and complex performance	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive Seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyse the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b> (súkromný archív pedagóga) BACH, Johann Sebastian. (transc. Mule). Sonata No. 6. Paris: Alphonse Leduc BOZZA, Eugene. 1936. Aria. Paris. Alphonse Leduc PLANEL, Robert. 1964. Suite romantique. Paris. Alphonse Leduc SINGELÉE, Jean-Baptiste. Duo contertant op. 55. Paris. Alphonse Leduc SINGELÉE, Jean-Baptiste. Concerto op. 57. Paris. Alphonse Leduc SINGELÉE, Jean-Baptiste. Solo de Concert No. 3, op. 83. Paris. Alphonse Leduc	

<p>SINGELÉE, Jean-Baptiste. Solo de Concert No. 5, op. 91. Paris. Alphonse Leduc  SINGELÉE, Jean-Baptiste. Concertino, op. 78. Paris. Alphonse Leduc  HÄNDEL, G.F. (tran. Londeix). Sonáta g mol. Paris. Alphonse Leduc  MARCELLO, Alessandro (transc. Rousseau): Concerto c mol. Paris. Alphonse Leduc</p>								
<p><b>Language of instruction:</b> Slovak</p>								
<p><b>Notes:</b>  The student's total workload is 60 hours per semester (1 credit/30 hours of work).  26 hours of contact teaching  14 hours self-study  20 hours solving assignments and exercises / semester</p>								
<p><b>Course assessment</b>  Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.</p>								
<p><b>Last changed:</b> 02.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn056/22	<b>Course title:</b> Interpretation Seminar - Saxophone 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand performance on several levels, i.e. in a structured way - be able to structurally analyse performance in its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper perception of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleagues	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive Seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyse the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b> (súkromný archív pedagóga) VINCI, Leonardo. Sonáta F-dur. Paris: Alphonse Leduc JOUBERT, Claude-Henri. 1988. Barocco. Paris. Combre	

<p>BACH, Johann Sebastian. Siciliana and allegro from Flute Sonate. Paris: Combre  AUBERT, Jacques. 1964. Presto et Gigue. New York: Hickeys  FOURÉE, Gabriel. 1887. Pavana. Paris: Alphonse Leduc</p>								
<p><b>Language of instruction:</b> Slovak</p>								
<p><b>Notes:</b>  The student's total workload is 60 hours per semester (1 credit/30 hours of work).  26 hours of contact teaching  14 hours self-study  20 hours solving assignments and exercises / semester</p>								
<p><b>Course assessment</b>  Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.</p>								
<p><b>Last changed:</b> 02.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn057/22	<b>Course title:</b> Interpretation Seminar - Saxophone 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to master the characteristics of the stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a way of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> <li>- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance</li> <li>- able to express more competently his/her opinions on the performance of other students - his/her colleagues</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive Seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyse the performance in question 5. Discussion and consultation	

**Recommended literatue:**

(súkromný archív pedagóga)

ABSIL, Jean. 1967. Fantaisie- Caprice. Paris: Henri Lemoine

AUBERT, Jacques. 1944. Gigue. Paris: Alphonse Leduc

BIGOT, Pierre. 1974. Sicilienne. Paris: Alphonse Leduc

Éditions Musicales Transatlantiques

GUILHAUD, Georges. First concertino. Paris. Gerard Billaudot

GRANT, Robin. 2004. Dots and dashes (suite), Oxford University Press

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.**Last changed:** 02.08.2022**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn058/22	<b>Course title:</b> Interpretation Seminar - Saxophone 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to build on the acquired knowledge in a professional discussion and adequately argue and communicate his/her beliefs - have mastered the basic strategies necessary for coping with stressful situations and specific stresses related to the presentation of one's own artistic work in front of an audience - be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values - be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available - understand performance on several levels, i.e. in a structured way - able to analyse an interpretative performance structurally at its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleagues	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive Seminar	

3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself
4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyse the performance in question
5. Discussion and consultation

**Recommended literatue:**

(súkromný archív pedagóga)

DEMERSSEMAN, Jules. Fantaisie. London: Edition HUG

THOMYS, Alojzy. 1968. Miniatury. Krakow: PWM Edition

GALLOIS-MONTBRUN, Raymond: 1954. 6 pieces. Paris: Alphonse Leduc

RAVEL, Maurice (arr. Viard). Piece en form de habanera. Paris: Alphonse Leduc

RAUCHVERGER, Michail. 1989. Concerto. Moskva: Ed. Muzika

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn059/22	<b>Course title:</b> Interpretation Seminar - Saxophone 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- possess the social competences that are a prerequisite for cooperation with the accompanist and with other artists in chamber ensembles</li> <li>- be able to build on the acquired knowledge in a professional discussion and adequately argue and communicate his/her convictions</li> <li>- have mastered the basic strategies necessary for coping with stressful situations and the specific pressures of presenting one's own artistic work to an audience</li> <li>- be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> <li>- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance</li> <li>- able to express more competently his/her opinions on the performance of other students - his/her colleagues</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive	

Seminar								
3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself								
4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyse the performance in question								
5. Discussion and consultation								
<b>Recommended literatue:</b>								
(súkromný archív pedagóga)								
BACH, Johann Sebastian (transc. Vadrot). Partita no.2. Paris: Alphonse Leduc								
BONNEAU, Paul. 1950. Caprice en forme de valse. Paris: Alphonse Leduc								
BOZZA. Eugéne. 1935. Piece breve. Paris: Alphonse Leduc								
AMELLER, André. 1970. Concertino. Paris: Ed. Combre								
ANDERSON, Garland. 1976. Sonata no.3. San Antonio: SMC								
BERTHOMIEU, Marc. 1962. Suite breve. Paris: Henri Lemoine								
CAMPO, Regis. 1995. Rondo. Paris: Gerard Billaudot								
ERDMANN, Dietrich: 1988. Fantasia colorata. Berlin: Ries & Erler								
BONNARD, Alain. 1934. Sonata n.1. Paris: Gerard Billaudot								
NAULAIS, Jerome. 1999. Sax de voyage. Paris: Ed. Robert Martin								
<b>Language of instruction:</b>								
Slovak								
<b>Notes:</b>								
The student's total workload is 60 hours per semester (1 credit/30 hours of work).								
26 hours of contact teaching								
14 hours self-study								
20 hours solving assignments and exercises / semester								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn060/22	<b>Course title:</b> Interpretation Seminar - Saxophone 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- have acquired professional competencies that will enable him/her to give adequate artistic performances and to be successful in his/her chosen profession in the chosen artistic performing field</li> <li>- have acquired a quantum of knowledge in the field of performing arts and in theoretical disciplines such as music history, harmony, musical forms, analysis of compositions and solfeggio and be able to use them in the practical interpretation of a musical work</li> <li>- is prepared, after successful completion of the examinations, to pursue a master's degree in a related programme of study</li> <li>- have the social competences which are a prerequisite for cooperation with an accompanist and with other artists in chamber ensembles</li> <li>- be able to build on the knowledge acquired in professional discussions and to argue and communicate their convictions adequately</li> <li>- have mastered the basic strategies necessary for coping with stressful situations and the specific pressures of presenting one's own artistic work to an audience</li> <li>- be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> </ul>	

- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance
- able to express more competently his/her opinions on the performance of other students - his/her colleagues

**Brief outline of course (contents standard):**

1. Analyzing the artistic performances presented by the present students - listeners
2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive Seminar
3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself
4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyse the performance in question
5. Discussion and consultation

**Recommended literatue:**

(súkromný archív pedagóga)

BERIO, Luciano.1980.Sequenza IX b.Milano: Universal Edition

CHOQUET, Patrick.1992. Aires. Paris: Editions Henry Lemoine

LACOUR, Guy. 1987. Douze Esquisses dans le style contemporain, Paris:Gérard Billaudot Ed.

NODA, Ryo. 1975. Improvisation II. Paris: Ed.Musicales Alphonse Leduc

NODA, Ryo. 1989. Requiem. Paris: Ed. Musicales Alphonse Leduc

TANADA, Fuminori. 1999. Mysterious Morning III. Paris: Ed. Henry Lemoine

**Language of instruction:**

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn188/22	<b>Course title:</b> Interpretation Seminar - Trombone 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand performance on several levels, i.e. in a structured way - be able to structurally analyse performance in its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper perception of the need for their synergy in order to achieve a successful and complex performance	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b> (súkromný archív pedagóga) KORSAKOV, N. Rimsky : Koncerto pre trombón a klavír, A. Kalmus Classic Edition, K 04563, SEROCKI, Kazimir : Sonatina for trombone and orchestra, PWM Edition, Krakow, Poland, 1974, MARCELLO, Benedetto : výber zo Sonát pre trombón a klavír, Cherry Clasistics Music, www.Cherry-Classics.com NUX, Paul, De la : Solo de Concours for trombone and piano, Alphans Leduc, Paris	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours solving assignments and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn189/22	<b>Course title:</b> Interpretation Seminar - Trombone 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand performance on several levels, i.e. in a structured way - be able to structurally analyse performance in its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper perception of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleagues	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b> súkromný archív pedagóga) KORSAKOV, N. Rimsky : Koncerto pre trombón a klavír, A. Kalmus Classic Edition, K 04563 SEROCKI, Kazimir : Sonatina for trombone and orchestra, PWM Edition, Krakow, Poland, 1974 MARCELLO, Benedetto : výber zo Sonát pre trombón a klavír, Cherry Clasistics Music, www.Cherry-Classics.com	

NUX, Paul V. De la : Solo de Concours for trombone and piano, Alphons Leduc, Paris								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours solving assignments and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn190/22	<b>Course title:</b> Interpretation Seminar - Trombone 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to master the characteristics of the stylistic periods and reflect them in the creation of their own interpretative values - be able to analyse interpretative problems and propose a way of their creative solution depending on the subjective possibilities available - understand performance on several levels, i.e. in a structured way - able to analyse an interpretative performance structurally at its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleagues	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b>	

(súkromný archív pedagóga) PERGOLESI, Giovanni Battista. : Sinfonia for trombone and piano, Wimbledon Music Inc. California 90067, LARSSON, Lars Erik. : Concertino for trombone, AB Carl Gehrman's Musikforlag, Stockholm, DAVID, Ferdinand : Concerto for trombone, Musikverlag Zimmermann, Frankfurt am Main, BODA, John : Sonatina for trombone and piano, W.D. Stuart Music								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours solving assignments and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn191/22	<b>Course title:</b> Interpretation Seminar - Trombone 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to build on the acquired knowledge in a professional discussion and adequately argue and communicate his/her beliefs</li> <li>- have mastered the basic strategies necessary for coping with stressful situations and specific stresses related to the presentation of one's own artistic work in front of an audience</li> <li>- be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> <li>- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance</li> <li>- able to express more competently his/her opinions on the performance of other students - his/her colleagues</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself	

4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question  
5. Discussion and consultation

**Recommended literatue:**

(súkromný archív pedagóga)

PERGOLESSI, Giovanni Battista : Sinfonia for trombone and piano, Wimbledon Music Inc. California 90067,

LARSSON, Lars Erik : Concertino for trombone, AB Carl Gehrman's Musikforlag, Stockholm,

DAVID, Ferdinand : Concerto for trombon, Musikverlag Zimmermann, Frankfurt am Main,

BODA, John : Sonatina for trombone and piano, W.D. Stuart Music

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn192/22	<b>Course title:</b> Interpretation Seminar - Trombone 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- possess the social competences that are a prerequisite for cooperation with the accompanist and with other artists in chamber ensembles</li> <li>- be able to build on the acquired knowledge in a professional discussion and adequately argue and communicate his/her convictions</li> <li>- have mastered the basic strategies necessary for coping with stressful situations and the specific pressures of presenting one's own artistic work to an audience</li> <li>- be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> <li>- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance</li> <li>- able to express more competently his/her opinions on the performance of other students - his/her colleagues</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar	

3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself
4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question
5. Discussion and consultation

**Recommended literatue:**

(súkromný archív pedagóga)

HAENDEL, Georg Fridrich: Concerto for trombone and piano, Alphons Leduc, Edition Musicales, Paris,

HINDEMITH, Paul: Sonata pre trombón a klavír, Edition Schott 3673, Mainz, KOETSIER, J: Sonatina pre trombón a klavír, Editions Marc Reift, Crans-Montana, Switzerland,

DAVID, Ferdinand : Concerto for trombon, Musilverlag Zimmermann, Frankfurt am Main

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn193/22	<b>Course title:</b> Interpretation Seminar - Trombone 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- have acquired professional competencies that will enable him/her to give adequate artistic performances and to be successful in his/her chosen profession in the chosen artistic performing field</li> <li>- have acquired a quantum of knowledge in the field of performing arts and in theoretical disciplines such as music history, harmony, musical forms, analysis of compositions and solfeggio and be able to use it in the practical interpretation of a musical work</li> <li>- is prepared, after successful completion of the examinations, to pursue a master's degree in a related programme of study</li> <li>- have the social competences which are a prerequisite for cooperation with an accompanist and with other artists in chamber ensembles</li> <li>- be able to build on the knowledge acquired in professional discussions and to argue and communicate their convictions adequately</li> <li>- have mastered the basic strategies necessary for coping with stressful situations and the specific pressures associated with presenting one's own artistic work to an audience</li> <li>- be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> </ul>	

- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance
- able to express more competently his/her opinions on the performance of other students - his/her colleagues

**Brief outline of course (contents standard):**

1. Analyzing the artistic performances presented by the present students - listeners
2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar
3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself
4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question
5. Discussion and consultation

**Recommended literatue:**

(súkromný archív pedagóga)

HAENDEL, Georg Fridrich : Concerto for trombone and piano, Alphons Leduc, Edition Musicales, Paris,

HINDEMITH, Paul : Sonata pre trombón a klavír, Edition Schott 3673, Mainz,

KOETSIER, Jan : Sonatina pre trombón a klavír, Editions Marc Reift, Crans-Montana, Switzerland,

DAVID, Ferdinand : Concerto for trombon, Musikverlag Zimmermann, Frankfurt am Main

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn194/22	<b>Course title:</b> Interpretation Seminar - Trumpet 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand performance on several levels, i.e. in a structured way - be able to structurally analyse performance in its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper perception of the need for their synergy in order to achieve a successful and complex performance	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b> (súkromný archív pedagóga) NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988 ARUTIUNIAN, Alexander: Elegy © Editions BIM 2000 GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016 TURRIN, Joseph: Elegy © Editions BIM 1999 BOZZA, Eugène: Caprice No. 2 © Alphonse Leduc 1978 MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016 BALAY, Guillaume: Contest Piece © qPress Music Publishing 2014	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours solving assignments and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn195/22	<b>Course title:</b> Interpretation Seminar - Trumpet 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- be able to structurally analyse performance in its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper perception of the need for their synergy in order to achieve a successful and complex performance</li> <li>- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance</li> <li>- able to express more competently his/her opinions on the performance of other students - his/her colleagues</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. Analyzing the artistic performances presented by the present students - listeners</li> <li>2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar</li> <li>3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself</li> <li>4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question</li> <li>5. Discussion and consultation</li> </ol>	
<b>Recommended literatue:</b> (súkromný archív pedagóga) HAYDN, Joseph: Trumpet Concerto in Eb, © qPress ca. 2015 HUMMEL, Johann Nepomuk: Trumpet Concerto in Eb, © qPress ca. 2015 NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988	

ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990  
 GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016  
 TURRIN, Joseph: Elegy © Editions BIM 1999  
 BOZZA, Eugène: Rustiques © Alphonse Leduc 1955  
 MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016  
 VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970  
 STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972  
 BALAY, Guillaume: Prelude and Ballade © qPress Music Publishing 2014

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn196/22	<b>Course title:</b> Interpretation Seminar - Trumpet 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to master the characteristics of the stylistic periods and reflect them in the creation of their own interpretative values - be able to analyse interpretative problems and propose a way of their creative solution depending on the subjective possibilities available - understand performance on several levels, i.e. in a structured way - able to analyse an interpretative performance structurally at its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleagues	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b>	

(súkromný archív pedagóga)

HAYDN, Joseph: Trumpet Concerto in Eb, © qPress ca. 2015

HUMMEL, Johann Nepomuk: Trumpet Concerto in Eb, © qPress ca. 2015

NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988

ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990

GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016

TURRIN, Joseph: Elegy © Editions BIM 1999

BOZZA, Eugène: Rustiques © Alphonse Leduc 1955

MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016

VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970

STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972

BALAY, Guillaume: Andante and Allegro © qPress Music Publishing 2014

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn197/22	<b>Course title:</b> Interpretation Seminar - Trumpet 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to build on the acquired knowledge in a professional discussion and adequately argue and communicate his/her beliefs</li> <li>- have mastered the basic strategies necessary for coping with stressful situations and specific stresses related to the presentation of one's own artistic work in front of an audience</li> <li>- be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> <li>- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance</li> <li>- able to express more competently his/her opinions on the performance of other students - his/her colleagues</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself	

4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question  
 5. Discussion and consultation

**Recommended literatue:**

(súkromný archív pedagóga)

HAYDN, Joseph: Trumpet Concerto in Eb, © qPress ca. 2015

HUMMEL, Johann Nepomuk: Trumpet Concerto in Eb, © qPress ca. 2015

NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988

ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990

ARUTIUNIAN, Alexander: Concerto for Trumpet © qPress Music Publishing 2018

GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016

TURRIN, Joseph: 4 Miniatures © Editions BIM 2000

TURRIN, Joseph: Elegy © Editions BIM 1999

BOZZA, Eugène: Rustiques © Alphonse Leduc 1955

HIDAS, Frigyes: Trumpet Fantasy © Editio Musica Budapest 1984

CHARLIER, Théo: 1st Solo de Concours © qPress Music Publishing 2016

CHARLIER, Théo: 2nd Solo de Concours © qPress Music Publishing 2016

MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016

BALAY, Guillaume: Petite Piece Concertante © qPress Music Publishing 2014

VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970

STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972

ALBINONI, Tomaso: Concerto en Re Mineur © Gerard Billaudot 1970

LOEILLET, Jean-Baptiste: Concert en Re Majeur © Gerard Billaudot 1972

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn198/22	<b>Course title:</b> Interpretation Seminar - Trumpet 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- possess the social competences that are a prerequisite for cooperation with the accompanist and with other artists in chamber ensembles</li> <li>- be able to build on the acquired knowledge in a professional discussion and adequately argue and communicate his/her convictions</li> <li>- have mastered the basic strategies necessary for coping with stressful situations and the specific pressures of presenting one's own artistic work to an audience</li> <li>- be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> <li>- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance</li> <li>- able to express more competently his/her opinions on the performance of other students - his/her colleagues</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar	

3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself
4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question
5. Discussion and consultation

**Recommended literatue:**

(súkromný archív pedagóga)

- HAYDN, Joseph: Trumpet Concerto in Eb, © qPress ca. 2015  
 HUMMEL, Johann Nepomuk: Trumpet Concerto in Eb, © qPress ca. 2015  
 NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988  
 ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990  
 ARUTIUNIAN, Alexander: Concerto for Trumpet © qPress Music Publishing 2018  
 GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016  
 TURRIN, Joseph: 4 Miniatures © Editions BIM 2000  
 TURRIN, Joseph: Elegy © Editions BIM 1999  
 TURRIN, Joseph: 2 Portraits © Editions BIM 1999  
 BOZZA, Eugène: Rustiques © Alphonse Leduc 1955  
 BOZZA, Eugène: Caprice © Alphonse Leduc 1943  
 HIDAS, Frigyes: Trumpet Fantasy © Editio Musica Budapest 1984  
 HINDEMITH, Paul: Sonate © qPress Music Publishing 2017  
 CHARLIER, Théo: 1st Solo de Concours © qPress Music Publishing 2016  
 CHARLIER, Théo: 2nd Solo de Concours © qPress Music Publishing 2016  
 PAUER, Jiří: Trompetina © Panton 1977  
 PAUER, Jiří: Concerto © Panton 1975  
 MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016  
 VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970  
 STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972  
 PURCELL, Henry: Trumpet Voluntary © Gerard Billaudot 1973  
 VALENTINO, Roberto: Sonata en Fa Majeur © Editions M.R.Braun, Gérard Billaudot, Editeur 1970  
 TARTINI, Giuseppe: Concerto en Ré Majeur © Gérard Billaudot 1990  
 EBEN, Petr : Okna pro trubku a varhany © Bärenreiter Editio Supraphon Praha 1980  
 REGER, Max: 3 Stücke für Trompete und Orgel © Editions Marc Reift 1986  
 ARNOLD, Malcolm: Trumpet Concerto Op. 125 © Faber Music Ltd. 1983  
 ALDROVANDINI, Giuseppe Antonio Vincenzo: © VEB Deutscher Verlag für Musik Leipzig 1983  
 PURCELL, Henry: Sonata in D Major © VEB Deutscher Verlag für Musik Leipzig 1984  
 ANONYMUS 1: Sonata © VEB Deutscher Verlag für Musik Leipzig 1984  
 TULL, Fisher: Eight Profiles for Trumpet Solo © Boosey & Hawkes 1980

**Language of instruction:**

Slovak

**Notes:**

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

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn199/22	<b>Course title:</b> Interpretation Seminar - Trumpet 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- have acquired professional competencies that will enable him/her to give adequate artistic performances and to be successful in his/her chosen profession in the chosen artistic performing field</li> <li>- have acquired a quantum of knowledge in the field of performing arts and in theoretical disciplines such as music history, harmony, musical forms, analysis of compositions and solfeggio and be able to use it in the practical interpretation of a musical work</li> <li>- is prepared, after successful completion of the examinations, to pursue a master's degree in a related programme of study</li> <li>- have the social competences which are a prerequisite for cooperation with an accompanist and with other artists in chamber ensembles</li> <li>- be able to build on the knowledge acquired in professional discussions and to argue and communicate their convictions adequately</li> <li>- have mastered the basic strategies necessary for coping with stressful situations and the specific pressures associated with presenting one's own artistic work to an audience</li> <li>- be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> </ul>	

- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance
- able to express more competently his/her opinions on the performance of other students - his/her colleagues

**Brief outline of course (contents standard):**

1. Analyzing the artistic performances presented by the present students - listeners
2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar
3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself
4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question
5. Discussion and consultation

**Recommended literatue:**

(súkromný archív pedagóga)

- HAYDN, Joseph: Trumpet Concerto in Eb, © qPress ca. 2015  
 HUMMEL, Johann Nepomuk: Trumpet Concerto in Eb, © qPress ca. 2015  
 NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988  
 ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990  
 ARUTIUNIAN, Alexander: Concerto for Trumpet © qPress Music Publishing 2018  
 GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016  
 TURRIN, Joseph: 4 Miniatures © Editions BIM 2000  
 TURRIN, Joseph: Elegy © Editions BIM 1999  
 TURRIN, Joseph: 2 Portraits © Editions BIM 1999  
 BOZZA, Eugène: Rustiques © Alphonse Leduc 1955  
 BOZZA, Eugène: Caprice © Alphonse Leduc 1943  
 HIDAS, Frigyes: Trumpet Fantasy © Editio Musica Budapest 1984  
 HINDEMITH, Paul: Sonate © qPress Music Publishing 2017  
 CHARLIER, Théo: 1st Solo de Concours © qPress Music Publishing 2016  
 CHARLIER, Théo: 2nd Solo de Concours © qPress Music Publishing 2016  
 PAUER, Jiří: Trompetina © Panton 1977  
 PAUER, Jiří: Concerto © Panton 1975  
 ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990  
 ARUTIUNIAN, Alexander: Aria et Scherzo © qPress Music Publishing 2019  
 GOEDICKE, Alexander: Concerto © qPress Music Publishing 2016  
 MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016  
 LEY, Hermann: Elegie op.12 for Trumpet and Organ © Editions BIM 2007  
 PLOG, Anthony: Thoughts for Trumpet and Organ © Editions BIM 2011  
 VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970  
 STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972  
 PURCELL, Henry: Trumpet Voluntary © Gerard Billaudot 1973  
 VALENTINO, Roberto: Sonata en Fa Majeur © Editions M.R.Braun, Gérard Billaudot, Editeur 1970  
 EBEN, Petr : Okna pro trubku a varhany © Bärenreiter Editio Supraphon Praha 1980  
 REGER, Max: 3 Stücke für Trompete und Orgel © Editions Marc Reift 1986

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn200/22	<b>Course title:</b> Interpretation Seminar - Tuba 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand performance on several levels, i.e. in a structured way - be able to structurally analyse performance in its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper perception of the need for their synergy in order to achieve a successful and complex performance	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b> (súkromný archív pedagóga) HADDAD, Don : Suite for Tuba and piano, Copiright 1966,Tempelton Publishing, Shawnee Press, Inc. MARCELLO, B : Sonate in F for tuba and piano, Southerm Music Company, San Antonio, Texas 78292	
<b>Language of instruction:</b> Slovak	

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn201/22	<b>Course title:</b> Interpretation Seminar - Tuba 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand performance on several levels, i.e. in a structured way - be able to structurally analyse performance in its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper perception of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleagues	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b> (súkromný archív pedagóga) HADDAD, Don : Suite for Tuba and piano, Copiright 1966,Tempelton Publishing, Shawnee Press, Inc.	

MARCELLO, Benedetto : Sonate in F for tuba and piano, Southern Music Company, San Antonio, Texas 78292

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn202/22	<b>Course title:</b> Interpretation Seminar - Tuba 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to master the characteristics of the stylistic periods and reflect them in the creation of their own interpretative values</li> <li>- be able to analyse interpretative problems and propose a way of their creative solution depending on the subjective possibilities available</li> <li>- understand performance on several levels, i.e. in a structured way</li> <li>- able to analyse an interpretative performance structurally at its individual levels</li> <li>- have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance</li> <li>- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance</li> <li>- able to express more competently his/her opinions on the performance of other students - his/her colleagues</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself 4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question 5. Discussion and consultation	
<b>Recommended literatue:</b>	

(súkromný archív pedagóga)

HADDAD, Don : Suite for Tuba and piano, Copiright 1966,Tempelton Publishing, Shawnee Press, Inc.

LEBEDEV, Alexej : Konzertallegro for tuba and piano, Friedrich Hofmeister Musikverlag, Leipzig,

JACOB, Gordon : Suite for tuba and piano, Published by Boosey & Hawkes.

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn204/22	<b>Course title:</b> Interpretation Seminar - Tuba 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - possess the social competences that are a prerequisite for cooperation with the accompanist and with other artists in chamber ensembles - be able to build on the acquired knowledge in a professional discussion and adequately argue and communicate his/her convictions - have mastered the basic strategies necessary for coping with stressful situations and the specific pressures of presenting one's own artistic work to an audience - be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values - be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available - understand performance on several levels, i.e. in a structured way - able to analyse an interpretative performance structurally at its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleagues	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar	

3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself
4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question
5. Discussion and consultation

**Recommended literatue:**

(súkromný archív pedagóga)

JACOB, Gordon : Suite for tuba and piano, Published by Boosey & Hawkes.

HINDEMITH, Paul : Sonáta for tuba and piano, Mainz: B. Schott's Söhne,

PERSICHETTI, V. : Serenade č. 12, Publisher's Genre: Classical, Publisher: Theodore Presser Co. CF:164-00058

PAUER, Jiří : Tubonetta, Published by Editions BIM

MALCOLM, Arnold : Fantasy for tuba, Faber music

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn203/22	<b>Course title:</b> Interpretation Seminar - Tuba 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to build on the acquired knowledge in a professional discussion and adequately argue and communicate his/her beliefs - have mastered the basic strategies necessary for coping with stressful situations and specific stresses related to the presentation of one's own artistic work in front of an audience - be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values - be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available - understand performance on several levels, i.e. in a structured way - able to analyse an interpretative performance structurally at its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance - understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance - able to express more competently his/her opinions on the performance of other students - his/her colleagues	
<b>Brief outline of course (contents standard):</b> 1. Analyzing the artistic performances presented by the present students - listeners 2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar 3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself	

4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question  
5. Discussion and consultation

**Recommended literatue:**

(súkromný archív pedagóga)

HADDAD, Don : Suite for Tuba and piano, Copiright 1966,Tempelton Publishing, Shawnee

LEBEDEV, Alexej : Konzertallegro for tuba and piano, Friedrich Hofmeister Musikverlag, Leipzig,

JACOB, Jacob : Suite for tuba and piano, Published by Boosey & Hawkes.

HINDEMITH, Paul :Sonáta for tuba and piano, Mainz: B. Schott's Söhne,

PERSICHETTI, V. : Serenate č. 12, Publisher's Genre: Classical.

Publisher: Theodore Presser Co.

CF:164-00058

PAUER, J.: Tubonetta, Published by Editions BIM.

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn205/22	<b>Course title:</b> Interpretation Seminar - Tuba 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - staging and performing a concert piece (20%) - passing the rehearsal(20%) - recording artistic performances in IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - have acquired professional competencies that will enable him/her to give adequate artistic performances and to be successful in his/her chosen profession in the chosen artistic performing field - have acquired a quantum of knowledge in the field of performing arts and in theoretical disciplines such as music history, harmony, musical forms, analysis of compositions and solfeggio and be able to use it in the practical interpretation of a musical work - is prepared, after successful completion of the examinations, to pursue a master's degree in a related programme of study - have the social competences which are a prerequisite for cooperation with an accompanist and with other artists in chamber ensembles - be able to build on the knowledge acquired in professional discussions and to argue and communicate their convictions adequately - have mastered the basic strategies necessary for coping with stressful situations and the specific pressures associated with presenting one's own artistic work to an audience - be able to master the characteristics of stylistic periods and reflect them in the creation of their own interpretative values - be able to analyse interpretative problems and propose a method of their creative solution depending on the subjective possibilities available - understand performance on several levels, i.e. in a structured way - able to analyse an interpretative performance structurally at its individual levels - have a deeper understanding of the interconnectedness of the different levels of playing, i.e. a deeper appreciation of the need for their synergy in order to achieve a successful and complex performance	

- understand at a higher level the importance of specific psychological and technical preparation in the time immediately preceding a concert performance
- able to express more competently his/her opinions on the performance of other students - his/her colleagues

**Brief outline of course (contents standard):**

1. Analyzing the artistic performances presented by the present students - listeners
2. Analyzing the students' analyses of the performances in question by the teacher of the subject Interpretive seminar
3. Analysis of the artistic performances presented by the teacher of the Interpretive Seminar course himself
4. Listening together to audio recordings of notable performances of selected major works by any instrument within the department, followed by an attempt to analyze the performance in question
5. Discussion and consultation

**Recommended literatue:**

(súkromný archív pedagóga)

JACOB, Gordon : Suite for tuba and piano, Published by Boosey & Hawkes.

HINDEMITH, Paul : Sonáta for tuba and piano, Mainz: B. Schott's Söhne,

PERSICHETTI, V. : Serenade č. 12, Publisher's Genre: Classical, Publisher: Theodore Presser Co. CF:164-00058

PAUER, Jiri : Tubonetta, Published by Editions BIM

MALCOLM, Arnold : Fantasy for tuba, Faber music

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn037/22	<b>Course title:</b> Interpretation Seminar - Viola 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - completion of at least one performance per semester in a seminar (50%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of works for string instruments; - be able to characterize the specifics of the interpretation of baroque and classical music; - be able to discuss constructively the topics of recordings and concerts; - Able to express his/her own opinion on different ways of interpretation on the basis of comparison and analysis; - Able to organise his/her own preparation for a concert performance; - Able to sensitively present his/her views on the interpretation of others.	
<b>Brief outline of course (contents standard):</b> - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Inspiration from recordings by local or international performers - Discussion and consultation.	
<b>Recommended literatue:</b> BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Röhnau. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8 BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979- 0- 2018- 0007- 3 BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979- 0- 2018- 0007- 3	

MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8

MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979- 0- 2018- 0326- 5

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn038/22	<b>Course title:</b> Interpretation Seminar - Viola 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - completion of at least one performance per semester in a seminar (50%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of works for string instruments; - be able to characterize the specifics of the interpretation of baroque and classical music; - be able to discuss constructively the topics of recordings and concerts; - Able to express his/her own opinion on different ways of interpretation on the basis of comparison and analysis; - Able to organise his/her own preparation for a concert performance; - Able to sensitively present his/her views on the interpretation of others.	
<b>Brief outline of course (contents standard):</b> - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Inspiration from recordings by local or international performers - Discussion and consultation.	
<b>Recommended literatue:</b> BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Röhnau. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8 BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979- 0- 2018- 0007- 3 BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979- 0- 2018- 0007- 3	

MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8

MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979- 0- 2018- 0326- 5

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn039/22	<b>Course title:</b> Interpretation Seminar - Viola 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - completion of at least one performance per semester in a seminar (50%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of works for string instruments; - be able to characterize the specifics of the interpretation of baroque and classical music; - be able to discuss constructively the topics of recordings and concerts; - Able to express his/her own opinion on different ways of interpretation on the basis of comparison and analysis; - Able to organise his/her own preparation for a concert performance; - Able to sensitively present his/her views on the interpretation of others.	
<b>Brief outline of course (contents standard):</b> - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Inspiration from recordings by local or international performers - Discussion and consultation.	
<b>Recommended literatue:</b> BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Röhnau. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8 BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979- 0- 2018- 0007- 3 BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979- 0- 2018- 0007- 3	

MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8

MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979- 0- 2018- 0326- 5

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn040/22	<b>Course title:</b> Interpretation Seminar - Viola 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - completion of at least one performance per semester in a seminar (50%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of works for string instruments; - be able to characterize the specifics of the interpretation of baroque, classical and romantic music; - be able to discuss constructively the topics of recordings and concerts; - be able to express his/her own opinion on different ways of interpretation on the basis of comparison and analysis; - Able to organise his/her own preparation for a concert performance; - Able to sensitively present his/her views on the interpretation of others.	
<b>Brief outline of course (contents standard):</b> - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Inspiration from recordings by local or international performers - Discussion and consultation.	
<b>Recommended literatue:</b> BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Röhnau. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8 BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979- 0- 2018- 0007- 3 BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979- 0- 2018- 0007- 3	

MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8

MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979- 0- 2018- 0326- 5

PAGANINI, Nicolò. 24 Capricci op. 1. Urtext Edition. Edited by Ernst Hertrich. München: Henle Verlag. HN 450. ISMN 979- 0- 2018- 0450- 7

WIENIAWSKI, Henri. Etudes- caprices for violin with a second violin. Edited by Leopold Lichtenberg. New York: G. Schirmer.

ELGAR, Edward. Etudes caracteristiques pour violon seul, op. 24. London: Bosworth.

ERNST, Heinrich Wilhelm. Six polyphonic studies. Edited by Franz Schmidtner. Hamburg: Musikverlag Hans Sikorski.

YSAÏE, Eugène. Dix preludes pour violon solo, op. 35. Bruxelles - Paris: Schott Freres.

DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979- 0- 2018- 1175- 8

REGER, Max. Präludien und fugen für violine op.131a. Leipzig: Edition Peters.

REGER, Max. Präludien und fugen für violine op.117. Leipzig: Edition Peters.

REGER, Max. Sieben Sonaten für Violine Solo op. 91. Berlin: Boosey & Hawkes - Bote & Bock. ISMN M- 2025- 0331- 7

YSAÏE, Eugène. Six Sonatas op. 27 for Violin solo. Edited by Norbert Gertsch. München: Henle Verlag. HN 776. ISMN 979- 0- 2018- 0776- 8

MENDELSSOHN, Felix. 1953. Sonata in F major for Violin and Piano. Edited by Yehudi Menuhin. New York: Edition Peters.

BRAHMS, Johannes. Violin Sonatas. Urtext edition. Edited by Hans O. Hiekel. München: Henle Verlag. HN 194. ISMN 979- 0- 2018- 0194- 0

SCHUMANN, Robert. Violin Sonata No. 1 a minor, op. 105. Edited by Wiltrud Haug-Freienstein. München: Henle Verlag. HN 428. ISMN 979- 0- 2018- 0428- 6

SCHUMANN, Robert. Violin Sonata No. 2 in d minor op. 121. Edited by Ernst Hertrich. München: Henle Verlag. HN 1098. ISMN 979- 0- 2018- 1098- 0

SCHUMANN, Robert. 1956. Sonata No.3 for Violin and Piano. Edited by Oliver Neighbour. London: Schott.

GRIEG, Edvard. 2011. Sonate Nr.1 F major Op. 8. Edited by Finn Benestad. Leipzig: Edition Peters.

GRIEG, Edvard. 2011. Sonate Nr.2 G major Op. 13. Edited by Finn Benestad. Leipzig: Edition Peters.

GRIEG, Edvard. 2012. Sonate Nr.3 c minor Op. 45. Edited by Finn Benestad. Leipzig: Edition Peters.

FRANCK, César. Violin Sonata A major. Urtext edition. Edited by Peter Jost. München: Henle Verlag. HN 1351. ISMN 979- 0- 2018- 1351- 6

MENDELSSOHN, Felix. Violin Concerto e minor op. 64. Edited by Ullrich Scheideler. München: Henle Verlag. HN 720. ISMN 979- 0- 2018- 0720- 1

BRUCH, Max. Violin Concerto g minor op. 26. Urtext edition. Edited by Michael Kube. München: Henle Verlag. HN 708. ISMN 979- 0- 2018- 0708- 9

BRAHMS, Johannes. Violin Concerto D major op.77. Urtext edition. Edited by Michael Struck. München: Henle Verlag. HN 818. ISMN 979- 0- 2018- 0818- 5

SCHUMANN, Robert. 2009. Koncert für Violine und Orchester d- moll, WoO1. Edited by Christian Rudolf Riedel. Wiesbaden: Breitkopf & Härtel.

SCHUMANN, Robert. 1987. Koncert für Violine und Orchester a- moll [nach dem Konzert für Violoncello und Orchester a mol op. 129. Edited by Joachim Draheim. Wiesbaden: Breitkopf & Härtel.

TCHAIKOVSKY, Peter Ilich. Violin Concerto D major op.35. Urtext edition. Edited by Ernst Hettrich. München: Henle Verlag. HN 685. ISMN 979- 0- 2018- 0685- 3

DVOŘÁK, Antonín. 2003. Houslový koncert a moll, op. 53. Kritické vydání poodle skladatelova rukopisu. Praha: Editio Bärenreiter. ISMN M- 2601- 0241- 5

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn041/22	<b>Course title:</b> Interpretation Seminar - Viola 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - completion of at least one performance per semester in a seminar (50%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of works for string instruments; - be able to characterize the specifics of the interpretation of baroque, classical and romantic music; - be able to discuss constructively the topics of recordings and concerts; - be able to express his/her own opinion on different ways of interpretation on the basis of comparison and analysis; - Able to organise his/her own preparation for a concert performance; - Able to sensitively present his/her views on the interpretation of others.	
<b>Brief outline of course (contents standard):</b> - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Inspiration from recordings by local or international performers - Discussion and consultation.	
<b>Recommended literatue:</b> Odporúčaná literatúra: BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Rönna. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8 BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979- 0- 2018- 0007- 3 BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979- 0- 2018- 0007- 3	

MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8

MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979- 0- 2018- 0326- 5

PAGANINI, Nicolò. 24 Capricci op. 1. Urtext Edition. Edited by Ernst Hertrich. München: Henle Verlag. HN 450. ISMN 979- 0- 2018- 0450- 7

WIENIAWSKI, Henri. Etudes- caprices for violin with a second violin. Edited by Leopold Lichtenberg. New York: G. Schirmer.

ELGAR, Edward. Etudes caracteristiques pour violon seul, op. 24. London: Bosworth.

ERNST, Heinrich Wilhelm. Six polyphonic studies. Edited by Franz Schmidtner. Hamburg: Musikverlag Hans Sikorski.

YSAÏE, Eugène. Dix preludes pour violon solo, op. 35. Bruxelles - Paris: Schott Freres.

DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979- 0- 2018- 1175- 8

REGER, Max. Präludien und fugen für violine op.131a. Leipzig: Edition Peters.

REGER, Max. Präludien und fugen für violine op.117. Leipzig: Edition Peters.

REGER, Max. Sieben Sonaten für Violine Solo op. 91. Berlin: Boosey & Hawkes - Bote & Bock. ISMN M- 2025- 0331- 7

YSAÏE, Eugène. Six Sonatas op. 27 for Violin solo. Edited by Norbert Gertsch. München: Henle Verlag. HN 776. ISMN 979- 0- 2018- 0776- 8

MENDELSSOHN, Felix. 1953. Sonata in F major for Violin and Piano. Edited by Yehudi Menuhin. New York: Edition Peters.

BRAHMS, Johannes. Violin Sonatas. Urtext edition. Edited by Hans O. Hiekel. München: Henle Verlag. HN 194. ISMN 979- 0- 2018- 0194- 0

SCHUMANN, Robert. Violin Sonata No. 1 a minor, op. 105. Edited by Wiltrud Haug-Freienstein. München: Henle Verlag. HN 428. ISMN 979- 0- 2018- 0428- 6

SCHUMANN, Robert. Violin Sonata No. 2 in d minor op. 121. Edited by Ernst Hertrich. München: Henle Verlag. HN 1098. ISMN 979- 0- 2018- 1098- 0

SCHUMANN, Robert. 1956. Sonata No.3 for Violin and Piano. Edited by Oliver Neighbour. London: Schott.

GRIEG, Edvard. 2011. Sonate Nr.1 F major Op. 8. Edited by Finn Benestad. Leipzig: Edition Peters.

GRIEG, Edvard. 2011. Sonate Nr.2 G major Op. 13. Edited by Finn Benestad. Leipzig: Edition Peters.

GRIEG, Edvard. 2012. Sonate Nr.3 c minor Op. 45. Edited by Finn Benestad. Leipzig: Edition Peters.

FRANCK, César. Violin Sonata A major. Urtext edition. Edited by Peter Jost. München: Henle Verlag. HN 1351. ISMN 979- 0- 2018- 1351- 6

MENDELSSOHN, Felix. Violin Concerto e minor op. 64. Edited by Ullrich Scheideler. München: Henle Verlag. HN 720. ISMN 979- 0- 2018- 0720- 1

BRUCH, Max. Violin Concerto g minor op. 26. Urtext edition. Edited by Michael Kube. München: Henle Verlag. HN 708. ISMN 979- 0- 2018- 0708- 9

BRAHMS, Johannes. Violin Concerto D major op.77. Urtext edition. Edited by Michael Struck. München: Henle Verlag. HN 818. ISMN 979- 0- 2018- 0818- 5

SCHUMANN, Robert. 2009. Koncert für Violine und Orchester d- moll, WoO1. Edited by Christian Rudolf Riedel. Wiesbaden: Breitkopf & Härtel.

SCHUMANN, Robert. 1987. Koncert für Violine und Orchester a- moll [nach dem Konzert für Violoncello und Orchester a mol op. 129. Edited by Joachim Draheim. Wiesbaden: Breitkopf & Härtel.

TCHAIKOVSKY, Peter Ilich. Violin Concerto D major op.35. Urtext edition. Edited by Ernst Hettrich. München: Henle Verlag. HN 685. ISMN 979- 0- 2018- 0685- 3

DVOŘÁK, Antonín. 2003. Houslový koncert a moll, op. 53. Kritické vydání poodle skladatelova rukopisu. Praha: Editio Bärenreiter. ISMN M- 2601- 0241- 5

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn042/22	<b>Course title:</b> Interpretation Seminar - Viola 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - completion of at least one performance per semester in a seminar (50%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of works for string instruments; - be able to characterize the specifics of the interpretation of baroque, classical and romantic music; - be able to discuss constructively the topics of recordings and concerts; - be able to express his/her own opinion on different ways of interpretation on the basis of comparison and analysis; - Able to organise his/her own preparation for a concert performance; - Able to sensitively present his/her views on the interpretation of others.	
<b>Brief outline of course (contents standard):</b> - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Inspiration from recordings by local or international performers - Discussion and consultation.	
<b>Recommended literatue:</b> BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Röhnau. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8 BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979- 0- 2018- 0007- 3 BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979- 0- 2018- 0007- 3	

MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8

MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979- 0- 2018- 0326- 5

PAGANINI, Nicolò. 24 Capricci op. 1. Urtext Edition. Edited by Ernst Hertrich. München: Henle Verlag. HN 450. ISMN 979- 0- 2018- 0450- 7

WIENIAWSKI, Henri. Etudes- caprices for violin with a second violin. Edited by Leopold Lichtenberg. New York: G. Schirmer.

ELGAR, Edward. Etudes caracteristiques pour violon seul, op. 24. London: Bosworth.

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YSAÏE, Eugène. Dix preludes pour violon solo, op. 35. Bruxelles - Paris: Schott Freres.

DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979- 0- 2018- 1175- 8

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REGER, Max. Sieben Sonaten für Violine Solo op. 91. Berlin: Boosey & Hawkes - Bote & Bock. ISMN M- 2025- 0331- 7

YSAÏE, Eugène. Six Sonatas op. 27 for Violin solo. Edited by Norbert Gertsch. München: Henle Verlag. HN 776. ISMN 979- 0- 2018- 0776- 8

MENDELSSOHN, Felix. 1953. Sonata in F major for Violin and Piano. Edited by Yehudi Menuhin. New York: Edition Peters.

BRAHMS, Johannes. Violin Sonatas. Urtext edition. Edited by Hans O. Hiekel. München: Henle Verlag. HN 194. ISMN 979- 0- 2018- 0194- 0

SCHUMANN, Robert. Violin Sonata No. 1 a minor, op. 105. Edited by Wiltrud Haug-Freienstein. München: Henle Verlag. HN 428. ISMN 979- 0- 2018- 0428- 6

SCHUMANN, Robert. Violin Sonata No. 2 in d minor op. 121. Edited by Ernst Hertrich. München: Henle Verlag. HN 1098. ISMN 979- 0- 2018- 1098- 0

SCHUMANN, Robert. 1956. Sonata No.3 for Violin and Piano. Edited by Oliver Neighbour. London: Schott.

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GRIEG, Edvard. 2011. Sonate Nr.2 G major Op. 13. Edited by Finn Benestad. Leipzig: Edition Peters.

GRIEG, Edvard. 2012. Sonate Nr.3 c minor Op. 45. Edited by Finn Benestad. Leipzig: Edition Peters.

FRANCK, César. Violin Sonata A major. Urtext edition. Edited by Peter Jost. München: Henle Verlag. HN 1351. ISMN 979- 0- 2018- 1351- 6

MENDELSSOHN, Felix. Violin Concerto e minor op. 64. Edited by Ullrich Scheideler. München: Henle Verlag. HN 720. ISMN 979- 0- 2018- 0720- 1

BRUCH, Max. Violin Concerto g minor op. 26. Urtext edition. Edited by Michael Kube. München: Henle Verlag. HN 708. ISMN 979- 0- 2018- 0708- 9

BRAHMS, Johannes. Violin Concerto D major op.77. Urtext edition. Edited by Michael Struck. München: Henle Verlag. HN 818. ISMN 979- 0- 2018- 0818- 5

SCHUMANN, Robert. 2009. Koncert für Violine und Orchester d- moll, WoO1. Edited by Christian Rudolf Riedel. Wiesbaden: Breitkopf & Härtel.

SCHUMANN, Robert. 1987. Koncert für Violine und Orchester a- moll [nach dem Koncert für Violoncello und Orchester a mol op. 129. Edited by Joachim Draheim. Wiesbaden: Breitkopf & Härtel.

TCHAIKOVSKY, Peter Ilich. Violin Concerto D major op.35. Urtext edition. Edited by Ernst Hettrich. München: Henle Verlag. HN 685. ISMN 979- 0- 2018- 0685- 3

DVOŘÁK, Antonín. 2003. Houslový koncert a moll, op. 53. Kritické vydání poodle skladatelova rukopisu. Praha: Editio Bärenreiter. ISMN M- 2601- 0241- 5

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn025/22	<b>Course title:</b> Interpretation Seminar - Violin 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - completion of at least one performance per semester in a seminar (50%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of works for string instruments; - be able to characterize the specifics of the interpretation of baroque and classical music; - be able to discuss constructively the topics of recordings and concerts; - Able to express his/her own opinion on different ways of interpretation on the basis of comparison and analysis; - Able to organise his/her own preparation for a concert performance; - Able to sensitively present his/her views on the interpretation of others.	
<b>Brief outline of course (contents standard):</b> - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Inspiration from recordings by local or international performers - Discussion and consultation.	
<b>Recommended literatue:</b> BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Röhnau. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8 BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979- 0- 2018- 0007- 3 BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979- 0- 2018- 0007- 3	

MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8

MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979- 0- 2018- 0326- 5

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn026/22	<b>Course title:</b> Interpretation Seminar - Violin 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - completion of at least one performance per semester in a seminar (50%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of works for string instruments; - be able to characterize the specifics of the interpretation of baroque and classical music; - be able to discuss constructively the topics of recordings and concerts; - Able to express his/her own opinion on different ways of interpretation on the basis of comparison and analysis; - Able to organise his/her own preparation for a concert performance; - Able to sensitively present his/her views on the interpretation of others.	
<b>Brief outline of course (contents standard):</b> - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Inspiration from recordings by local or international performers - Discussion and consultation.	
<b>Recommended literatue:</b> BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Röhnau. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8 BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979- 0- 2018- 0007- 3 BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979- 0- 2018- 0007- 3	

MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8

MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979- 0- 2018- 0326- 5

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn027/22	<b>Course title:</b> Interpretation Seminar - Violin 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - completion of at least one performance per semester in a seminar (50%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of works for string instruments; - be able to characterize the specifics of the interpretation of baroque and classical music; - be able to discuss constructively the topics of recordings and concerts; - Able to express his/her own opinion on different ways of interpretation on the basis of comparison and analysis; - Able to organise his/her own preparation for a concert performance; - Able to sensitively present his/her views on the interpretation of others.	
<b>Brief outline of course (contents standard):</b> - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Inspiration from recordings by local or international performers - Discussion and consultation.	
<b>Recommended literatue:</b> BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Rönna. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8 BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979- 0- 2018- 0007- 3 BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979- 0- 2018- 0007- 3	

MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8

MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979- 0- 2018- 0326- 5

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn028/22	<b>Course title:</b> Interpretation Seminar - Violin 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - completion of at least one performance per semester in a seminar (50%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of works for string instruments; - be able to characterize the specifics of the interpretation of baroque, classical and romantic music; - be able to discuss constructively the topics of recordings and concerts; - be able to express his/her own opinion on different ways of interpretation on the basis of comparison and analysis; - Able to organise his/her own preparation for a concert performance; - Able to sensitively present his/her views on the interpretation of others.	
<b>Brief outline of course (contents standard):</b> - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Inspiration from recordings by local or international performers - Discussion and consultation.	
<b>Recommended literatue:</b> BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Röhnau. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8 BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979- 0- 2018- 0007- 3 BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979- 0- 2018- 0007- 3	

MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8

MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979- 0- 2018- 0326- 5

PAGANINI, Nicolò. 24 Capricci op. 1. Urtext Edition. Edited by Ernst Hertrich. München: Henle Verlag. HN 450. ISMN 979- 0- 2018- 0450- 7

WIENIAWSKI, Henri. Etudes- caprices for violin with a second violin. Edited by Leopold Lichtenberg. New York: G. Schirmer.

ELGAR, Edward. Etudes caracteristiques pour violon seul, op. 24. London: Bosworth.

ERNST, Heinrich Wilhelm. Six polyphonic studies. Edited by Franz Schmidtner. Hamburg: Musikverlag Hans Sikorski.

YSAÏE, Eugène. Dix preludes pour violon solo, op. 35. Bruxelles - Paris: Schott Freres.

DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979- 0- 2018- 1175- 8

REGER, Max. Präludien und fugen für violine op.131a. Leipzig: Edition Peters.

REGER, Max. Präludien und fugen für violine op.117. Leipzig: Edition Peters.

REGER, Max. Sieben Sonaten für Violine Solo op. 91. Berlin: Boosey & Hawkes - Bote & Bock. ISMN M- 2025- 0331- 7

YSAÏE, Eugène. Six Sonatas op. 27 for Violin solo. Edited by Norbert Gertsch. München: Henle Verlag. HN 776. ISMN 979- 0- 2018- 0776- 8

MENDELSSOHN, Felix. 1953. Sonata in F major for Violin and Piano. Edited by Yehudi Menuhin. New York: Edition Peters.

BRAHMS, Johannes. Violin Sonatas. Urtext edition. Edited by Hans O. Hiekel. München: Henle Verlag. HN 194. ISMN 979- 0- 2018- 0194- 0

SCHUMANN, Robert. Violin Sonata No. 1 a minor, op. 105. Edited by Wiltrud Haug-Freienstein. München: Henle Verlag. HN 428. ISMN 979- 0- 2018- 0428- 6

SCHUMANN, Robert. Violin Sonata No. 2 in d minor op. 121. Edited by Ernst Hertrich. München: Henle Verlag. HN 1098. ISMN 979- 0- 2018- 1098- 0

SCHUMANN, Robert. 1956. Sonata No.3 for Violin and Piano. Edited by Oliver Neighbour. London: Schott.

GRIEG, Edvard. 2011. Sonate Nr.1 F major Op. 8. Edited by Finn Benestad. Leipzig: Edition Peters.

GRIEG, Edvard. 2011. Sonate Nr.2 G major Op. 13. Edited by Finn Benestad. Leipzig: Edition Peters.

GRIEG, Edvard. 2012. Sonate Nr.3 c minor Op. 45. Edited by Finn Benestad. Leipzig: Edition Peters.

FRANCK, César. Violin Sonata A major. Urtext edition. Edited by Peter Jost. München: Henle Verlag. HN 1351. ISMN 979- 0- 2018- 1351- 6

MENDELSSOHN, Felix. Violin Concerto e minor op. 64. Edited by Ullrich Scheideler. München: Henle Verlag. HN 720. ISMN 979- 0- 2018- 0720- 1

BRUCH, Max. Violin Concerto g minor op. 26. Urtext edition. Edited by Michael Kube. München: Henle Verlag. HN 708. ISMN 979- 0- 2018- 0708- 9

BRAHMS, Johannes. Violin Concerto D major op.77. Urtext edition. Edited by Michael Struck. München: Henle Verlag. HN 818. ISMN 979- 0- 2018- 0818- 5

SCHUMANN, Robert. 2009. Koncert für Violine und Orchester d- moll, WoO1. Edited by Christian Rudolf Riedel. Wiesbaden: Breitkopf & Härtel.

SCHUMANN, Robert. 1987. Koncert für Violine und Orchester a- moll [nach dem Koncert für Violoncello und Orchester a mol op. 129. Edited by Joachim Draheim. Wiesbaden: Breitkopf & Härtel.

TCHAIKOVSKY, Peter Ilich. Violin Concerto D major op.35. Urtext edition. Edited by Ernst Hettrich. München: Henle Verlag. HN 685. ISMN 979- 0- 2018- 0685- 3

DVOŘÁK, Antonín. 2003. Houslový koncert a moll, op. 53. Kritické vydání poodle skladatelova rukopisu. Praha: Editio Bärenreiter. ISMN M- 2601- 0241- 5

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn029/22	<b>Course title:</b> Interpretation Seminar - Violin 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - completion of at least one performance per semester in a seminar (50%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of works for string instruments; - be able to characterize the specifics of the interpretation of baroque, classical and romantic music; - be able to discuss constructively the topics of recordings and concerts; - be able to express his/her own opinion on different ways of interpretation on the basis of comparison and analysis; - Able to organise his/her own preparation for a concert performance; - Able to sensitively present his/her views on the interpretation of others.	
<b>Brief outline of course (contents standard):</b> - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Inspiration from recordings by local or international performers - Discussion and consultation.	
<b>Recommended literatue:</b> BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Röhnau. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8 BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979- 0- 2018- 0007- 3 BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979- 0- 2018- 0007- 3	

MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8

MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979- 0- 2018- 0326- 5

PAGANINI, Nicolò. 24 Capricci op. 1. Urtext Edition. Edited by Ernst Hertrich. München: Henle Verlag. HN 450. ISMN 979- 0- 2018- 0450- 7

WIENIAWSKI, Henri. Etudes- caprices for violin with a second violin. Edited by Leopold Lichtenberg. New York: G. Schirmer.

ELGAR, Edward. Etudes caracteristiques pour violon seul, op. 24. London: Bosworth.

ERNST, Heinrich Wilhelm. Six polyphonic studies. Edited by Franz Schmidtner. Hamburg: Musikverlag Hans Sikorski.

YSAÏE, Eugène. Dix preludes pour violon solo, op. 35. Bruxelles - Paris: Schott Freres.

DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979- 0- 2018- 1175- 8

REGER, Max. Präludien und fugen für violine op.131a. Leipzig: Edition Peters.

REGER, Max. Präludien und fugen für violine op.117. Leipzig: Edition Peters.

REGER, Max. Sieben Sonaten für Violine Solo op. 91. Berlin: Boosey & Hawkes - Bote & Bock. ISMN M- 2025- 0331- 7

YSAÏE, Eugène. Six Sonatas op. 27 for Violin solo. Edited by Norbert Gertsch. München: Henle Verlag. HN 776. ISMN 979- 0- 2018- 0776- 8

MENDELSSOHN, Felix. 1953. Sonata in F major for Violin and Piano. Edited by Yehudi Menuhin. New York: Edition Peters.

BRAHMS, Johannes. Violin Sonatas. Urtext edition. Edited by Hans O. Hiekel. München: Henle Verlag. HN 194. ISMN 979- 0- 2018- 0194- 0

SCHUMANN, Robert. Violin Sonata No. 1 a minor, op. 105. Edited by Wiltrud Haug-Freienstein. München: Henle Verlag. HN 428. ISMN 979- 0- 2018- 0428- 6

SCHUMANN, Robert. Violin Sonata No. 2 in d minor op. 121. Edited by Ernst Hertrich. München: Henle Verlag. HN 1098. ISMN 979- 0- 2018- 1098- 0

SCHUMANN, Robert. 1956. Sonata No.3 for Violin and Piano. Edited by Oliver Neighbour. London: Schott.

GRIEG, Edvard. 2011. Sonate Nr.1 F major Op. 8. Edited by Finn Benestad. Leipzig: Edition Peters.

GRIEG, Edvard. 2011. Sonate Nr.2 G major Op. 13. Edited by Finn Benestad. Leipzig: Edition Peters.

GRIEG, Edvard. 2012. Sonate Nr.3 c minor Op. 45. Edited by Finn Benestad. Leipzig: Edition Peters.

FRANCK, César. Violin Sonata A major. Urtext edition. Edited by Peter Jost. München: Henle Verlag. HN 1351. ISMN 979- 0- 2018- 1351- 6

MENDELSSOHN, Felix. Violin Concerto e minor op. 64. Edited by Ullrich Scheideler. München: Henle Verlag. HN 720. ISMN 979- 0- 2018- 0720- 1

BRUCH, Max. Violin Concerto g minor op. 26. Urtext edition. Edited by Michael Kube. München: Henle Verlag. HN 708. ISMN 979- 0- 2018- 0708- 9

BRAHMS, Johannes. Violin Concerto D major op.77. Urtext edition. Edited by Michael Struck. München: Henle Verlag. HN 818. ISMN 979- 0- 2018- 0818- 5

SCHUMANN, Robert. 2009. Koncert für Violine und Orchester d- moll, WoO1. Edited by Christian Rudolf Riedel. Wiesbaden: Breitkopf & Härtel.

SCHUMANN, Robert. 1987. Koncert für Violine und Orchester a- moll [nach dem Koncert für Violoncello und Orchester a mol op. 129. Edited by Joachim Draheim. Wiesbaden: Breitkopf & Härtel.

TCHAIKOVSKY, Peter Ilich. Violin Concerto D major op.35. Urtext edition. Edited by Ernst Hettrich. München: Henle Verlag. HN 685. ISMN 979- 0- 2018- 0685- 3

DVOŘÁK, Antonín. 2003. Houslový koncert a moll, op. 53. Kritické vydání poodle skladatelova rukopisu. Praha: Editio Bärenreiter. ISMN M- 2601- 0241- 5

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn030/22	<b>Course title:</b> Interpretation Seminar - Violin 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - completion of at least one performance per semester in a seminar (50%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of works for string instruments; - be able to characterize the specifics of the interpretation of baroque, classical and romantic music; - be able to discuss constructively the topics of recordings and concerts; - be able to express his/her own opinion on different ways of interpretation on the basis of comparison and analysis; - Able to organise his/her own preparation for a concert performance; - Able to sensitively present his/her views on the interpretation of others.	
<b>Brief outline of course (contents standard):</b> - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Inspiration from recordings by local or international performers - Discussion and consultation.	
<b>Recommended literatue:</b> BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Röhnau. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8 BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979- 0- 2018- 0007- 3 BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979- 0- 2018- 0007- 3	

MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8

MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979- 0- 2018- 0326- 5

PAGANINI, Nicolò. 24 Capricci op. 1. Urtext Edition. Edited by Ernst Hertrich. München: Henle Verlag. HN 450. ISMN 979- 0- 2018- 0450- 7

WIENIAWSKI, Henri. Etudes- caprices for violin with a second violin. Edited by Leopold Lichtenberg. New York: G. Schirmer.

ELGAR, Edward. Etudes caracteristiques pour violon seul, op. 24. London: Bosworth.

ERNST, Heinrich Wilhelm. Six polyphonic studies. Edited by Franz Schmidtner. Hamburg: Musikverlag Hans Sikorski.

YSAÏE, Eugène. Dix preludes pour violon solo, op. 35. Bruxelles - Paris: Schott Freres.

DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979- 0- 2018- 1175- 8

REGER, Max. Präludien und fugen für violine op.131a. Leipzig: Edition Peters.

REGER, Max. Präludien und fugen für violine op.117. Leipzig: Edition Peters.

REGER, Max. Sieben Sonaten für Violine Solo op. 91. Berlin: Boosey & Hawkes - Bote & Bock. ISMN M- 2025- 0331- 7

YSAÏE, Eugène. Six Sonatas op. 27 for Violin solo. Edited by Norbert Gertsch. München: Henle Verlag. HN 776. ISMN 979- 0- 2018- 0776- 8

MENDELSSOHN, Felix. 1953. Sonata in F major for Violin and Piano. Edited by Yehudi Menuhin. New York: Edition Peters.

BRAHMS, Johannes. Violin Sonatas. Urtext edition. Edited by Hans O. Hiekel. München: Henle Verlag. HN 194. ISMN 979- 0- 2018- 0194- 0

SCHUMANN, Robert. Violin Sonata No. 1 a minor, op. 105. Edited by Wiltrud Haug-Freienstein. München: Henle Verlag. HN 428. ISMN 979- 0- 2018- 0428- 6

SCHUMANN, Robert. Violin Sonata No. 2 in d minor op. 121. Edited by Ernst Hertrich. München: Henle Verlag. HN 1098. ISMN 979- 0- 2018- 1098- 0

SCHUMANN, Robert. 1956. Sonata No.3 for Violin and Piano. Edited by Oliver Neighbour. London: Schott.

GRIEG, Edvard. 2011. Sonate Nr.1 F major Op. 8. Edited by Finn Benestad. Leipzig: Edition Peters.

GRIEG, Edvard. 2011. Sonate Nr.2 G major Op. 13. Edited by Finn Benestad. Leipzig: Edition Peters.

GRIEG, Edvard. 2012. Sonate Nr.3 c minor Op. 45. Edited by Finn Benestad. Leipzig: Edition Peters.

FRANCK, César. Violin Sonata A major. Urtext edition. Edited by Peter Jost. München: Henle Verlag. HN 1351. ISMN 979- 0- 2018- 1351- 6

MENDELSSOHN, Felix. Violin Concerto e minor op. 64. Edited by Ullrich Scheideler. München: Henle Verlag. HN 720. ISMN 979- 0- 2018- 0720- 1

BRUCH, Max. Violin Concerto g minor op. 26. Urtext edition. Edited by Michael Kube. München: Henle Verlag. HN 708. ISMN 979- 0- 2018- 0708- 9

BRAHMS, Johannes. Violin Concerto D major op.77. Urtext edition. Edited by Michael Struck. München: Henle Verlag. HN 818. ISMN 979- 0- 2018- 0818- 5

SCHUMANN, Robert. 2009. Koncert für Violine und Orchester d- moll, WoO1. Edited by Christian Rudolf Riedel. Wiesbaden: Breitkopf & Härtel.

SCHUMANN, Robert. 1987. Koncert für Violine und Orchester a- moll [nach dem Konzert für Violoncello und Orchester a mol op. 129. Edited by Joachim Draheim. Wiesbaden: Breitkopf & Härtel.

TCHAIKOVSKY, Peter Ilich. Violin Concerto D major op.35. Urtext edition. Edited by Ernst Hettrich. München: Henle Verlag. HN 685. ISMN 979- 0- 2018- 0685- 3

DVOŘÁK, Antonín. 2003. Houslový koncert a moll, op. 53. Kritické vydání poodle skladatelova rukopisu. Praha: Editio Bärenreiter. ISMN M- 2601- 0241- 5

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn043/22	<b>Course title:</b> Interpretation Seminar - Violoncello 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum 70% attendance. Active interpretive participation.	
<b>Educational outcomes (performance standard):</b> Activation of critical thinking and the ability to form an opinion on a selected interpretive problem. Basic orientation in the formulation of an evaluative opinion on the interpretation and its parameters. Cognition and orientation in the quality of the interpretation. Orientation to style, historical and aesthetic contexts, information about the works presented and the solution of theoretical assignments, and the circumstances affecting the quality of interpretation. Insight into issues of performance preparation. Primary experience of practicing performance and the ability to take constructive evaluation of one's own performance.	
<b>Brief outline of course (contents standard):</b> The structure of the seminars is developed in a creative and evaluative way. The forms of audio demonstrations, audiovisual recordings, personal performances of students and teachers are used. Comparison of several interpretations of the same work is important. Analysis of the interpretation based on music notation, samples, recordings of notable personalities. Evaluation of examples of interpretation, critical discussion of the aesthetic level of playing in different stylistic periods, solving theoretical assignments on the circumstances affecting the quality of interpretation. Assessment methods and criteria are based on an assessment of the student's performance in all aspects of interpretation. The intricacies of preparation for performance (mental preparation, physiological contexts, relaxation techniques). A key point of the course is the principle of collective discussion on given topics. The essence is the exchange of opinions and evaluations, brainstorming (generating ideas, inspiring each other and breaking down inhibitions in evaluation).	
<b>Recommended literatue:</b> ABRAHAM, Gerald: Stručné dejiny hudby. Hudobné centrum, Bratislava, 2019. AINSLEY, Robert: Encyklopédia vážnej hudby. Perfekt, Bratislava, 1998. ALBRECHT, Alexander: Túžby a spomienky. Hudobné centrum, Bratislava, 2008. ALBRECHT, Ján: Človek a umenie. Hudobné centrum, Bratislava, 1999. ALBRECHT, Ján: Eseje o umení. Scriptorium musicum, Bratislava, 2003. ALBRECHT, Ján: Spomienky bratislavského hudobníka. Vydavateľstvo PT, Bratislava, 1998.	

BERGER, Roman: Cesta s hudbou. Hudobné centrum, Bratislava, 2012.  
 GODÁR, Vladimír: De Musica. 1. zväzok, AEPres, Bratislava, 2013.  
 GODÁR, Vladimír: De Musica. 2. zväzok, AEPres, Bratislava, 2014.  
 GODÁR, Vladimír: Rozhovory a úvahy, AEPres, Bratislava, 2006.  
 HANSLICK, Eduard: O hudobnom krásne. Hudobné centrum, Bratislava, 2010.  
 HARNONCOURT, Nikolaus: Hudobný dialóg. Hudobné centrum, Bratislava, 2003.  
 JELÍNEK, Mikuláš: O hudobnej pedagogike – úvahy huslistu-učiteľa. Hudobné centrum, Bratislava, 2019. KOGAN, Grigorij Michailovič: Před branou mistrovství. Psychologické předpoklady úspěšnosti hudebníkovy práce. Akademie muzických umění, Praha, 2012.  
 KRBAŤA, Peter: Psychológia hudby nielen pre hudobníkov. Matúš, Prešov, 1994.  
 KRESÁNEK, Jozef. Hudba a človek. Hudobné centrum, Bratislava, 2000.  
 LEBRECHT, Norman: Keď hudba zmlkne. Hudobné centrum, Bratislava, 2011.  
 MARTINEAU, Jason: Tajemství hudby. Dokořán, Praha, 2012.  
 QUANTZ, Johann Joachim: Pokus o návod jak hrát na příčnou flétnu. Supraphon, Praha, 1990.  
 SCRUTON, Roger: Hudobná estetika. Hudobné centrum, Bratislava, 2008.  
 PARÍK, Ivan: Fragmenty a úvahy. Hudobné centrum, Bratislava, 2017.  
 STRAVINSKIJ, Igor: Hudobná poetika, Kronika môjho života. Hudobné centrum, Bratislava, 2002.  
 ŠÍP, Ladislav: Řeč tónů (Umění vnímat umění), Horizont, Praha, 1985.

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn044/22	<b>Course title:</b> Interpretation Seminar - Violoncello 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum 70% attendance. Active interpretive participation.	
<b>Educational outcomes (performance standard):</b> Developing critical thinking and the ability to form an opinion on a selected interpretive problem. Basic orientation in the formulation of an evaluative opinion on interpretation and its parameters. Recognition and orientation in the quality of interpretation. Orientation to style, historical and aesthetic contexts, information about the works presented and the solution of theoretical assignments, and circumstances affecting the quality of interpretation. Insight into issues of performance preparation. Primary experience of practicing performance and the ability to take constructive evaluation of one's own performance.	
<b>Brief outline of course (contents standard):</b> The structure of the seminars is developed in a creative and evaluative way. The forms of audio demonstrations, audiovisual recordings, personal performances of students and teachers are used. Comparison of several interpretations of the same work is important. Analysis of the interpretation based on music notation, samples, recordings of notable personalities. Evaluation of examples of interpretation, critical discussion of the aesthetic level of playing in different stylistic periods, solving theoretical assignments on the circumstances affecting the quality of interpretation. Assessment methods and criteria are based on an assessment of the student's performance in all aspects of interpretation. The intricacies of preparation for performance (mental preparation, physiological contexts, relaxation techniques). A key point of the course is the principle of collective discussion on given topics. The essence is the exchange of opinions and evaluations, brainstorming (generating ideas, inspiring each other and breaking down inhibitions in evaluation).	
<b>Recommended literatue:</b> ABRAHAM, Gerald: Stručné dejiny hudby. Hudobné centrum, Bratislava, 2019. AINSLEY, Robert: Encyklopédia vážnej hudby. Perfekt, Bratislava, 1998. ALBRECHT, Alexander: Túžby a spomienky. Hudobné centrum, Bratislava, 2008. ALBRECHT, Ján: Človek a umenie. Hudobné centrum, Bratislava, 1999. ALBRECHT, Ján: Eseje o umení. Scriptorium musicum, Bratislava, 2003. ALBRECHT, Ján: Spomienky bratislavského hudobníka. Vydavateľstvo PT, Bratislava, 1998.	

BERGER, Roman: Cesta s hudbou. Hudobné centrum, Bratislava, 2012.  
 GODÁR, Vladimír: De Musica. 1. zväzok, AEPRESS, Bratislava, 2013.  
 GODÁR, Vladimír: De Musica. 2. zväzok, AEPRESS, Bratislava, 2014.  
 GODÁR, Vladimír: Rozhovory a úvahy, AEPRESS, Bratislava, 2006.  
 HANSLICK, Eduard: O hudobnom krásne. Hudobné centrum, Bratislava, 2010.  
 HARNONCOURT, Nikolaus: Hudobný dialóg. Hudobné centrum, Bratislava, 2003.  
 JELÍNEK, Mikuláš: O hudobnej pedagogike – úvahy huslistu-učiteľa. Hudobné centrum, Bratislava, 2019. KOGAN, Grigorij Michailovič: Před branou mistrovství. Psychologické předpoklady úspěšnosti hudebníkovy práce. Akademie muzických umění, Praha, 2012.  
 KRBAŤA, Peter: Psychológia hudby nielen pre hudobníkov. Matúš, Prešov, 1994.  
 KRESÁNEK, Jozef. Hudba a človek. Hudobné centrum, Bratislava, 2000.  
 LEBRECHT, Norman: Keď hudba zmlkne. Hudobné centrum, Bratislava, 2011.  
 MARTINEAU, Jason: Tajemství hudby. Dokořán, Praha, 2012.  
 QUANTZ, Johann Joachim: Pokus o návod jak hrát na příčnou flétnu. Supraphon, Praha, 1990.  
 SCRUTON, Roger: Hudobná estetika. Hudobné centrum, Bratislava, 2008.  
 PARÍK, Ivan: Fragmenty a úvahy. Hudobné centrum, Bratislava, 2017.  
 STRAVINSKIJ, Igor: Hudobná poetika, Kronika môjho života. Hudobné centrum, Bratislava, 2002.  
 ŠÍP, Ladislav: Řeč tónů (Umění vnímat umění), Horizont, Praha, 1985.

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn045/22	<b>Course title:</b> Interpretation Seminar - Violoncello 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum 70% attendance. Active interpretive participation.	
<b>Educational outcomes (performance standard):</b> The ability to think critically and to form an opinion on a selected interpretive problem. Basic orientation in the formulation of an evaluative opinion on an interpretation and its parameters. Cognition and orientation in the quality of interpretation. Orientation to style, historical and aesthetic contexts, information about the works presented and the solution of theoretical assignments, and circumstances affecting the quality of interpretation. Insight into issues of performance preparation. Primary experience of practicing performance and the ability to take constructive evaluation of one's own performance.	
<b>Brief outline of course (contents standard):</b> The structure of the seminars is developed in a creative and evaluative way. The forms of audio demonstrations, audiovisual recordings, personal performances of students and teachers are used. Comparison of several interpretations of the same work is important. Analysis of the interpretation based on music notation, samples, recordings of notable personalities. Evaluation of examples of interpretation, critical discussion of the aesthetic level of playing in different stylistic periods, solving theoretical assignments on the circumstances affecting the quality of interpretation. Assessment methods and criteria are based on an assessment of the student's performance in all aspects of interpretation. The intricacies of preparation for performance (mental preparation, physiological contexts, relaxation techniques). A key point of the course is the principle of collective discussion on given topics. The essence is the exchange of opinions and evaluations, brainstorming (generating ideas, inspiring each other and breaking down inhibitions in evaluation).	
<b>Recommended literatue:</b> AINSLEY, Robert: Encyklopédia vážnej hudby. Perfekt, Bratislava, 1998. ALBRECHT, Alexander: Túžby a spomienky. Hudobné centrum, Bratislava, 2008. ALBRECHT, Ján: Človek a umenie. Hudobné centrum, Bratislava, 1999. ALBRECHT, Ján: Eseje o umení. Scriptorium musicum, Bratislava, 2003. ALBRECHT, Ján: Spomienky bratislavského hudobníka. Vydavateľstvo PT, Bratislava, 1998. BERGER, Roman: Cesta s hudbou. Hudobné centrum, Bratislava, 2012.	

GODÁR, Vladimír: De Musica. 1. zväzok, AEPRESS, Bratislava, 2013.  
 GODÁR, Vladimír: De Musica. 2. zväzok, AEPRESS, Bratislava, 2014.  
 GODÁR, Vladimír: Rozhovory a úvahy, AEPRESS, Bratislava, 2006.  
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 HARNONCOURT, Nikolaus: Hudobný dialóg. Hudobné centrum, Bratislava, 2003.  
 JELÍNEK, Mikuláš: O hudobnej pedagogike – úvahy huslistu-učiteľa. Hudobné centrum, Bratislava, 2019. KOGAN, Grigorij Michailovič: Před branou mistrovství. Psychologické předpoklady úspěšnosti hudebníkovy práce. Akademie muzických umění, Praha, 2012.  
 KRBAŤA, Peter: Psychológia hudby nielen pre hudobníkov. Matúš, Prešov, 1994.  
 KRESÁNEK, Jozef. Hudba a človek. Hudobné centrum, Bratislava, 2000.  
 LEBRECHT, Norman: Keď hudba zmlkne. Hudobné centrum, Bratislava, 2011.  
 MARTINEAU, Jason: Tajemství hudby. Dokořán, Praha, 2012.  
 QUANTZ, Johann Joachim: Pokus o návod jak hrát na příčnou flétnu. Supraphon, Praha, 1990.  
 SCRUTON, Roger: Hudobná estetika. Hudobné centrum, Bratislava, 2008.  
 PARÍK, Ivan: Fragmenty a úvahy. Hudobné centrum, Bratislava, 2017.  
 STRAVINSKIJ, Igor: Hudobná poetika, Kronika môjho života. Hudobné centrum, Bratislava, 2002.  
 ŠÍP, Ladislav: Řeč tónů (Umění vnímat umění), Horizont, Praha, 1985.

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn046/22	<b>Course title:</b> Interpretation Seminar - Violoncello 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum 70% attendance. Active interpretive participation.	
<b>Educational outcomes (performance standard):</b> The ability to think critically and to form an opinion on a selected interpretive problem. Basic orientation in the formulation of an evaluative opinion on an interpretation and its parameters. Cognition and orientation in the quality of interpretation. Orientation to style, historical and aesthetic contexts, information about the works presented and the solution of theoretical assignments, and circumstances affecting the quality of interpretation. Insight into issues of performance preparation. Primary experience of practicing performance and the ability to take constructive evaluation of one's own performance.	
<b>Brief outline of course (contents standard):</b> The structure of the seminars is developed in a creative and evaluative way. The forms of audio demonstrations, audiovisual recordings, personal performances of students and teachers are used. Comparison of several interpretations of the same work is important. Analysis of the interpretation based on music notation, samples, recordings of notable personalities. Evaluation of examples of interpretation, critical discussion of the aesthetic level of playing in different stylistic periods, solving theoretical assignments on the circumstances affecting the quality of interpretation. Assessment methods and criteria are based on an assessment of the student's performance in all aspects of interpretation. The intricacies of preparation for performance (mental preparation, physiological contexts, relaxation techniques). A key point of the course is the principle of collective discussion on given topics. The essence is the exchange of opinions and evaluations, brainstorming (generating ideas, inspiring each other and breaking down inhibitions in evaluation).	
<b>Recommended literatue:</b> ABRAHAM, Gerald: Stručné dejiny hudby. Hudobné centrum, Bratislava, 2019. AINSLEY, Robert: Encyklopédia vážnej hudby. Perfekt, Bratislava, 1998. ALBRECHT, Alexander: Túžby a spomienky. Hudobné centrum, Bratislava, 2008. ALBRECHT, Ján: Človek a umenie. Hudobné centrum, Bratislava, 1999. ALBRECHT, Ján: Eseje o umení. Scriptorium musicum, Bratislava, 2003. ALBRECHT, Ján: Spomienky bratislavského hudobníka. Vydavateľstvo PT, Bratislava, 1998.	

BERGER, Roman: Cesta s hudbou. Hudobné centrum, Bratislava, 2012.  
 GODÁR, Vladimír: De Musica. 1. zväzok, AEPRESS, Bratislava, 2013.  
 GODÁR, Vladimír: De Musica. 2. zväzok, AEPRESS, Bratislava, 2014.  
 GODÁR, Vladimír: Rozhovory a úvahy, AEPRESS, Bratislava, 2006.  
 HANSLICK, Eduard: O hudobnom krásne. Hudobné centrum, Bratislava, 2010.  
 HARNONCOURT, Nikolaus: Hudobný dialóg. Hudobné centrum, Bratislava, 2003.  
 JELÍNEK, Mikuláš: O hudobnej pedagogike – úvahy huslistu-učiteľa. Hudobné centrum, Bratislava, 2019. KOGAN, Grigorij Michailovič: Před branou mistrovství. Psychologické předpoklady úspěšnosti hudebníkovy práce. Akademie muzických umění, Praha, 2012.  
 KRBAŤA, Peter: Psychológia hudby nielen pre hudobníkov. Matúš, Prešov, 1994.  
 KRESÁNEK, Jozef. Hudba a človek. Hudobné centrum, Bratislava, 2000.  
 LEBRECHT, Norman: Keď hudba zmlkne. Hudobné centrum, Bratislava, 2011.  
 MARTINEAU, Jason: Tajemství hudby. Dokořán, Praha, 2012.  
 QUANTZ, Johann Joachim: Pokus o návod jak hrát na příčnou flétnu. Supraphon, Praha, 1990.  
 SCRUTON, Roger: Hudobná estetika. Hudobné centrum, Bratislava, 2008.  
 PARÍK, Ivan: Fragmenty a úvahy. Hudobné centrum, Bratislava, 2017.  
 STRAVINSKIJ, Igor: Hudobná poetika, Kronika môjho života. Hudobné centrum, Bratislava, 2002.  
 ŠÍP, Ladislav: Řeč tónů (Umění vnímat umění), Horizont, Praha, 1985.

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn047/22	<b>Course title:</b> Interpretation Seminar - Violoncello 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum 70% attendance. Active interpretive participation.	
<b>Educational outcomes (performance standard):</b> The ability to think critically and to form an opinion on a selected interpretive problem. Basic orientation in the formulation of an evaluative opinion on an interpretation and its parameters. Cognition and orientation in the quality of interpretation. Orientation to style, historical and aesthetic contexts, information about the works presented and the solution of theoretical assignments, and circumstances affecting the quality of interpretation. Insight into issues of performance preparation. Primary experience of practicing performance and the ability to take constructive evaluation of one's own performance.	
<b>Brief outline of course (contents standard):</b> The structure of the seminars is developed in a creative and evaluative way. The forms of audio demonstrations, audiovisual recordings, personal performances of students and teachers are used. Comparison of several interpretations of the same work is important. Analysis of the interpretation based on music notation, samples, recordings of notable personalities. Evaluation of examples of interpretation, critical discussion of the aesthetic level of playing in different stylistic periods, solving theoretical assignments on the circumstances affecting the quality of interpretation. Assessment methods and criteria are based on an assessment of the student's performance in all aspects of interpretation. The intricacies of preparation for performance (mental preparation, physiological contexts, relaxation techniques). A key point of the course is the principle of collective discussion on given topics. The essence is the exchange of opinions and evaluations, brainstorming (generating ideas, inspiring each other and breaking down inhibitions in evaluation).	
<b>Recommended literatue:</b> ABRAHAM, Gerald: Stručné dejiny hudby. Hudobné centrum, Bratislava, 2019. AINSLEY, Robert: Encyklopédia vážnej hudby. Perfekt, Bratislava, 1998. ALBRECHT, Alexander: Túžby a spomienky. Hudobné centrum, Bratislava, 2008. ALBRECHT, Ján: Človek a umenie. Hudobné centrum, Bratislava, 1999. ALBRECHT, Ján: Eseje o umení. Scriptorium musicum, Bratislava, 2003. ALBRECHT, Ján: Spomienky bratislavského hudobníka. Vydavateľstvo PT, Bratislava, 1998.	

BERGER, Roman: Cesta s hudbou. Hudobné centrum, Bratislava, 2012.  
 GODÁR, Vladimír: De Musica. 1. zväzok, AEPRESS, Bratislava, 2013.  
 GODÁR, Vladimír: De Musica. 2. zväzok, AEPRESS, Bratislava, 2014.  
 GODÁR, Vladimír: Rozhovory a úvahy, AEPRESS, Bratislava, 2006.  
 HANSLICK, Eduard: O hudobnom krásne. Hudobné centrum, Bratislava, 2010.  
 HARNONCOURT, Nikolaus: Hudobný dialóg. Hudobné centrum, Bratislava, 2003.  
 JELÍNEK, Mikuláš: O hudobnej pedagogike – úvahy huslistu-učiteľa. Hudobné centrum, Bratislava, 2019. KOGAN, Grigorij Michailovič: Před branou mistrovství. Psychologické předpoklady úspěšnosti hudebníkovy práce. Akademie muzických umění, Praha, 2012.  
 KRBAŤA, Peter: Psychológia hudby nielen pre hudobníkov. Matúš, Prešov, 1994.  
 KRESÁNEK, Jozef. Hudba a človek. Hudobné centrum, Bratislava, 2000.  
 LEBRECHT, Norman: Keď hudba zmlkne. Hudobné centrum, Bratislava, 2011.  
 MARTINEAU, Jason: Tajemství hudby. Dokořán, Praha, 2012.  
 QUANTZ, Johann Joachim: Pokus o návod jak hrát na příčnou flétnu. Supraphon, Praha, 1990.  
 SCRUTON, Roger: Hudobná estetika. Hudobné centrum, Bratislava, 2008.  
 PARÍK, Ivan: Fragmenty a úvahy. Hudobné centrum, Bratislava, 2017.  
 STRAVINSKIJ, Igor: Hudobná poetika, Kronika môjho života. Hudobné centrum, Bratislava, 2002.  
 ŠÍP, Ladislav: Řeč tónů (Umění vnímat umění), Horizont, Praha, 1985.

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn048/22	<b>Course title:</b> Interpretation Seminar - Violoncello 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum 70% attendance. Active interpretive participation.	
<b>Educational outcomes (performance standard):</b> High critical thinking skills and the acquisition of an opinion on a selected interpretive problem. Advanced orientation in the formulation of an evaluative opinion on an interpretation and its parameters. Recognition and orientation to the quality of interpretation. Orientation to style, historical and aesthetic contexts, information about the works presented and solutions to theoretical assignments, and circumstances affecting the quality of interpretation. Deep insight into the issues involved in preparing for performance. Primary experience of practicing performance and the ability to accept constructive evaluation of one's own performance.	
<b>Brief outline of course (contents standard):</b> The structure of the seminars is developed in a creative and evaluative way. The forms of audio demonstrations, audiovisual recordings, personal performances of students and teachers are used. Comparison of several interpretations of the same work is important. Analysis of the interpretation based on music notation, samples, recordings of notable personalities. Evaluation of examples of interpretation, critical discussion of the aesthetic level of playing in different stylistic periods, solving theoretical assignments on the circumstances affecting the quality of interpretation. Assessment methods and criteria are based on an assessment of the student's performance in all aspects of interpretation. The intricacies of preparation for performance (mental preparation, physiological contexts, relaxation techniques). A key point of the course is the principle of collective discussion on given topics. The essence is the exchange of opinions and evaluations, brainstorming (generating ideas, inspiring each other and breaking down inhibitions in evaluation).	
<b>Recommended literatue:</b> ABRAHAM, Gerald: Stručné dejiny hudby. Hudobné centrum, Bratislava, 2019. AINSLEY, Robert: Encyklopédia vážnej hudby. Perfekt, Bratislava, 1998. ALBRECHT, Alexander: Túžby a spomienky. Hudobné centrum, Bratislava, 2008. ALBRECHT, Ján: Človek a umenie. Hudobné centrum, Bratislava, 1999. ALBRECHT, Ján: Eseje o umení. Scriptorium musicum, Bratislava, 2003. ALBRECHT, Ján: Spomienky bratislavského hudobníka. Vydavateľstvo PT, Bratislava, 1998.	

BERGER, Roman: Cesta s hudbou. Hudobné centrum, Bratislava, 2012.  
 GODÁR, Vladimír: De Musica. 1. zväzok, AEPRESS, Bratislava, 2013.  
 GODÁR, Vladimír: De Musica. 2. zväzok, AEPRESS, Bratislava, 2014.  
 GODÁR, Vladimír: Rozhovory a úvahy, AEPRESS, Bratislava, 2006.  
 HANSLICK, Eduard: O hudobnom krásne. Hudobné centrum, Bratislava, 2010.  
 HARNONCOURT, Nikolaus: Hudobný dialóg. Hudobné centrum, Bratislava, 2003.  
 JELÍNEK, Mikuláš: O hudobnej pedagogike – úvahy huslistu-učiteľa. Hudobné centrum, Bratislava, 2019. KOGAN, Grigorij Michailovič: Před branou mistrovství. Psychologické předpoklady úspěšnosti hudebníkovy práce. Akademie muzických umění, Praha, 2012.  
 KRBAŤA, Peter: Psychológia hudby nielen pre hudobníkov. Matúš, Prešov, 1994.  
 KRESÁNEK, Jozef. Hudba a človek. Hudobné centrum, Bratislava, 2000.  
 LEBRECHT, Norman: Keď hudba zmlkne. Hudobné centrum, Bratislava, 2011.  
 MARTINEAU, Jason: Tajemství hudby. Dokořán, Praha, 2012.  
 QUANTZ, Johann Joachim: Pokus o návod jak hrát na příčnou flétnu. Supraphon, Praha, 1990.  
 SCRUTON, Roger: Hudobná estetika. Hudobné centrum, Bratislava, 2008.  
 PARÍK, Ivan: Fragments a úvahy. Hudobné centrum, Bratislava, 2017.  
 STRAVINSKIJ, Igor: Hudobná poetika, Kronika môjho života. Hudobné centrum, Bratislava, 2002.  
 ŠÍP, Ladislav: Řeč tónů (Umění vnímat umění), Horizont, Praha, 1985.

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Mgr. art. Jela Špitková

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi55/22	<b>Course title:</b> Interpretation Seminar - Vocal Interpretation 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in seminars (40%) - artistic performance (20%) - practical exercise (20%) - case study combined with presentation (10%) - Recorded artistic outputs in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Know the basic terminology related to the interpretation of vocal works - Know how to characterize the specifics of the interpretation of the Old Italian bel canto - Be able to work independently in the study of given repertoire - Able to independently solve technical and expressive problems arising from the nature of the interpreted works	
<b>Brief outline of course (contents standard):</b> 1. Getting acquainted with the creation of Old Italian belcanto 2. To learn the laws of stylistic interpretation and their theoretical analysis 3. Interpretive analysis of audio, video recordings 4. Analysis and comparison of works in different editions and by different interpreters 5. Interpretive analysis of the works of the Old Italian bel canto: J. CACCINI, F. CAVALLI, A. CALDARA, G. LERGRENZI, C. MONTEVERDI, A. STRADELLA, D. SCARLATTI and i.	
<b>Recommended literatue:</b> RANINEC, Jozef.2005.Vývin tvorby a interpretácie vokálnych skladieb. Akadémia umení, Banská Bystrica 2005. ISBN80- 89078- 14- 1 RANINEC, Jozef. 2001. Dejiny a literatúra spevu. Iris, Bratislava 2001. ISBN 80- 96866- 16- 8 VEILHAN, Jean- Claude.1979.The rules of musical interpretation in the Baroque era. Leduc 1979. ISBN: 9782856890080 Odporúčaná:	

ALBRECHT, Ján. 1999. Človek a umenie. NHC, Bratislava 1999. ISBN: 80- 88884- 13- O  
HRČKOVÁ, Nad'a. 2003. Dejiny hudby I. Európskystredovek. Orman, Bratislava 2003. ISBN  
8096877330  
NAVRÁTIL, Miloš. 1996. Charakteristika hudobného baroka a portréty slavných mistrů  
(A. Vivaldi, G.F. Händel, J.S. Bach). Montanex, Ostrava 1996. ISBN 978- 80- 8578- 056- 7

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours of assignment solving and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Mária Porubčinová, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi56/22	<b>Course title:</b> Interpretation Seminar - Vocal Interpretation 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in seminars (40%) - artistic performance (20%) - practical exercise (20%) - case study combined with presentation (10%) - Recorded artistic outputs in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Know the basic terminology related to the interpretation of vocal works - Know how to characterize the specifics of Baroque music interpretation - Be able to work independently in the study of repertoire - Be able to independently solve technical and expressive problems arising from the nature of the interpreted works	
<b>Brief outline of course (contents standard):</b> 1. Getting acquainted with Baroque art 2. To learn the laws of stylistic interpretation and their theoretical analysis 3. Interpretive analysis of audio, video recordings 4. Analysis and comparison of works in different editions and by different interpreters 5. Interpretive analysis of cantata, oratorio and opera arias from the works of J.S. BACH, G.F. HÄNDEL, CH.W. GLUCK, G.B. PERGOLESI, H. PURCELL and others	
<b>Recommended literatue:</b> BACH, Johann Sebastian.1986. Izbrannyje arii iz kantat, Leningrad: Muzyka. (súkromný archív pedagóga) HÄNDEL, Georg Friedrich.1981.Neun deutsche Arien,HWV 202- 210, Basel London New York Praha: Bärenreiter Kassel. (súkromný archív pedagóga). RANINEC,Jozef.2005.Vývin tvorby a interpretácie vokálnych skladieb .Akadémia umení,Banská Bystrica 2005. ISBN80- 89078- 14- 1 RANINEC, Jozef. 2001. Dejiny a literatúra spevu. Iris, Bratislava 2001. ISBN 80- 96866- 16- 8 VEILHAN,Jean- Claude.1979.The rules of musical interpretation in the Baroque era.Leduc 1979. ISBN: 9782856890080	

ALBRECHT, Ján. 1999. Človek a umenie. NHC, Bratislava 1999. ISBN 80- 88884- 13- 6

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours of assignment solving and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Mária Porubčinová, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi57/22	<b>Course title:</b> Interpretation Seminar - Vocal Interpretation 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in seminars (40%) - artistic performance (20%) - practical exercise (20%) - case study combined with presentation (10%) - Recorded artistic outputs in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Know the basic terminology related to the interpretation of vocal works - Know how to characterize the specifics of classical interpretation - Be able to work independently in the study of given repertoire - Be able to independently solve technical and expressive problems arising from the nature of the interpreted works	
<b>Brief outline of course (contents standard):</b> 1. Familiarisation with the work of classicism 2. To learn the laws of stylistic interpretation and their theoretical analysis 3. Interpretive analysis of audio, video recordings 4. Analysis and comparison of works in different editions and by different interpreters 5. Interpretive analysis of works by J. Haydn, W.A. Mozart, L.van Beethoven	
<b>Recommended literatue:</b> BEETHOVEN. Ludwig van. Ausgewählte Lieder Gesang und Klavier, Hohe Stimme, Leipzig: Peters. Dostupné z: <a href="https://s9.imslp.org/files/imglnks/usimg/4/4d/IMSLP595448-PMLP957960-Beeth_lieder_Pet_High.pdf">https://s9.imslp.org/files/imglnks/usimg/4/4d/IMSLP595448-PMLP957960-Beeth_lieder_Pet_High.pdf</a> BEETHOVEN. Ludwig van. Ausgewählte Lieder Gesang und Klavier, Mittlere Stimme, Leipzig: Peters. HÄNDEL, Georg Friedrich. 1981. Neun deutsche Arien, HWV 202- 210, Basel London New York Praha: Bärenreiter Kassel. (súkromný archív pedagóga). RANINEC, Jozef. 2005. Vývin tvorby a interpretácie vokálnych skladieb. Akadémia umení, Banská Bystrica 2005. ISBN 80- 89078- 14- 1	

RANINEC, Jozef. 2001. Dejiny a literatúra spevu. Iris, Bratislava 2001. ISBN 80- 96866- 16- 8  
 ŠIŠKOVÁ, Ingeborg. 2011. Dejiny hudby - klasicizmus. Ikar 2011. ISBN978- 80- 551- 2778- 1  
 :NOVÁČEK, Zdeněk. 1952. Beethovenumelec- revolucionár. Nakladateľstvo Slovenskej  
 akadémie vied a umení, Bratislava1952. ISBN 1358945  
 BARBAUD, Piere. 1991. Franz Joseph Haydn, Reinbekbei. Rowohlt, Hamburg 1991. ISBN  
 3499500493  
 WEISS, David. 1977. Mozart - človek a génius. Odeon, Praha 1977  
 ŠIŠKOVÁ, Ingerborg 2010. Dva portréty, Franz Joseph Haydn, Wolfgang Amadeus Mozart.  
 Biblioscandia, Oslo, Praha 2010. ISBN: 978- 82- 7418- 201- 1

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Mária Porubčinová, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi58/22	<b>Course title:</b> Interpretation Seminar - Vocal Interpretation 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in seminars (40%) - artistic performance (20%) - practical exercise (20%) - case study combined with presentation (10%) - recording artistic outputs in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Know the basic terminology related to the interpretation of vocal works - Know how to characterize the specifics of the interpretation of classicism in operatic literature - Be able to work independently in the study of given repertoire - Able to independently solve technical and expressive problems arising from the nature of the interpreted works	
<b>Brief outline of course (contents standard):</b> 1. Familiarization with the work of classicism in opera literature 2. To learn the laws of stylistic interpretation and their theoretical analysis 3. Interpretive analysis of audio, video recordings 4. Analysis and comparison of works in different editions and by different interpreters 5. Interpretive analysis of the works of W. A. Mozart	
<b>Recommended literatue:</b> Arien album, sopran, Leipzig: Peters. Arien album, mezzo- soprano, Leipzig: Peters. Arien album, alto, Leipzig: Peters. RANINEC, Jozef. 2005. Vývin tvorby a interpretácie vokálnych skladieb. Akadémia umení, Banská Bystrica 2005. ISBN80- 89078- 14- 1 RANINEC, Jozef. 2001. Dejiny a literatúra spevu. Iris, Bratislava 2001. ISBN 80- 96866- 16- 8 ŠIŠKOVÁ, Ingeborg. 2011. Dejiny hudby - klasicizmus. Ikar 2011. ISBN978- 80- 551- 2778- 1 TROJAN, Jan. 2001. Dějiny opery. Paseka, Praha a Litomyšl 2001. ISBN 80- 7185- 348- 8 WEISS, David. 1977. Mozart - člověk a génius. Odeon, Praha 1977. ISBN 80- 7341- 773- 1	

ŠIŠKOVÁ, Ingerborg 2010. Dva portréty, Franz Joseph Haydn, Wolfgang Amadeus Mozart. Biblioscandia, Oslo, Praha 2010. ISBN: 978- 82- 7418- 201- 1  
LEONHART, Dorothea. 1994. Mozart. , Diogenes Verlag, Zürich 1994. ISBN 3257064993

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Mária Porubčinová, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi59/22	<b>Course title:</b> Interpretation Seminar - Vocal Interpretation 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in seminars (40%) - artistic performance (20%) - practical exercise (20%) - case study combined with presentation (10%) - recording of artistic outputs in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Know the basic terminology related to the interpretation of vocal works - Know how to characterize the specifics of the interpretation of song works of the Romantic period - Be able to work independently in the study of given repertoire - Able to independently solve technical and expressive problems arising from the nature of the interpreted works	
<b>Brief outline of course (contents standard):</b> 1. Familiarisation with the song production of the Romantic period 2. To learn the laws of stylistic interpretation and their theoretical analysis 3. Interpretive analysis of audio, video recordings 4. Analysis and comparison of works in different editions and by different performers 5. Interpretive analysis of works by F. SCHUBERT, R. SCHUMANN, F. CHOPIN, J. BRAHMS, A. DVOŘÁK, B. SMETANA, F. M.. BARTHOLDY, V. NOVÁK, M. SCHNEIDER - TRNAVSKÝ, J. L. BELLA, P. I. CHAYKOVSKY, E. H. GRIEG, J. SIBELIUS, H. BERLIOZ, C. M. von WEBER	
<b>Recommended literatue:</b> Arien album ,sopran, Leipzig: Peters. Arien album, mezzo- soprano, Leipzig: Peters. Arien album,alto, Leipzig: Peters. Dostupné z: <a href="https://imslp.org/wiki/Arien-Album_(D%C3%B6rfel%2C_Alfred)">https://imslp.org/wiki/Arien-Album_(D%C3%B6rfel%2C_Alfred)</a> Ausgewählte opern arien für sopran II, Leipzig: Peters. (súkromný archív pedagóga). České operní arie I. .soprán. 1957. Praha: Státní nakladatelství krásné literatury, hudby a umení. (súkromný archív pedagóga).	

RANINEC, Jozef. 2005. Vývin tvorby a interpretácie vokálnych skladieb. Akadémia umení, Banská Bystrica 2005. ISBN 80- 89078- 14- 1  
 RANINEC, Jozef. 2001. Dejiny a literatúra spevu. Iris, Bratislava 2001. ISBN 80- 96866- 16- 8  
 ŠTEFKOVÁ, Markéta. (ed.) 2004- 2006. Prezentácie- Konfrontácie. Zborník príspevkov z medzinárodnej konferencie. (ed.) Markéta Štefková, Katarína Pokojná. Katedra teórie hudby a Centrum výskumu na HTF VŠMU, Bratislava 2004- 2006. ISBN 978- 80- 969354- 2- 0  
 EINSTEIN, Alfred. 1989. Hudba v období romantizmu. Opus, Bratislava 1989. ISBN 8070930039

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours of assignment solving and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Mária Porubčinová, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi60/22	<b>Course title:</b> Interpretation Seminar - Vocal Interpretation 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in seminars (40%) - artistic performance (20%) - practical exercise (20%) - case study combined with presentation (10%) - recording artistic outputs in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Know the basic terminology related to the interpretation of vocal works - Know how to characterize the specifics of the interpretation of German, French and English composers - Be able to work independently in the study of given repertoire - Able to independently solve technical and expressive problems arising from the nature of the works being interpreted	
<b>Brief outline of course (contents standard):</b> 1. Introduction to the works of German, French and English composers 2. To learn the laws of stylistic interpretation and their theoretical analysis 3. Interpretive analysis of audio, video recordings 4. Analysis and comparison of works in different editions and by different performers 5. Interpretive analysis of works. MESSIAEN, P. BOULEZ, E. WOLF- FERRARI, O. RESPIGHI, A. CASELLA, L. DALLAPICCOLA, L. NONO, B. MADERNA, I.F. STRAVINSKY, B. BARTÓK, Z. KODALY, G. ENESCU, K. SZYMANOWSKI, L. JANÁČEK, B. MARTINŮ	
<b>Recommended literatue:</b> Arien album, sopran, Leipzig: Peters. Arien album, mezzo- soprano, Leipzig: Peters. Arien album, alto, Leipzig: Peters. Dostupné z: <a href="https://imslp.org/wiki/Arien-Album_(D%C3%B6rfel%2C_Alfred)">https://imslp.org/wiki/Arien-Album_(D%C3%B6rfel%2C_Alfred)</a> Ausgewählte opern arien für sopran II, Leipzig: Peters. (súkromný archív pedagóga). České operní arie I.soprán. 1957. Praha: Státní nakladatelství krásné literatury, hudby a umení. (súkromný archív pedagóga).	

RANINEC, Jozef. 2005. Vývin tvorby a interpretácie vokálnych skladieb. Akadémia umení, Banská Bystrica 2005. ISBN 80- 89078- 14- 1  
 RANINEC, Jozef. 2001. Dejiny a literatúra spevu. Iris, Bratislava 2001. ISBN 80- 96866- 16- 8  
 Odporúčaná:  
 TROJAN, Jan. 2001. Dějiny opery. PASEKA, Praha - Litomyšl 2001. ISBN 8071853488  
 BURLAS, Ladislav. 1996. Dejiny slovenskej hudby od najstarších čias po súčasnosť. Asco, Bratislava 1996. ISBN 8088820049

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours of assignment solving and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Mária Porubčinová, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz07/22	<b>Course title:</b> Interpretation Seminar -Choir Conducting 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 13s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - preparation of a seminar paper (30%) - Recording the outputs in the IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the issue of interpretation of choral works; - be able to characterize the specifics of interpretation of works for children's choir; - be able to work independently in the analysis of a specific composition; - able to take an adequate view of interpretation on the basis of various recordings	
<b>Brief outline of course (contents standard):</b> - Familiarisation with works for children's choirs, mainly by Slovak composers - Analysis of performance issues, especially for children's choirs - Comparison of different interpretations of simpler choral works - Interpretive analysis of audio- and video-recordings	
<b>Recommended literatue:</b> Children's choral works: T. Salva, M. Novák, I.Szeghy, M. Bázlik, M. Jašurdová and others	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mirosława Knapik								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz08/22	<b>Course title:</b> Interpretation Seminar -Choir Conducting 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 13s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - preparation of a seminar paper (30%) - Recording the outputs in the IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the issue of interpretation of choral works; - be able to characterize the specifics of the interpretation of compositions for children's choir and compositions inspired by folk song - be able to work independently in the analysis of a specific composition; - able to take an adequate view of interpretation on the basis of various recordings	
<b>Brief outline of course (contents standard):</b> 1. Familiarisation with works for children's choirs, mainly by Slovak composers 2. Analysis of the performance problems of compositions inspired by folk song 3. Comparison of different interpretations of simpler choral works 4. Interpretive analysis of audio- and video-recordings	
<b>Recommended literatue:</b> Children's choral works: T. Salva, I.Szeghy, M. Bázlik, M. Jašurdová and others Folk song-inspired choral music: I. Hrušovský, E. Suchoň, J. Cikker, P. Špilák.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mirosława Knapik								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz09/22	<b>Course title:</b> Interpretation Seminar -Choir Conducting 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 13s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - preparation of a seminar paper (40%) - Recording the outputs in the IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the issue of interpretation of choral works; - be able to characterize the specifics of the interpretation of compositions of the Renaissance and Baroque periods - be able to work independently in the analysis of a specific composition of such a period - able to take an adequate view of interpretation on the basis of various recordings	
<b>Brief outline of course (contents standard):</b> 1. Familiarising oneself with the works of the Romantic period 2. Analysis of the interpretative problems of compositions of the Renaissance and Baroque periods 3. Comparison of different interpretations of choral works 4. Interpretive analysis of audio- and video-recordings	
<b>Recommended literatue:</b> DOBRODINSKÝ, Ján Mária. 1984. Interpretáčné problémy polyfónneho spevu. Bratislava: Osvetový ústav Svetová renesančná tvorba – J. S. Bach, C. Monteverdi, O.di Lasso, L.da Victoria, W. Byrd, A. Lotti a iní.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mirosława Knapik								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz10/22	<b>Course title:</b> Interpretation Seminar -Choir Conducting 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 13s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (50%) - preparation of a seminar paper (40%) - Recording of outputs in the IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know and be able to use terminology related to the issue of interpretation of choral works; - be able to characterize the specifics of the interpretation of compositions of the Romantic period - be able to work independently in the analysis of a specific composition of this period - be able to take an adequate view of interpretation on the basis of various recordings	
<b>Brief outline of course (contents standard):</b> 1. Familiarising oneself with the works of the Romantic period 2. Analysis of the interpretative problems of compositions of the Romantic period 3. Comparison of different interpretations of choral works 4. Interpretive analysis of audio- and video-recordings	
<b>Recommended literatue:</b> World and Slovak Romantic Art - G. Verdi, A. Bruckner, E. Grieg, F. M. Bartholdy, V. F. Bystrý, J. L. Bella and others	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mirosława Knapik								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz11/22	<b>Course title:</b> Interpretation Seminar -Choir Conducting 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 13s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - preparation of a seminar paper (40%) - Recording the outputs in the IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know and be able to use terminology related to the issue of interpretation of choral works; - be able to characterize the specifics of the interpretation of 20th and 21st century compositions. - be able to work independently in the analysis of a specific composition of this period - be able to take an adequate view of interpretation on the basis of various recordings	
<b>Brief outline of course (contents standard):</b> 1. Familiarity with the works of the 20th and 21st centuries. 2. Analysis of performance issues of 20th and 21st century compositions. 3. Comparison of different interpretations of choral works of this period 4. Interpretive analysis of audio- and video-recordings	
<b>Recommended literatue:</b> World and Slovak works of the 20th and 21st centuries: M.Lauridsen, P.Eben, Z.Lukáš, E. Suchoň, J. Cikker, I. Hrušovský, J. Iršai, P. Špilák and others...	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mirosława Knapik								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz12/22	<b>Course title:</b> Interpretation Seminar -Choir Conducting 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 13s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - preparation of a seminar paper (40%) - Recording the outputs in the IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know and be able to use terminology related to the issue of interpretation of choral works; - be able to characterize the specifics of the interpretation of 20th and 21st century compositions. - be able to work independently in the analysis of a specific composition of this period - be able to take an adequate view of interpretation on the basis of various recordings	
<b>Brief outline of course (contents standard):</b> 1. Familiarity with the works of the 20th and 21st centuries. 2. Analysis of performance issues of 20th and 21st century compositions. 3. Comparison of different interpretations of choral works of this period 4. Interpretive analysis of audio- and video-recordings	
<b>Recommended literatue:</b> World and Slovak works of the 20th and 21st centuries: M.Lauridsen, P.Eben, Z.Lukáš, E. Suchoň, J. Cikker, I. Hrušovský, J. Iršai, P. Špilák and others...	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours self-study 30 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mirosława Knapik								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn185/22	<b>Course title:</b> Interpretation of dulcimer works of the 20th century 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performance of 1 original composition for dulcimer from the 20th century (30%) - passing the exam (10%) - passing a class recital (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of 20th century dulcimer works - be familiar with composers and musical works for dulcimer of the 20th century - be able to characterise the specific features of 20th century interpretation - be able to work with the pedal and its influence on the means of expression in music - be able to solve technical and expressive problems arising from the nature of the works being performed - be able to work with tone production and tone colour	
<b>Brief outline of course (contents standard):</b> 1. acquaintance with 20th century dulcimer literature 2. solving the problem of notation for the dulcimer 3. interpretation of 20th century compositions for dulcimer 4. actively guiding the student to a correct and prompt orientation in the key, tempo, and style in which a given piece is written 5. analysis and comparison of works in different editions and by different performers 6. setting 1-2 20th century works for dulcimer	
<b>Recommended literatue:</b> BALASSA, Sándor. 2011. Négy előadási darab cimbalomra. Solo Music Zeneműkiadó Kft. Budapest. ISMN 979-0-9005271-7-2. (súkromný archív pedagóga) BUSH, Alan. 1966. Két tánc/Two dances op. 64. Editio Musica Budapest. Z.5187. (súkromný archív pedagóga) CSILLAG, Pierre. Visages dans le boi. (autorské vydanie). (súkromný archív pedagóga) DUTILLEUX, Henri. 1985. L'arbre des songs, concerto pour violin et orchestre. B. Schott's Söhne, Mainz, 46027.	

FARKAS, Ferenc. 1995. Hybrides – Magyar Cimbalomzene I. Cimbalom World Association. Budapest. (súkromný archív pedagóga)

GRIMM, Willy. 1997. Loui-Musig, Flöte und Hackbrett. manuscript.

GYÖRE, Zoltán. 1994. Tételkék, kürt-cimbalom. Gödöllő, autorské vydanie.

GYÖRE, Zoltán. SZ 1975. szerzői kiadás (autorské vydanie). (súkromný archív pedagóga)

HAJDENKO, Anatolij. Ciganiada - Koncertná rapsódia. manuscript. (súkromný archív pedagóga)

KAMISNKI, Dmtiry, Cimblový koncert. Bibliotéka CCCR 58-435. (súkromný archív pedagóga)

KÁLMÁN, Emmerich. Gräfin Mariza – cimblový part z Maďarského štátneho operetného divadla.

KÁROLYI, Pál. 1971. Négy Cimbalomdarab. Editio Musica Budapest. Z. 6166. (súkromný archív pedagóga)

KUČERA, Václav. 1968. Spektra. Edition Supraphon Praha- Bratislava. H 4669. (súkromný archív pedagóga)

KURTÁG, György. 1980. 13 Darab két cimbalomra a „Játékok“-ból. Budapest: Editio Musica Budapest. Z. 8773. (súkromný archív pedagóga)

KURTÁG, György. 1971. Acht Duos für Violine und Cimbale, Op. 4. Budapest: Editio Musica Budapest. (súkromný archív pedagóga)

KURTÁG, György. 1998. Tre pezzi per clarinetto e cimbale, Op. 38. Budapest: Editio Musica Budapest. Z.14130. (súkromný archív pedagóga)

LEGÁNY, Dénes. 2021. Cimbalom Fantázia – Magyar Cimbalomzene III. Cimbalom World Association. Budapest, ISBN 979-0-801675-92-7. (súkromný archív pedagóga)

LEHÁR, Franz. Zigeunerliebe. 1908/0938. Glocken Verlag, Wien, G.V. 140.

NAGY, József. Cimbalom-Művei, Magyar Hangulatképek, szerzői kiadás (autorské vydanie), Pesti Könyvnyomda Rt. 9550. (súkromný archív pedagóga)

PETROVICS, Emil. 1981. Nocturne – Deux Mouvements. Editio Musica Budapest. Z. 8936. (súkromný archív pedagóga)

PEK, Albert. 1997. Poetische Etüde. Musikverlag Katerina Zlatniková Stuttgart. NR 151. (súkromný archív pedagóga)

PEK, Albert. 2007. Walzer. Musikverlag Katerina Zlatniková Stuttgart, Nr. 162. (súkromný archív pedagóga)

PEK, Albert. 1997. Ein Altes Lied. Musikverlag Katerina Zlatniková Stuttgart, Nr. 152. (súkromný archív pedagóga)

PEK, Albert. 2000. Sonet I. II. III. Musikverlag Katerina Zlatniková Stuttgart. CMVKZ NR 155. (súkromný archív pedagóga)

PEK, Albert. 2001. Sonet IV. Musikverlag Katerina Zlatniková Stuttgart. CMVKZ NR 156. (súkromný archív pedagóga)

POLDINI, Ede. Farsangi lakodalmas – cimblový part z Maďarskej štátnej opery.

PÓCS, Katalin Szemlélődés. 1996 Viedrei und dreissig München. 433-8059. (súkromný archív pedagóga)

SCHERRER, Roland. Drei Lieder für Geige und Hackbrett. manuscript. (súkromný archív pedagóga)

SMOLSKY, Dmitry. Koncert pre cimbal a orchester No. 3. manuscript. (súkromný archív pedagóga)

SMOLSKY, Dmitry. Koncert pre cimbal a orchester No. 1. manuscript. (súkromný archív pedagóga)

SMOLSKY, Dmitry. Koncert pre cimbal a orchester No. 2. manuscript.

<p>(súkromný archív pedagóga)          STRAVINSKY, Igor. 1992. Rag time. Music Sales America J.W.C. 22A.          ISBN-10: 0711922438, ISBN-13: 978-0711922433.          SZOKOLAY, Sándor. 1995. Sonatina da chiesa – Magyar Cimbalomzene I. Cimbalom World Association. Budapest. (súkromný archív pedagóga)          VAVRINECZ, Béla. 1995. Dirge/Sirató - Magyar Cimbalomzene I. Cimbalom World Association. Budapest. (súkromný archív pedagóga)</p>								
<p><b>Language of instruction:</b>          Slovak</p>								
<p><b>Notes:</b>          The student's total workload is 30 hours per semester (1 credit/30 hours of work).          13 hours of contact teaching          5 hours self-study          12 hours individual creative activity</p>								
<p><b>Course assessment</b>          Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Martin Budinský, ArtD.</p>								
<p><b>Last changed:</b> 10.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn186/22	<b>Course title:</b> Interpretation of dulcimer works of the 20th century 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performance of 1 original composition for dulcimer from the 20th century (30%) - passing the exam (10%) - passing a class recital (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of 20th century dulcimer works - be familiar with composers and musical works for dulcimer of the 20th century - be able to characterise the specific features of 20th century interpretation - be able to work with the pedal and its influence on the means of expression in music - be able to solve technical and expressive problems arising from the nature of the works being performed - be able to work with tone production and tone colour	
<b>Brief outline of course (contents standard):</b> 1. acquaintance with 20th century dulcimer literature 2. solving the problem of notation for the dulcimer 3. interpretation of 20th century compositions for dulcimer 4. actively guiding the student to a correct and prompt orientation in the key, tempo, and style in which a given piece is written 5. analysis and comparison of works in different editions and by different performers 6. setting 1-2 20th century works for dulcimer	
<b>Recommended literatue:</b> BALASSA, Sándor. 1986. Hajta Virágai op. 38. Edition Musica, Budapest. Z. 13130. (súkromný archív pedagóga) BARTÓK, Béla. 1981. First Rhapsody. Boosey & Hawkes, Universal Edition, B. & H. 16229. DADÁK, Jaromír. Miniatury – manuscript. (súkromný archív pedagóga) DADÁK, Jaromír. 1996. Koncertní etuda. Brno: Martin Zeman. MZ005. (súkromný archív pedagóga)	

GYÖRE, Zoltán. 1983. Palóc Szvit, klarinét-cimbalom. Gödöllő, autorské vydanie. (súkromný archív pedagóga)

GYÖRE, Zoltán. 1988. Marimbalom, marimba-cimbalom. Gödöllő. autorské vydanie. (súkromný archív pedagóga)

HÁBA, Alois. Suita pro cimbal op. 91 – Manuscript (MAJATEK, Praha 03840). (súkromný archív pedagóga)

HOLLÓS, Máté. 1998. Toccata Lírica – Magyar Cimbalomzene II. Cimbalom World Association. Budapest. (súkromný archív pedagóga)

KOCSÁR, Miklós. 1998. Ballada Cimbalomra - Magyar Cimbalomzene II. Cimbalom World Association, Budapest.

KOCSÁR, Miklós. 1984. Repliche No. 3. Editio Musica Budapest. Z.12646. (súkromný archív pedagóga)

KUBKOVIČ, Ladislav. 1984. Sonatina G-dur für Flöte und Cymbal. manuscript. (súkromný archív pedagóga)

KODÁLY, Zoltán. opera Hány János – cimbalový part z Maďarskej Štátnej opery.

KODÁLY, Zoltán. 1927. Hány János Suita – Universal Edition, UE 31749.

KODÁLY, Zoltán. 1955. Kállai kettős. Editio Musica Budapest, Z.1026.

KURTÁG, György. 2004. Concertante. Editio Musica Budapest, Z. 14392.

KURTÁG, György. 1976. Szálkák, Budapest: Editio Musica Budapest. Z.7563(súkromný archív pedagóga)

LEGÁNY, Dénes. Ragtime. Edition Simonffy Zeneműkiadó Bt. 486. (súkromný archív pedagóga)

LEGÁNY, Dénes, 2021. Nocturno – Magyar Cimbalomzene III. Cimbalom World

PEK, Albert. 2007. Tarantella. Musikverlag Katerina Zlatniková Stuttgart. NR 161. (súkromný archív pedagóga)

PEK, Albert. 2007. Divertimento. Musikverlag Katerina Zlatniková Stuttgart. Nr. 159. (súkromný archív pedagóga)

PEK, Albert. 1999. Melodie. Musikverlag Katerina Zlatniková Stuttgart. Nr. 154. (súkromný archív pedagóga)

PEK, Albert. 1997. Nocturno. Musikverlag Katerina Zlatniková Stuttgart. Nr. 153. (súkromný archív pedagóga)

PEK, Albert. 2001. Chromatische Etüde. Musikverlag Katerina Zlatniková Stuttgart. NR 157. (súkromný archív pedagóga)

PONGRÁCZ, Zoltán. 1988. Cimbalomverseny elektronikus kísérettel (Cimbalkoncert s elektronikou). manuscript. (súkromný archív pedagóga)

POSPIŠIL, Juraj. 1995. Suita pre cimbal sólo op. 66. Hudobný fond Bratislava, ISBN 80-88732-60-3. (súkromný archív pedagóga)

RÉKAI Iván. 2021. Cseppkövek/Stalactites per cimbalom, Op. 18/A – Magyar Cimbalomzene III. Cimbalom World Association, Budapest, ISBN 979-0-801675-92-7. (súkromný archív pedagóga)

RÉKAI, Iván. 2021. Erdei kápolna romjai/Ruins of the forest chapel Op. 18/B – Magyar Cimbalomzene III. Cimbalom World Association, Budapest, ISBN 979-0-801675-92-7. (súkromný archív pedagóga)

RÉKAI, Iván. 2021. Diagenesis/Közzettéválás Op. 18/C - Magyar Cimbalomzene III. Cimbalom World Association, Budapest, ISBN 979-0-801675-92-7. (súkromný archív pedagóga)

STRAVINSKY, Igor. 2014. Renard. Chester Music Edition. ISBN 9781783056767.

SZOKOLAY, Sándor. 1980. Négy Sirató, Budapest: Editio Musica Budapest. Z. 8849. (súkromný archív pedagóga)

ZÁDOR, Dezső (Dezider). 2021. Cimbalomkoncert. Budapest: Cimbalom World Association. ISMN 979-0-801680-47-1. (súkromný archív pedagóga)  
ZELJENKA, Il'ja. 1999. Toccata pre cimbal. Hudobný fond Bratislava. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Martin Budinský, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica								
<b>Faculty:</b> Faculty of Performing Arts								
<b>Course code:</b> VI/ I.Ms07/22			<b>Course title:</b> Interpretative seminar - Musical theater singing 1					
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 13s <b>Method :</b> present								
<b>Number of credits:</b> 1								
<b>Recommended semester of study:</b> 1.								
<b>Degree of study:</b> I.								
<b>Prerequisites :</b>								
<b>Course completion conditions:</b> Active participation in class (50%) Preparation of a 5-page term paper on the topic of Favorite Musical (50%)								
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to analyze a musical work - understand the given work as well as analyse the relationships in the given work - be able to rehearse a piece of music in agreement with the teacher - be able to work independently on compositions								
<b>Brief outline of course (contents standard):</b> 1. Selection of musical literature 2. Basics of correct interpretation 3. Fundamentals of creating a dramatic character								
<b>Recommended literatue:</b> DONOVALOVÁ, Katarína. 2005. Sprievodca muzikálmi. Banská Bystrica: Verejná knižnica Mikuláša Kováča v Banskej Bystrici. ISBN 80- 88783- 34- 8								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Marián Vojtko								

<b>Last changed:</b> 14.08.2022
<b>Granted by:</b>

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms08/22	<b>Course title:</b> Interpretative seminar - Musical theater singing 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 13s <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (30%) Performing one world musical song in the original language (40%) Written description of the character's work, taking into account its inclusion in the musical (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to analyze relationships in a musical work</li> <li>- be able to work independently on the interpretation of a musical song</li> <li>- be able to justify verbally and in writing the interpretation of a song</li> <li>- be able to develop a song vocally and as an actor</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. Basics of correct interpretation</li> <li>2. Basics of creating a dramatic character</li> <li>3. Interpretation of a song from musical world literature with piano accompaniment or musical background</li> </ol>	
<b>Recommended literatue:</b> ORAVEC, Peter. 2012. Dejiny muzikálu. I, Od najstarších čias k počiatku „zlatého veku“. Nitra : Univerzita Konštantína Filozofa. ISBN 9788055802091 ORAVEC, Peter. 2014. Dejiny muzikálu. II, Zlatý vek muzikálu: od Oklahomy! po Evitu. Nitra : Univerzita Konštantína Filozofa. ISBN 9788055807072	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Marián Vojtko								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms09/22	<b>Course title:</b> Interpretative seminar - Musical theater singing 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 13s <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (30%) Staging of one Czech or Slovak musical song and one Slovak musical song and their stage treatment (40%) Written short seminar paper on the approach to the two songs and the difference in their interpretation (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to analyze relationships in interpreted musical works with an emphasis on a given song and the character the student is portraying - be able to work independently on the interpretation of a musical song - be able to develop a song vocally and as an actor - understand the means of expression and be able to compare them	
<b>Brief outline of course (contents standard):</b> 1. Basics of correct interpretation 2. Basics of creating a dramatic character 3. Interpretation of one song from the world musical production and one Czech or Slovak musical song of own choice with piano accompaniment or musical background	
<b>Recommended literatue:</b> BEZ, Helmut, DEGENHARDT, Jürgen, HOFMANN, H. P. 1987. Muzikál. Bratislava: Opus	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Marián Vojtko								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms10/22	<b>Course title:</b> Interpretative seminar - Musical theater singing 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 13s <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (30%) Staging of one Czech or Slovak musical song and its stage performance (40%) Written short term paper dealing with the student's subjective view of the musical from which he/she is interpreting the chosen song and the rationale for his/her choice (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to form his/her own opinion on the interpreted work, or part of the work he/she is interpreting - be able to take, defend and justify his/her own opinion or view of the work - be able to name and justify his/her own means of expression - be able to conduct a constructive polemic in the name of defending one's own opinion on one's own interpretation of a selected and performed work	
<b>Brief outline of course (contents standard):</b> 1. Basics of correct interpretation 2. Basics of creating a dramatic character 3. Interpretation of one song from a Slovak musical and one Czech musical song of own choice with piano accompaniment or background music	
<b>Recommended literatue:</b> PROSTĚJOVSKÝ, Michael. 2008. Muzikál expres: Malý průvodce velkým muzikálem. Brno: Větrné Mlýny. ISBN 978- 80- 86907- 49- 9. BÁR, Pavel. 2013. Od operety k muzikálu: zábavněhudební divadlo v Československu po roce 1945. Praha: AMU. ISBN 978- 80- 7437- 115- 8.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Marián Vojtko								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms11/22	<b>Course title:</b> Interpretative seminar - Musical theater singing 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 13s <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (30%) Performing two musical songs of their own choice and their stage performance. The song can be Czech or Slovak, one must be from before 1990 and the other from after 1990 (40%) A written short term paper comparing the two interpreted songs. The paper will also include a comparison of the two musicals from which the songs originated in terms of the period in which they were written, as well as in terms of the means of performance and expression (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to perform two musical songs of his/her choice - be able to compare the creation of musical works that come from different periods	
<b>Brief outline of course (contents standard):</b> Interpretation of two musical songs from Slovak or Czech musicals of own choice from two different periods with piano accompaniment or background music	
<b>Recommended literatue:</b> PROSTĚJOVSKÝ, Michael. 2008. Muzikál expres: Malý průvodce velkým muzikálem. Brno: Větrné Mlýny. ISBN 978- 80- 86907- 49- 9. BÁR, Pavel. 2013. Od operety k muzikálu: zábavněhudební divadlo v Československu po roce 1945. Praha: AMU. ISBN 978- 80- 7437- 115- 8.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Marián Vojtko								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica								
<b>Faculty:</b> Faculty of Performing Arts								
<b>Course code:</b> VI/ I.Ms12/22			<b>Course title:</b> Interpretative seminar - Musical theater singing 6					
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 13s <b>Method :</b> present								
<b>Number of credits:</b> 1								
<b>Recommended semester of study:</b> 6.								
<b>Degree of study:</b> I.								
<b>Prerequisites :</b>								
<b>Course completion conditions:</b> Active participation in class (50%) Performing one complete musical character according to the assignment (50%)								
<b>Educational outcomes (performance standard):</b> Learning outcomes: Upon successful completion of the learning process, the student will: - will be able to study a full musical character, capitalizing on all the experience from previous semesters - be able to produce a seminar paper on a specified topic of 20 pages in A4 format - understand the interpreted work and be able to analyse the work both formally and expressively								
<b>Brief outline of course (contents standard):</b> Work on the interpretation of musical characters and the ability to theoretically justify a practical performance								
<b>Recommended literatue:</b> ORAVEC, Peter. 2012.Výrazové prostriedky muzikálu. Nitra : Univerzita Konštantína Filozofa. ISBN 9788055800905								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 17 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Marián Vojtko								

<b>Last changed:</b> 14.08.2022
<b>Granted by:</b>

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko29/22	<b>Course title:</b> KOMPOST - practicum of contemporary ensemble play 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 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.	
<b>Educational outcomes (performance standard):</b> The student is able to study and perform the chosen repertoire from the position of an ensemble player. The student understands the basic principles and principles of ensemble playing. The student is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire. Is able to deal creatively with the interpretation of so-called open scores, to discuss it professionally with the conductor (artistic director) and other fellow players and to arrive at a creative and professionally competent grasp of the musical work and its preparation for performance. Proficient in both traditional and experimental techniques of instrumental playing. Can appropriately combine playing on his/her own instrument with playing on the body, extended vocal techniques and playing on elementary instruments (of his/her own making) and a variety of so-called sound objects ('ready-mades'). He understands the issue of so-called "small home-made electronics".	
<b>Brief outline of course (contents standard):</b> 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.	
<b>Recommended literatue:</b> 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 ansámbovej hry na všetkých typoch hudobno-vzdelávacieho procesu. Adept magisterského štúdia tak získa skúsenosti v oblasti, ktorá je mimoriadne aktuálna a progresívna.

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

4 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	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:** 01.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko30/22	<b>Course title:</b> KOMPOST - practicum of contemporary ensemble play 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 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.	
<b>Educational outcomes (performance standard):</b> The student is able to study and perform the chosen repertoire from the position of an ensemble player. The student understands the basic principles and principles of ensemble playing. The student is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire. Is able to deal creatively with the interpretation of so-called open scores, to discuss it professionally with the conductor (artistic director) and other fellow players and to arrive at a creative and professionally competent grasp of the musical work and its preparation for performance. Proficient in both traditional and experimental techniques of instrumental playing. Can appropriately combine playing on his/her own instrument with playing on the body, extended vocal techniques and playing on elementary instruments (of his/her own making) and a variety of so-called sound objects ('ready-mades'). He understands the issue of so-called "small home-made electronics".	
<b>Brief outline of course (contents standard):</b> 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.	
<b>Recommended literatue:</b> 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).

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

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 ansámbovej hry na všetkých typoch hudobno-vzdelávacieho procesu. Adept magisterského štúdia tak získa skúsenosti v oblasti, ktorá je mimoriadne aktuálna a progresívna.

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

4 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	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:** 01.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko31/22	<b>Course title:</b> KOMPOST - practicum of contemporary ensemble play 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 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.	
<b>Educational outcomes (performance standard):</b> The student is able to study and perform the chosen repertoire from the position of an ensemble player. The student understands the basic principles and principles of ensemble playing. The student is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire. Is able to deal creatively with the interpretation of so-called open scores, to discuss it professionally with the conductor (artistic director) and other fellow players and to arrive at a creative and professionally competent grasp of the musical work and its preparation for performance. Proficient in both traditional and experimental techniques of instrumental playing. Can appropriately combine playing on his/her own instrument with playing on the body, extended vocal techniques and playing on elementary instruments (of his/her own making) and a variety of so-called sound objects ('ready-mades'). He understands the issue of so-called "small home-made electronics".	
<b>Brief outline of course (contents standard):</b> 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.	
<b>Recommended literatue:</b> ADAMČIAK, Milan. Archív III (Nôty). 2012-2013. Košice: Dive Buki. ISBN 978-80-970848-3-7. CAGE, John. Notations. 1969. New York: Something Else Press. ISBN-13 978-0685148648	

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

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

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

4 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	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:** 01.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko32/22	<b>Course title:</b> KOMPOST - practicum of contemporary ensemble play 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 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.	
<b>Educational outcomes (performance standard):</b> The student is able to study and perform the chosen repertoire from the position of an ensemble player. The student understands the basic principles and principles of ensemble playing. The student is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire. Is able to deal creatively with the interpretation of so-called open scores, to discuss it professionally with the conductor (artistic director) and other fellow players and to arrive at a creative and professionally competent grasp of the musical work and its preparation for performance. Proficient in both traditional and experimental techniques of instrumental playing. Can appropriately combine playing on his/her own instrument with playing on the body, extended vocal techniques and playing on elementary instruments (of his/her own making) and a variety of so-called sound objects ('ready-mades'). He understands the issue of so-called "small home-made electronics".	
<b>Brief outline of course (contents standard):</b> 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.	
<b>Recommended literatue:</b> ADAMČIAK, Milan. Archív III (Nôty). 2012-2013. Košice: Dive Buki. ISBN 978-80-970848-3-7. CAGE, John. Notations. 1969. New York: Something Else Press. ISBN-13 978-0685148648	

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

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

4 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	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:** 01.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko33/22	<b>Course title:</b> KOMPOST - practicum of contemporary ensemble play 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 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.	
<b>Educational outcomes (performance standard):</b> The student is able to study and perform the chosen repertoire from the position of an ensemble player. The student understands the basic principles and principles of ensemble playing. The student is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire. Is able to deal creatively with the interpretation of so-called open scores, to discuss it professionally with the conductor (artistic director) and other fellow players and to arrive at a creative and professionally competent grasp of the musical work and its preparation for performance. Proficient in both traditional and experimental techniques of instrumental playing. Can appropriately combine playing on his/her own instrument with playing on the body, extended vocal techniques and playing on elementary instruments (of his/her own making) and a variety of so-called sound objects ('ready-mades'). He understands the issue of so-called "small home-made electronics".	
<b>Brief outline of course (contents standard):</b> 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.	
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**Language of instruction:**

Slovak

**Notes:**

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

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.

**Last changed:** 01.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko34/22	<b>Course title:</b> KOMPOST - practicum of contemporary ensemble play 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 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.	
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<b>Brief outline of course (contents standard):</b> Princípy a zásady ansámbovej hry. Rôzne typy notácie a záznamu hudby. Štúdium otvorených partitúr. Analýza notového textu a jeho interpretácia. Návrik zvoleného repertoáru a jeho príprava na predvedenie. Voľná a riadená kolektívna improvizácia. Pohyb v teréne medzi kompozíciou a improvizáciou. Rozšírené vokálne a inštrumentálne techniky. „Small home-made electronics“, „ready-mades“, zvukové objekty. Pedagogická aplikácia nadobudnutých poznatkov a schopností.	
<b>Recommended literatue:</b> 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).	

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

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

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

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

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

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

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

4 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	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:** 01.08.2022

**Granted by:**

## Course information letter

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

**Notes:**

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

13 hours of contact teaching

3 hours self-study

14 hours assignment solving and project preparation / semester

**Course assessment**

Total number of assessed students: 0

ABS	NEABS
0.0	0.0

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

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

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

Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 3 hours self-study 14 hours assignment solving and project preparation / semester	
<b>Course assessment</b> Total number of assessed students: 0	
ABS	NEABS
0.0	0.0
<b>Instructor:</b> doc. PaedDr. Mária Strenáčiková, PhD.	
<b>Last changed:</b> 31.07.2022	
<b>Granted by:</b>	

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms37/22	<b>Course title:</b> Movement preparation 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 50% active participation in movement seminars - 50% required performance - recording of artistic performances in IDM AU BB.	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know: basic postures, positions, sit-ups and lie-downs, simple forms of head, chest, upper and lower limb exercises - know: anatomical structure of the human body and its proper use in movement, functionality of movement, body coordination - know: the functionality of movement, body coordination, standing exercises - basic body posture, simple forms of exercises for the head, upper and lower limbs, chest and pelvis, breathing and mental exercises, conditioning exercises, simple locomotion in place and movement in space - understand: the anatomical structure of the body - be able to: work at a mental level and guide the body to become aware of the functions of the muscles, joints and skeleton as a support for movement, thus working with conscious coordination of the movements of all parts of the body - able to: subsequently coordinate the correct postures of the body, further harmonise the different parts of the body and guide it towards a smooth functional movement	
<b>Brief outline of course (contents standard):</b> - Warm-up exercises of the body - Exercises for posture and coordination - Floor exercises: Basic postures, sit-ups and lie-downs, simple forms of head, chest, upper and lower limb exercises - Standing exercises: basic lower limb postures and positions, simple forms of head, upper limb, chest, pelvis and lower limb exercises - Breathing and mental exercises - Conditioning exercises - Simple locomotor movements on the spot	
<b>Recommended literatue:</b>	

DOWD,I.:1995.Taking Root to Fly: Articles on Functional Anatomy, ISBN 13 9780964580503  
 UNGAROVÁ, A.: 2002. Pilatesove cvičenia, slovenská edícia 2003 Ikar. ISBN 80-551-0593-6  
 CHREN, M. et al. 2013. Gymnastika, tance a úpoly v ISCED 1 -3.Bratislava: VŠK FTVŠ UK –  
 Lafranchi, 2013,130 s., ISBN 978-80-970490-2-7.  
 ŠTEFANOVSKÝ, M. et al. 2012. Strečing po tréningu a výkone. In Judo. Bratislava: ICM  
 agency, 2012. ISBN 978-80-89257-55-3.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Michaela Majer

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms38/22	<b>Course title:</b> Movement preparation 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 50% active participation in movement seminars - 50% required performance - recording of artistic performances in IDM AU BB.	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know: basic postures, positions, sit-ups and lie-downs, simple forms of head, chest, upper and lower limb exercises, rhythmic and musical stimuli - be able to: work with the combination of vocal and movement expression - know: movement function, body coordination, standing exercises - basic body posture, simple forms of exercises for head, upper and lower limbs, chest and pelvis, breathing and mental exercises, conditioning exercises, simple movement links in place and movement in space, longer movement and dance combinations - understand: anatomical structure of the body and own movement coordination - be able to: work on a mental level and guide the body to become aware of the functions of the muscles, joints and skeleton as a support for movement, and thus work with the conscious coordination of movements of all parts of the body, increasing physical fitness - Able to: subsequently coordinate the correct postures, further harmonise the different parts of the body and guide towards smooth functional movement	
<b>Brief outline of course (contents standard):</b> - Floor exercises: smooth change of positions, combining head, chest, upper and lower limb exercises - Standing exercises: smooth change of positions, combining exercises for head, upper limbs, chest, pelvis and lower limbs - Movement and music, interrelationship of music and movement - Music as a component inspiring movement, rhythmic component, illustrative component - Movement and dance variations using silence - Combined movement links using own vocal expression, dance expression and incorporation of music, rhythmic component or silence - Combined movement links aimed at increasing physical fitness	

**Recommended literatue:**

MIDOL,N.:1985.Theories et pratiques de la Danse moderne,Amphora S.A.ISBN 2-85180-019-1  
COHAN,R. : 1986. Dance workshop, Gaia books Ltd.London, ISBN 3-473-42629-6  
LEVY,S.LEHR,C.: 2005 Kineziologie, Energetický systém tela a mysli. Eugenika ISBN 80-89115-85-3  
HIŽNAYOVÁ, K. 2011. Relaxačné, uvoľňovacie a dýchacie cvičenia In Škola v pohybe 2011. Bratislava: ICM Agency, 2011, s. 85-91.  
KRÖSCHLOVÁ, E.: 2003. Jevištní pohyb, herecká pohybová výchova. Praha: Akadémie múzických umění, 2003, 242 str. ISBN 80-85883-32-5

**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. Michaela Majer

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi/Ms92/22	<b>Course title:</b> Movement training 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Prerequisites: - 50% active participation in movement seminars - 50% required performance - Recording of artistic performances in IDM AU BB.	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know: basic postures, positions, sit-ups and lie-downs, simple forms of exercises for head, chest, upper and lower limbs, rhythmic and musical stimuli, basic movement on stage- spatial orientation of movement in standing and on the ground - know how to: work with the connection of vocal and movement expression, correctly connect dance movement with the so-called civil movement transferred to the stage: walking. Sitting, kneeling, turns in walking, gestures - master: movement functionality, body coordination, standing exercises - basic body posture, simple forms of exercises for head, upper and lower limbs, chest and pelvis, breathing and mental exercises, conditioning exercises, simple movement links in place and movement in space, longer movement and dance combinations, coordination of sound, singing and movement - understand: anatomical body structure and movement coordination, muscle and combination memory - be able to: work on a mental level and guide the body to become aware of the functions of the muscles, joints and skeleton as a support for movement, thus working with conscious coordination of the movements of all parts of the body, increasing physical fitness - Able to: subsequently coordinate the correct postures, further harmonize the different parts of the body and direct it towards a smooth functional movement, verify the characteristic means of expression in different movement styles	
<b>Brief outline of course (contents standard):</b> - Plan orientation; circular, diagonal, off-centre, frontal and lateral movement - Movement and space, movement flow in standing and on the ground - Reworking forms of walking and running - Reworking basic forms of jump, turn and turn,	

- Gestures, civil stage movement
- Basic, stage-used postures, positions and stances of classical dance (hand and foot positions, supporting elements, posture, walking, bowing)
- Basic, stage-used steps of historical and social dances (leaping step, polka step, three-beat step, polonaise step, waltz step)
- Basic, stage-used elements of jazz dance and modern dance

**Recommended literatue:**

BROOK,P.: 1988 Prázdný prostor, Panorama, Edice Dramatická umeni, 402-22-855 , 11-089-88

TRAGUTH,F.:1988 Modern jazz dance, Heinrich Schofer Bucher ISBN 3-7959 0444-7

LEWIS,D. 1984. Dance technique of Jose Limon. Dance Notation Bureau ISBN

0-06\_015185-4

BAZAROVÁ,N.: 1980. Abeceda klasického tance, Státní pedagogické nakladatelství,N.P., 7513 14-594-80

BRODSKÁ, B.,VAŠUT, V.: 2004. Svět tance a baletu. Praha: Akademie múzických umění, 2004, 236 str. ISBN 807331004X

BRŮŽEK, V.,SMÍŠEK, R.: 2008. Tanec v každodenním životě šlechty počátek novověku, In Tance a slavnosti 16. – 18.století, Praha: Národní galerie v Praze, 2008

**Language of instruction:**

Slovan

**Notes:**

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

26 hours of contact teaching

4 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Michaela Majer

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi/Ms93/22	<b>Course title:</b> Movement training 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 50% active participation in movement seminars - 50% required performance - recording of artistic performances in IDM AU BB.	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know: basic postures, positions, sitting and lying, simple forms of head, chest, upper and lower limb exercises, rhythmic and musical stimuli, basics of movement on stage- spatial orientation of movement in standing and on the ground, systematic use of a coherent movement-performance</li> <li>- know how to: work with the connection of vocal and movement expression, correctly connect dance movement with the so-called civil movement transferred to the stage: walking. sitting, kneeling, turns in walking, gestures, to incorporate the knowledge of partner technique into the complex work in the space</li> <li>- master: movement functionality, body coordination, standing exercises - basic body posture, simple forms of exercises for head, upper and lower limbs, chest and pelvis, breathing and mental exercises, conditioning exercises, simple movement links in place and movement in space, longer movement and dance combinations, coordination of sound, singing and movement, movement with props in conjunction with movement expression, aspect of expression - solo, in pairs, trios and multi-person groups</li> <li>- understand: anatomical structure of the body and own movement coordination, muscle and combination memory</li> <li>- be able to: work on a mental level and guide the body to become aware of the functions of muscles, joints and skeleton as a support for movement, and thus work with conscious coordination of movements of all parts of the body, increase physical fitness, increase individual character and prestige</li> <li>- be able to: subsequently coordinate the correct postures, further harmonize the different parts of the body and direct it towards a smooth functional movement, verify the characteristic means of expression in different movement styles</li> </ul>	
<b>Brief outline of course (contents standard):</b> - Comprehensive movement and dance combinations	

- Partner work exercises (body weight, support floor, gripping, weighting and lifts)
- Exercises with various forms of theatre props
- Exercises focusing on solo and group work
- Support exercises for individual growth
- Separate complex vocal and movement expression

**Recommended literatue:**

BEZ,H. DEGENHARDT,J. HOFMANN,H.P.: 1987 Muzikál , OPUS Bratislava 62-001-87  
 MUZ PALLANT,CH.: 2006 Conract improvisation, Mc.Farland a Co Inc. ISBN 10 0786426470  
 POLÁKOVÁ,M.: 2010, Sloboda objavovať tanec. Bratislava: Divadelný ústav  
 ISBN 9788089369232  
 INŠTITORISOVÁ,D. a kol.: 2003 Interpretačné sondy do súčasného slovenského divadla.  
 Univerzita Konštantína Filozofa v Nitre, Filozofická fakulta ISBN 80-8050-665-5  
 FILA,R.: 1991. Načo je nám umenie. Mladé letá ISBN 80-06-00296-7

**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. Michaela Majer

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi/Ms94/22	<b>Course title:</b> Movement training 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 50% active participation in movement seminars - 50% required performance - recording of artistic performances in IDM AU BB.	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know: basic postures, positions, sit-ups and lie-downs, simple forms of exercises for head, chest, upper and lower limbs, rhythmic and musical stimuli, basic movement on stage- spatial orientation of movement in standing and on the ground</li> <li>- know how to: work with the connection of vocal and movement expression, correctly connect dance movement with the so-called civil movement transferred to the stage: walking. Sitting, kneeling, turns in walking, gestures</li> <li>- master: movement functionality, body coordination, standing exercises - basic body posture, simple forms of exercises for head, upper and lower limbs, chest and pelvis, breathing and mental exercises, conditioning exercises, simple movement links in place and movement in space, longer movement and dance combinations, coordination of sound, singing and movement</li> <li>- understand: anatomical body structure and movement coordination, muscle and combination memory</li> <li>- be able to: work on a mental level and guide the body to become aware of the functions of the muscles, joints and skeleton as a support for movement, thus working with conscious coordination of the movements of all parts of the body, increasing physical fitness</li> <li>- Able to: subsequently coordinate correct postures, further harmonize the different parts of the body and direct it towards fluent functional movement, verify the characteristic means of expression in different movement styles, link technical exercises with more complex movement variations</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- Plan orientation; circular, diagonal, off-centre, frontal and lateral movement</li> <li>- Movement and space, movement flow in standing and on the ground</li> <li>- Reworking forms of walking and running</li> <li>- Reworking basic forms of jump, turn and turn,</li> <li>- Gestures, civil stage movement</li> </ul>	

- Basic, stage-used postures, positions and stances of classical dance (hand and foot positions, supporting elements, posture, walking, bowing)
- Basic, stage-used steps of historical and social dances (leaping step, polka step, three-beat step, polonaise step, waltz step)
- Basic, stage-used elements of jazz dance and modern dance

**Recommended literature:**

BROOK,P.: 1988 Prázdný prostor, Panorama, Edice Dramatická umeni, 402-22-855 , 11-089-88  
 TRAGUTH,F.:1988 Modern jazz dance, Heinrich Schofer Bucher ISBN 3-7959 0444-7  
 LEWIS,D. 1984. Dance technique of Jose Limon. Dance Notation Bureau ISBN 0-06\_015185-4  
 BAZAROVÁ,N.: 1980. Abeceda klasického tance, Státní pedagogické nakladatelství,N.P., 7513 14-594-80  
 BRODSKÁ, B.,VAŠUT, V.: 2004. Svět tance a baletu. Praha: Akademie múzických umění, 2004, 236 str. ISBN 807331004X  
 BRŮŽEK, V.,SMÍŠEK, R.: 2008. Tanec v každodenním živote šlechty počátek novověku, In Tance a slavnosti 16. – 18.století, Praha: Národní galerie v Praze, 2008

**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. Michaela Majer

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi/Ms95/22	<b>Course title:</b> Movement training 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 50% active participation in movement seminars - 50% required performance - recording of artistic performances in IDM AU BB.	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know: basic postures, positions, sitting and lying, simple forms of head, chest, upper and lower limb exercises, rhythmic and musical stimuli, basics of movement on stage- spatial orientation of movement in standing and on the ground, systematic use of a coherent movement-performance</li> <li>- know how to: work with the connection of vocal and movement expression, correctly connect dance movement with the so-called civil movement transferred to the stage: walking, sitting, kneeling, turns in walking, gestures, to incorporate the knowledge of partner technique into the complex work in the space</li> <li>- master: movement functionality, body coordination, standing exercises - basic body posture, simple forms of exercises for head, upper and lower limbs, chest and pelvis, breathing and mental exercises, conditioning exercises, simple movement links in place and movement in space, longer movement and dance combinations, coordination of sound, singing and movement, movement with props in conjunction with movement expression, aspect of expression - solo, in pairs, trios and multi-person groups</li> <li>- understand: anatomical structure of the body and own movement coordination, muscle and combination memory</li> <li>- be able to: work on a mental level and guide the body to become aware of the functions of muscles, joints and skeleton as a support for movement, and thus work with conscious coordination of movements of all parts of the body, increase physical fitness, increase individual character and prestige</li> <li>- Able to: subsequently coordinate correct postures, further harmonize the different parts of the body and direct it towards fluent functional movement, verify characteristic means of expression in different movement styles, link technical exercises with more complex movement variations, while engaging vocal performance abilities</li> </ul>	
<b>Brief outline of course (contents standard):</b>	

- Comprehensive movement and dance combinations
- Partner work exercises (body weight, support floor, gripping, weighting and lifts)
- Exercises with various forms of theatre props
- Exercises focusing on solo and group work
- Support exercises for individual growth
- Separate complex vocal and movement expression

**Recommended literatue:**

BEZ,H. DEGENHARDT,J. HOFMANN,H.P.: 1987 Muzikál , OPUS Bratislava 62-001-87  
 MUZ PALLANT,CH.: 2006 Conract improvisation, Mc.Farland a Co Inc. ISBN 10 0786426470  
 POLÁKOVÁ,M.: 2010, Sloboda objavovať tanec. Bratislava: Divadelný ústav  
 ISBN 9788089369232  
 INŠTITORISOVÁ,D. a kol.: 2003 Interpretačné sondy do súčasnéhoslovenského divadla.  
 Univerzita Konštantína Filozofa v Nitre, Filozofická fakulta ISBN 80-8050-665-5  
 FILA,R.: 1991. Načo je nám umenie. Mladé letá ISBN 80-06-00296-7

**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. Michaela Majer

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

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

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Andrej Šuba, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

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

Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours solving assignments and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Andrej Šuba, PhD.								
<b>Last changed:</b> 31.07.2022								
<b>Granted by:</b>								

## Course information letter

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

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

Monograficky:

Hlavní predstavitelia - konkretizácia na prednáškach.

Aktuálne stránky internetových portálov; odborné časopisy;

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 1

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

**Instructor:** Mgr. Andrej Šuba, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP015/22	<b>Course title:</b> Music History 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (70%) Passing the final written test or supplementary oral exam (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the learning process, the student: <ul style="list-style-type: none"><li>- gains a general cultural overview corresponding to musical romanticism;</li><li>- gain an overview of the development of Romantic music;</li><li>- acquire and know the basic principles and essence of the periodization of the music of Romanticism;</li><li>- be able to navigate the differentiation of music and the emergence of new musical forms;</li><li>- know the basic principles and differences in the codified forms of Romantic music and their violations</li><li>- understand the significance of the personalities of the Romantic period;</li><li>- analyzes interpretive exhibitionism;</li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1. romanticism in general; periodization;</li><li>2. characteristic features (early, peak, late);</li><li>3. representatives (Schubert, Bartholdy, Schumann, Berlioz, Liszt, Chopin, Wagner, Mahler, Bruckner, Strauss)</li><li>4. romantic-classical and romantic-realist syntheses (Brahms, Russian music, Czech music)</li><li>5. emergence and characteristics of new programme forms (symphonic poem, song, music drama, etc.);</li></ol>	
<b>Recommended literatue:</b> EINSTEIN, Alfred. 1989. Hudba v období romantizmu. OPUS, Bratislava. ABRAHÁM, Gerald. 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80- 88884- 46- 2 MICHELS, Ulrich. 2000. Encyklopedický atlas hudby. Lidové noviny, Praha. ISBN 80- 7106- 238- 3 GLOCKOVÁ, Mária. 2018. Kapitoly z hudby. AU Banská Bystrica, ISBN 978- 80- 8206- 010- 5 Monograficky	

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

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Andrej Šuba, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

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

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

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Andrej Šuba, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP017/22	<b>Course title:</b> Music History 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (70%) Passing the final written test or supplementary oral exam (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - acquire a basic informational overview and orientation in the historical developmental phases of European music history in the first and second half of the 20th century; - be able to characterise the social and artistic movement in the inter-war and post-war period - gain an overview of the development of music in the 2nd century; - be able to orientate themselves in the differentiation of music and the emergence of new and extravagant musical forms; - to know the basic principles and differences in the codified forms of musical development and their violations - be familiar with new trends in the development of music - understand the importance of important personalities of the period; - to know the exaggerated exhibitionism of authorship;	
<b>Brief outline of course (contents standard):</b> 1. music in the 20th century; 2. basic stylistic tendencies in selected works of composers (Stravinsky, Bartók, Hindemith, Shostakovich, Prokofiev, etc.) 3. New music, dodecaphony, serialism, aleatorics, timbre music, expressionism and 4. 2. the Viennese School 5. development tendencies in the 2nd half of the 20th century. 20th century, minimalism, stochastic-algorithmic music, computer music, syntheses;	
<b>Recommended literatue:</b> BUKOFZER, Manfred. 1986. Hudba v období baroka. OPUS. Bratislava. ABRAHÁM, Gerald 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80- 88884- 46- 2 ALBRECHT, Jan. 1982. Podoby a premeny barokovej hudby. OPUS, Bratislava. GLOCKOVÁ, Mária. 2018. Kapitoly z hudby. AU Banská Bystrica, ISBN 978- 80- 8206- 010- 5	

<p>MICHELS, Ulrich. 2000. Encyklopedický atlas hudby. Lidové noviny, Praha. ISBN 80- 7106- 238- 3  Aktuálne stránky internetových portálov, odborné časopisy;</p>								
<p><b>Language of instruction:</b> Slovak</p>								
<p><b>Notes:</b>  The student's total workload is 60 hours per semester (1 credit/30 hours of work).  26 hours of contact teaching  14 hours self-study  20 hours solving assignments and exercises / semester</p>								
<p><b>Course assessment</b>  Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. Andrej Šuba, PhD.</p>								
<p><b>Last changed:</b> 31.07.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP007/22	<b>Course title:</b> Music Theory 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in classes (30%) Developing and presenting an assessed project on a given topic (40%) Successful completion of the examination (30 %)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- will be able to operationally apply the knowledge and experience gained in the practical-propaedeutic disciplines during his/her studies at the conservatory;</li> <li>- be able to describe and identify the notation of European music;</li> <li>- know the basic characteristics of musical instruments;</li> <li>- be able to analyse musical instruments on the basis of an auditory recording;</li> <li>- understand the notation of music in a score;</li> <li>- know the instrumental composition of orchestral and chamber ensembles and the composition of vocal ensembles.</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. Notation of European music.</li> <li>2. Systematics of musical instruments from the historical and developmental aspect.</li> <li>3. Characteristics of musical instruments (idiophones, membranophones, chordophones, aerophones, electrophones, Slovak folk musical instruments).</li> <li>4. Established rules of orchestral score creation.</li> <li>5. Graphic score.</li> <li>6. Analysis of specific works of world and domestic music literature in correlation with the lecture topic.</li> </ol>	
<b>Recommended literatue:</b> HONS, Miloš. 2010. Hudební analýza. Praha: Toga. ISBN 978- 80- 8725- 828- 6. (súkromný archív pedagóga) MICHELS, Ulrich. 2000. Encyklopedický atlas hudby. Praha: Nakladatelství Lidové noviny. ISBN 80- 7106- 23- 83. (súkromný archív pedagóga) MODR, Antonín. 2009. Hudební nástroje. Praha: Bärenreiter. ISBN 978- 80- 8638- 512- 9. AK AU: <a href="https://chamo.kis3g.sk/lib/item?id=chamo:8559629&amp;theme=aubb">https://chamo.kis3g.sk/lib/item?id=chamo:8559629&amp;theme=aubb</a> .	

RYBARIČ, Richard. 1982. Vývoj európskeho notopisu. Bratislava: Opus. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:1091079&theme=aubb>.  
STRENÁČIKOVÁ, Mária, STRENÁČIK, Peter. 2011. Kapitoly o hudobných nástrojoch. Zlín: Alisa Group. ISBN 978- 80- 903965- 2- 4. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:10324272&theme=aubb>.

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

4 hours of self-study and solving 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., Mgr. art. Eva Miškovičová, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP008/22	<b>Course title:</b> Music Theory 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in classes (30%) Developing and presenting an assessed project on a given topic (40%) Successful completion of the examination (30 %)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- understand the essence of intervallic, modal, tonal harmony;</li> <li>- know the laws and basic rules of classical tonal harmony;</li> <li>- be able to analyze the harmonic progression of a composition;</li> <li>- be able to create a simple harmonisation of a melody;</li> <li>- know the atonal principle of creating a piece of music;</li> <li>- able to analyze counterpoint examples;</li> <li>- know the laws of different types of counterpoint.</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. Confirmation of the basic knowledge - determinants of the study of harmony and counterpoint.</li> <li>2. Modal harmonic system. Fundamentals of functional harmony.</li> <li>3. Harmony in Baroque, Classicism and Romanticism.</li> <li>4. Basic elements of tonal music in the 20th century.</li> <li>5. Compositional techniques of atonal music.</li> <li>6. The doctrine of counterpoint (counterpoint of vocal polyphonic music, counterpoint of instrumental polyphony).</li> <li>7. Analysis of specific works of world and domestic musical literature in correlation with the lecture topic.</li> </ol>	
<b>Recommended literatue:</b> FILIP, Miroslav. Súborné dielo I - Vývinové zákonitosti klasickej harmónie. Bratislava: Hudobné centrum. ISBN 978- 80- 89427- 16- 1. AK AU: <a href="https://chamo.kis3g.sk/lib/item?id=chamo:8260507&amp;theme=aubb">https://chamo.kis3g.sk/lib/item?id=chamo:8260507&amp;theme=aubb</a> . HRUŠOVSKÝ, Ivan. 2019. Úvod do štúdia teórie harmónie. Bratislava: Hudobné centrum. ISBN 978- 80- 89427- 38- 3. AK AU: <a href="https://chamo.kis3g.sk/lib/item?id=chamo:1362741&amp;theme=aubb">https://chamo.kis3g.sk/lib/item?id=chamo:1362741&amp;theme=aubb</a> .	

MICHELS, Ulrich. 2000. Encyklopedický atlas hudby. Praha: Nakladatelství Lidové noviny. ISBN 80- 7106- 23- 83. (súkromný archív pedagóga)  
 MOTTE de la, Dieter. 2019. Kontrapunkt. Bratislava: Hudobné centrum. ISBN 978- 80- 89427- 31- 4. (súkromný archív pedagóga)  
 TICHÝ, Vladimír. 2019. Harmonicky myslet a slyšet. Praha: Akademie muzických umění. ISBN 978- 80- 73315- 19- 1. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:12023610&theme=aubb>.

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

4 hours of self-study and solving 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., Mgr. art. Eva Miškovičová, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP009/22	<b>Course title:</b> Music Theory 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in classes (30%) Developing and presenting an assessed project on a given topic (40%) Successful completion of the examination (30 %)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the basic elements of static and dynamic form;</li> <li>- be able to describe the main types of musical forms;</li> <li>- be able to characterize musical types and forms in terms of their historical development and application;</li> <li>- understand the principles of form analysis of musical artifacts;</li> <li>- be able to analyse the formal construction of instrumental, vocal and musical-dramatic works.</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. Musical form (basic concepts, definition, features).</li> <li>2. Basic elements of musical form.</li> <li>3. The main types of musical forms (one - three-part form, variations, sonata form, rondo, contrapuntal forms, free form).</li> <li>4. Suite and sonata cyclicality.</li> <li>5. The development of forms and types of European music from a historical perspective.</li> <li>6. Analysis of specific works of world and domestic musical literature in correlation with the lecture topic.</li> </ol>	
<b>Recommended literatue:</b> ADAMKO, Rastislav. 2019. Náuka o hudobných formách. Ružomberok: Verbum. ISBN 978- 80- 561- 0678- 5. (súkromný archív pedagóga) BURLAS, Ladislav. 2006. Formy a druhy hudobného umenia. Žilina: Žilinská univerzita. ISBN 80- 80- 70522- 4. AK AU: <a href="https://chamo.kis3g.sk/lib/item?id=chamo:1270220&amp;theme=aubb">https://chamo.kis3g.sk/lib/item?id=chamo:1270220&amp;theme=aubb</a> . ZENKL, Luděk. 2017. ABC hudebních forem. Praha: Bärenreiter. ISBN 978- 80- 8638- 533- 4. AK AU: <a href="https://chamo.kis3g.sk/lib/item?id=chamo:9668341&amp;theme=aubb">https://chamo.kis3g.sk/lib/item?id=chamo:9668341&amp;theme=aubb</a> .	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 4 hours self-study 30 hours solving assignments and preparing papers / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Mária Strenáčiková, CSc., Mgr. art. Eva Miškovičová, PhD.								
<b>Last changed:</b> 31.07.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP010/22	<b>Course title:</b> Music Theory 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in classes (30%) Developing and presenting an assessed project on a given topic (40%) Successful completion of the examination (30 %)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know musical styles from the music-theoretical aspect; - be able to understand the essence of the development of music-theoretical thought in historical context; - understand the music-theoretical component of compositional movements; - Able to describe the theoretical background of the individual styles of selected composers; - be able to apply music-theoretical knowledge in the analysis of works of different stylistic periods; - Possess practically applicable background information on musical systems that have had a major influence on the formation of the period and the construction of perspective.	
<b>Brief outline of course (contents standard):</b> 1. History of music theory in ancient oriental cultures and European antiquity. 2. Characteristic features of music-theoretical thought in the Middle Ages (the peak of linear composition and the sound-interval construction of harmony). 3. The new character of Baroque compositional practice (melodic, rhythmic, harmonic, polyphonic, tectonic, theory). 4. The temporal demarcation of the Rococo and the Galant styles and their music-theoretical specificities. 5. Personalities of the music theory of classicism and romanticism and their influence on the formation of the style. 6. The development of scientific music theory in the 20th and 21st centuries. 7. Comprehensive analysis of specific works of world and domestic literature in correlation with the lecture topic.	
<b>Recommended literatue:</b> BUKOFZER, Manfred F. 1986. Hudba v období baroka. Bratislava: Opus. AK AU: <a href="https://chamo.kis3g.sk/lib/item?id=chamo:1083762&amp;theme=aubb">https://chamo.kis3g.sk/lib/item?id=chamo:1083762&amp;theme=aubb</a> .	

BURLAS, Ladislav. 1970. Dejiny európskej hudobnej teórie. Bratislava: Hudobná fakulta VŠMU. (súkromný archív pedagóga)

BURLAS, Ladislav, Faltin, Peter, Filip, Miroslav. 1965. Kapitoly z teórie súčasnej hudby. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:1373433&theme=aubb>.

EINSTEIN, Alfred. 1989. Hudba v období romantizmu. Bratislava: Opus. ISBN 80- 7093- 003- 9. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:1060296&theme=aubb>.

HOPPIN, Richard. 2007. Hudba stredoveku. Bratislava: Hudobné centrum. ISBN 80- 88884- 87- 3. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:9958850&theme=aubb>.

RYBYRIČ, Richard. 1994. Hudobná historiografia. Prešov: Matúš. ISBN 80- 967089- 5- 3. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:1059014&theme=aubb>.

ŠIŠKOVÁ, Ingeborg. 2011. Dejiny hudby IV. Klasicizmus. Bratislava: Ikar. ISBN 978- 80- 551- 2778- 1. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:10336138&theme=aubb>.

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

4 hours self-study

30 hours solving assignments and preparing papers / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Mária Strenáčiková, CSc., Mgr. art. Eva Miškovičová, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP011/22	<b>Course title:</b> Music Theory 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in classes (30%) Developing and presenting an assessed project on the assigned topic (40%) Successful completion of the examination (30 %)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to describe the parameters of a complex analysis of a musical work;</li> <li>- be able to focus on the essential features of the analysed work and highlight its unique and original elements;</li> <li>- be able to analyse the compositional regularities of works of different stylistic periods;</li> <li>- Able to assess the implications for solo, chamber, orchestral performance of a composition;</li> <li>- Know the different style periods based on performance skills;</li> <li>- Able to identify the style period and range of possible composers based on listening to a work;</li> <li>- understand the method of graphic notation of a composition.</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. The origin of the work in the context of musical culture and the social situation of the time.</li> <li>2. The triad composer - performer - listener. Creative work with musical structure.</li> <li>3. Analysis of compositions from the Baroque period.</li> <li>4. Analysis of compositions from the Classical period.</li> <li>5. Analysis of compositions from the Romantic period.</li> <li>6. Analysis of compositions from the 20th and 21st centuries.</li> </ol>	
<b>Recommended literatue:</b> FERKOVÁ, Eva. 2007. Hudobná analýza - Teória a stručné dejiny. Bratislava: Academic Electronic Press. ISBN 978- 80- 8888- 078- 3. AK AU: <a href="https://chamo.kis3g.sk/lib/item?id=chamo:9301573&amp;theme=aubb">https://chamo.kis3g.sk/lib/item?id=chamo:9301573&amp;theme=aubb</a> . FERKOVÁ, Eva. 2013. Tektonika a dynamizmus v hudbe. Bratislava: Vysoká škola múzických umení. ISBN 978- 80- 89439- 43- 0. AK AU: <a href="https://chamo.kis3g.sk/lib/item?id=chamo:10558668&amp;theme=aubb">https://chamo.kis3g.sk/lib/item?id=chamo:10558668&amp;theme=aubb</a> .	

GLOCKOVÁ, Mária. 2010. Konvergenie v slovenskej hudbe. Banská Bystrica: Akadémia umení v Banskej Bystrici. ISBN 978- 80- 89078- 62- 2. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:10197033&theme=aubb>.

HONS, Miloš. 2010. Hudební analýza. Praha: Toga. ISBN 978- 80- 8725- 828- 6. (súkromný archív pedagóga)

MARTINÁKOVÁ- RENDEKOVÁ, Zuzana (ed.). 2010. Progresívne metódy analýzy a interpretácie hudby a umenia III: zborník príspevkov Progresívne metódy analýzy v hudbe a umení 2004, 2006, 2008. Banská Bystrica: Akadémia umení v Banskej Bystrici. ISBN 80-89078- 23- 3. AK AU:

<https://chamo.kis3g.sk/lib/item?id=chamo:10295205&theme=aubb>.

VESELOVSKÁ, Eva, ADAMKO, Rastislav, BEDNÁRIKOVÁ, Janka. 2017. Stredoveké pramene cirkevnej hudby na Slovensku. Bratislava: Ústav hudobnej vedy SAV. ISBN 978- 80-89135- 38- 7. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:11627972&theme=aubb>.

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

4 hours self-study

30 hours of assignment solving and thesis preparation / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Mária Strenáčiková, CSc., Mgr. art. Eva Miškovičová, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP057/22	<b>Course title:</b> Music-theoretical exercises 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (60%) - from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%) - The number of points achieved in the seminar 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 (65%). - Credit will not be awarded to a student who has had more than three unexcused absences from seminars - Excused absences are compensable with make-up work	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the specifics of the analysed works of the Renaissance and Baroque periods, - be able to formulate knowledge in an unfamiliar work, - be able to recognize the main features of works of the Renaissance and Baroque periods, - gain an overview of the problems of complex music-theoretical analysis of a work	
<b>Brief outline of course (contents standard):</b> Upon successful completion of the training process, the student will: - know the specifics of the analysed works of the Renaissance and Baroque periods, - be able to formulate knowledge in an unfamiliar work, - be able to recognize the main features of works of the Renaissance and Baroque periods, - gain an overview of the problems of complex music-theoretical analysis of a work	
<b>Recommended literatue:</b> HŮLA, Zdeněk. 1985. Nauka o kontrapunktu. Praha. Supraphon. 02-001-85 JIRÁK, Karel Boleslav. 1985. Nauka o hudebních formách. Praha. Panton. 35-100-85 KRESÁNEK, Jozef. 1997. Slovenská ľudová pieseň zo stanoviska hudobného. Bratislava. Národné hudobné centrum. ISBN 80-88880-14-9 KRESÁNEK, Jozef. 1994. Tektonika. Bratislava. ASCO. ISBN 80-901416-7-6 KRESÁNEK, Jozef. 1983. Tonalita. Bratislava. OPUS. 62-466-83	

JANEČEK, Karel. 1982. Harmonie rozbořem. Praha. Supraphon. 02-063-82  
MOTTE, Diether de la. 2011. Musikalische analyse. Kassel. Bärenreiter. ISBN  
978-3-7618-0141-3  
SUCHOŇ, Eugen. 2018. Hudobnoteoretické dielo. Bratislava. Hudobné centrum. ISBN  
978-80-89427-35-2

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Eva Miškovičová, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP058/22	<b>Course title:</b> Music-theoretical exercises 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (60%) - from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%) - The number of points achieved in the seminar 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 (65%). - Credit will not be awarded to a student who has had more than three unexcused absences from seminars - Excused absences are compensable with make-up work	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the specifics of the analysed works of the Baroque and Classical periods, - be able to formulate knowledge in an unfamiliar work, - be able to recognize the main features of the works of the Baroque and Classical periods, - gain insight into the problems of complex music-theoretical analysis of a work	
<b>Brief outline of course (contents standard):</b> - It focuses on a comprehensive music-theoretical analysis of selected works by composers of the Baroque and Classical periods - Analysis of sheet music as well as musical examples - Work with specialist literature, its use, processing and mastering in the subject matter	
<b>Recommended literatue:</b> HŮLA, Zdeněk. 1985. Nauka o kontrapunktu. Praha. Supraphon. 02-001-85 JIRÁK, Karel Boleslav. 1985. Nauka o hudebních formách. Praha. Panton. 35-100-85 KRESÁNEK, Jozef. 1997. Slovenská ľudová pieseň zo stanoviska hudobného. Bratislava. Národné hudobné centrum. ISBN 80-88880-14-9 KRESÁNEK, Jozef. 1994. Tektonika. Bratislava. ASCO. ISBN 80-901416-7-6 KRESÁNEK, Jozef. 1983. Tonalita. Bratislava. OPUS. 62-466-83 JANEČEK, Karel. 1982. Harmonie rozbořem. Praha. Supraphon. 02-063-82	

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

**Language of instruction:**

Slovak

**Notes:**

Total student workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Eva Miškovičová, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP059/22	<b>Course title:</b> Music-theoretical exercises 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (60%) - from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%) - The number of points achieved in the seminar 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 (65%). - Credit will not be awarded to a student who has had more than three unexcused absences from seminars - Excused absences are compensable with make-up work	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the specifics of the analyzed works of the Classical period, - be able to formulate knowledge in an unfamiliar work, - be able to recognize the main features of the works of classicism, - gain insight into the problems of complex music-theoretical analysis of a work	
<b>Brief outline of course (contents standard):</b> - Focuses on a comprehensive music-theoretical analysis of selected works by composers of the Classical period - Analysis of sheet music as well as musical examples - Work with specialist literature, its use, processing and mastering in the subject matter	
<b>Recommended literatue:</b> JIRÁK, Karel Boleslav. 1985. Nauka o hudebních formách. Praha. Panton. 35-100-85 KRESÁNEK, Jozef. 1994. Tektonika. Bratislava. ASCO. ISBN 80-901416-7-6 KRESÁNEK, Jozef. 1983. Tonalita. Bratislava. OPUS. 62-466-83 JANEČEK, Karel. 1982. Harmonie rozbořem. Praha. Supraphon. 02-063-82 MOTTE, Diether de la. 2011. Musikalische analyse. Kassel. Bärenreiter. ISBN 978-3-7618-0141-3 MOTTE, Diether de la. 2009. Harmonielehre. Kassel. Bärenreiter. ISBN 978-3-7618-2115-2	

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

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Eva Miškovičová, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP060/22	<b>Course title:</b> Music-theoretical exercises 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (60%) - from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%) - The number of points achieved in the seminar 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 (65%). - Credit will not be awarded to a student who has had more than three unexcused absences from seminars - Excused absences are compensable with make-up work	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the specifics of the analysed works of the Romantic period, - be able to formulate knowledge in an unfamiliar work, - be able to recognize the main features of the works of Romanticism, - gain insight into the problems of complex music-theoretical analysis of a work	
<b>Brief outline of course (contents standard):</b> - It focuses on a comprehensive music-theoretical analysis of selected works by composers of the Romantic period - Analysis of sheet music as well as musical examples - Work with specialist literature, its use, processing and mastering in the subject matter	
<b>Recommended literatue:</b> JIRÁK, Karel Boleslav. 1985. Nauka o hudebních formách. Praha. Panton. 35-100-85 KRESÁNEK, Jozef. 1994. Tektonika. Bratislava. ASCO. ISBN 80-901416-7-6 KRESÁNEK, Jozef. 1983. Tonalita. Bratislava. OPUS. 62-466-83 JANEČEK, Karel. 1982. Harmonie rozbořem. Praha. Supraphon. 02-063-82 MOTTE, Diether de la. 2011. Musikalische analyse. Kassel. Bärenreiter. ISBN 978-3-7618-0141-3 MOTTE, Diether de la. 2009. Harmonielehre. Kassel. Bärenreiter. ISBN 978-3-7618-2115-2	

KRÄMER, Thomas. 1997. Lehrbuch der harmonischen Analyse. Wiesbaden. Breitkopf&Härtl. ISBN 978-3-7651-0305-6

KOFROŇ, Jaroslav. 1958. Učebnice harmonie. Praha. Státní nakladatelství krásné literatury, hudby a umění.

HŮLA, Zdeněk. 1956. Nauka o harmonii. Praha. Státní nakladatelství krásné literatury, hudby a umění.

HRADECKÝ, Emil. 1972. Úvod do studia tonální harmonie. Praha. Supraphon.

SUCHOŇ, Eugen. 2018. Hudobnoteoretické dielo. Bratislava. Hudobné centrum. ISBN 978-80-89427-35-2

FILIP, Miroslav. 1997. Vývinové zákonitosti klasickej harmónie. Bratislava. Národné hudobné centrum. ISBN 80-967799-5-8

BENEŠ, Juraj. 2003. O harmónii. Bratislava. Hudobné centrum. ISBN 80-88884-40-3

SCHÖNBERG, Arnold. 2003. Štruktúrálna funkcie harmónie. Bratislava. Hudobné centrum. ISBN 80-88884-41-1

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	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:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP061/22	<b>Course title:</b> Music-theoretical exercises 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (60%) - from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%) - The number of points achieved in the seminar 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 (65%). - Credit will not be awarded to a student who has had more than three unexcused absences from seminars - Excused absences are compensable with make-up work	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the specifics of the analyzed works of the Romanticism and Impressionism period, - be able to formulate knowledge in an unfamiliar work, - be able to recognize the main features of the works of Romanticism and Impressionism, - gain insight into the problems of complex music-theoretical analysis of a work	
<b>Brief outline of course (contents standard):</b> - Focuses on a comprehensive music-theoretical analysis of selected works by composers of the Romantic and Impressionist periods - Analysis of sheet music as well as musical examples - Work with specialist literature, its use, processing and mastering in the subject matter	
<b>Recommended literatue:</b> JIRÁK, Karel Boleslav. 1985. Nauka o hudebních formách. Praha. Panton. 35-100-85 KRESÁNEK, Jozef. 1994. Tektonika. Bratislava. ASCO. ISBN 80-901416-7-6 KRESÁNEK, Jozef. 1983. Tonalita. Bratislava. OPUS. 62-466-83 JANEČEK, Karel. 1982. Harmonie rozbořem. Praha. Supraphon. 02-063-82 MOTTE, Diether de la. 2011. Musikalische analyse. Kassel. Bärenreiter. ISBN 978-3-7618-0141-3 MOTTE, Diether de la. 2009. Harmonielehre. Kassel. Bärenreiter. ISBN 978-3-7618-2115-2	

KRÄMER, Thomas. 1997. Lehrbuch der harmonischen Analyse. Wiesbaden. Breitkopf&Härtl. ISBN 978-3-7651-0305-6

KOFROŇ, Jaroslav. 1958. Učebnice harmonie. Praha. Státní nakladatelství krásne literatury, hudby a umění.

HŮLA, Zdeněk. 1956. Nauka o harmonii. Praha. Státní nakladatelství krásne literatury, hudby a umění.

HRADECKÝ, Emil. 1972. Úvod do studia tonální harmonie. Praha. Supraphon.

SUCHOŇ, Eugen. 2018. Hudobnoteoretické dielo. Bratislava. Hudobné centrum. ISBN 978-80-89427-35-2

FILIP, Miroslav. 1997. Vývinové zákonitosti klasickej harmónie. Bratislava. Národné hudobné centrum. ISBN 80-967799-5-8

BENEŠ, Juraj. 2003. O harmónii. Bratislava. Hudobné centrum. ISBN 80-88884-40-3

SCHÖNBERG, Arnold. 2003. Štrukturálne funkcie harmónie. Bratislava. Hudobné centrum. ISBN 80-88884-41-1

NAVRÁTIL, Miloš. 1993. Nástin vývoje evropské hudby, 20. století. Ostrava. Montanex. ISBN 80-85300-26-5

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Eva Miškovičová, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP062/22	<b>Course title:</b> Music-theoretical exercises 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (60%) - from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%) - The number of points achieved in the seminar 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 (65%). - Credit will not be awarded to a student who has had more than three unexcused absences from seminars - Excused absences are compensable with make-up work	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the specifics of the analyzed works of the 20th and 21st century, - be able to formulate knowledge in an unfamiliar work, - be able to recognize the main features of the works of the 20th and 21st centuries, - gain an overview of the issues of complex music-theoretical analysis of a work	
<b>Brief outline of course (contents standard):</b> - It focuses on a comprehensive music-theoretical analysis of selected works by 20th and 21st century composers - Analysis of sheet music as well as musical examples - Work with specialist literature, its use, processing and mastering in the subject matter	
<b>Recommended literatue:</b> JIRÁK, Karel Boleslav. 1985. Nauka o hudebních formách. Praha. Panton. 35-100-85 KRESÁNEK, Jozef. 1994. Tektonika. Bratislava. ASCO. ISBN 80-901416-7-6 MOTTE, Diether de la. 2011. Musikalische analyse. Kassel. Bärenreiter. ISBN 978-3-7618-0141-3 SUCHOŇ, Eugen. 2018. Hudobnoteoretické dielo. Bratislava. Hudobné centrum. ISBN 978-80-89427-35-2 BENEŠ, Juraj. 2003. O harmónii. Bratislava. Hudobné centrum. ISBN 80-88884-40-3	

SCHÖNBERG, Arnold. 2003. Štruktúralne funkcie harmónie. Bratislava. Hudobné centrum. ISBN 80-88884-41-1  
NAVRÁTIL, Miloš. 1993. Nástin vývoje evropské hudby, 20. století. Ostrava. Montanex. ISBN 80-85300-26-5

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Eva Miškovičová, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn007/22	<b>Course title:</b> Musical Instrument Play - Accordion 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - study of solo repertoire - at least two movements of an original cyclic composition, Works of a Slovak Composer, instructional literature (10%) - completion of a concert performance at a performance seminar (30%) - passing an examination before the commission (10%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know perfectly selected works; - be able to respect the intention and philosophy of the composers, without losing his/her particular artistic expression; - able to gain practice in various performances; - able to acquire an orientation in the different stylistic periods; - Able to place emphasis on collective interplay, rhythmic precision, intonation, dynamics, phrasing.	
<b>Brief outline of course (contents standard):</b> Works from the Baroque, Classical and Romantic periods (transcriptions) Works by Slovak authors Concert works for accordion solo Concert works for accordion and orchestra (arranged for accordion and piano).	
<b>Recommended literatue:</b> J.S.BACH: Prelúdium a fúga z TK I. alebo II., J.S.BACH: 3- hlasné Toccaty a fúgy pre čembalo (súkromný archív pedagóga) D.SCARLATTI: Sonáty alebo skladby francúzskych clavecinistov (namiesto etud) klasická sonáta: (súkromný archív pedagóga) V Didi - Miniatúry (súkromný archív pedagóga)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Michal Červienka, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn008/22	<b>Course title:</b> Musical Instrument Play - Accordion 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - study of solo repertoire - at least two movements of an original cyclic composition, Works of a Slovak Composer, instructional literature (10%) - completion of a concert performance at a performance seminar (30%) - passing an examination before the commission (10%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know perfectly selected works; - be able to respect the intention and philosophy of the composers, without losing his/her particular artistic expression; - able to gain practice in various performances; - able to acquire an orientation in the different stylistic periods; - Able to place emphasis on collective interplay, rhythmic precision, intonation, dynamics, phrasing.	
<b>Brief outline of course (contents standard):</b> Works from the Baroque, Classical and Romantic periods (transcriptions) Works by Slovak authors Concert works for accordion solo Concert works for accordion and orchestra (arranged for accordion and piano).	
<b>Recommended literatue:</b> J.S.BACH: Prelúdium a fúga z TK I. alebo II., J.S.BACH: 3- hlasné Toccaty a fúgy pre čembalo (súkromný archív pedagóga) D.SCARLATTI: Sonáty alebo skladby francúzskych clavecinistov (namiesto etud) klasická sonáta: (súkromný archív pedagóga) V.Vlasov : Gulag (súkromný archív pedagóga) A. Puzskarenko - Skíti 20. storočia (súkromný archív pedagóga)	
<b>Language of instruction:</b> Slovak	

**Notes:**

The student's total workload is 210 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

60 hours self-study

124 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Michal Červienka, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn009/22	<b>Course title:</b> Musical Instrument Play - Accordion 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - study of solo repertoire - at least two movements of an original cyclic composition, Works of a Slovak Composer, instructional literature (10%) - completion of a concert performance at a performance seminar (30%) - passing an examination before the commission (10%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know perfectly selected works; - be able to respect the intention and philosophy of the composers, without losing his/her particular artistic expression; - able to gain practice in various performances; - able to acquire an orientation in the different stylistic periods; - Able to place emphasis on collective interplay, rhythmic precision, intonation, dynamics, phrasing.	
<b>Brief outline of course (contents standard):</b> Works from the Baroque, Classical and Romantic periods (transcriptions) Works by Slovak authors Concert works for accordion solo Concert works for accordion and orchestra (arranged for accordion and piano).	
<b>Recommended literatue:</b> J.S.BACH: Prelúdium a fúga z TK I. alebo II., J.S.BACH: 3- hlasné Toccaty a fúgy pre čembalo (súkromný archív pedagóga) D.SCARLATTI: Sonáty alebo skladby francúzskych clavecinistov (namiesto etud) klasická sonáta: (súkromný archív pedagóga) A. Piazzolla - Adios Nonino (súkromný archív pedagóga) B. Precz - Fantazia Pollacca (súkromný archív pedagóga)	
<b>Language of instruction:</b> Slovak	

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Michal Červienka, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn010/22	<b>Course title:</b> Musical Instrument Play - Accordion 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - study of solo repertoire - at least two movements of an original cyclic composition, Works of a Slovak Composer, instructional literature (10%) - completion of a concert performance at a performance seminar (30%) - passing an examination before the commission (10%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know perfectly selected works; - be able to respect the intention and philosophy of the composers, without losing his/her particular artistic expression; - able to gain practice in various performances; - able to acquire an orientation in the different stylistic periods; - Able to place emphasis on collective interplay, rhythmic precision, intonation, dynamics, phrasing.	
<b>Brief outline of course (contents standard):</b> Works from the Baroque, Classical and Romantic periods (transcriptions) Works by Slovak authors Concert works for accordion solo Concert works for accordion and orchestra (arranged for accordion and piano).	
<b>Recommended literatue:</b> J.S.BACH: Prelúdium a fúga z TK I. alebo II., J.S.BACH: 3- hlasné Toccaty a fúgy pre čembalo (súkromný archív pedagóga) D.SCARLATTI: Sonáty alebo skladby francúzskych clavecinistov (namiesto etud) klasická sonáta: (súkromný archív pedagóga) A. Kusjakov- Hlasy odchádzajúceho času (súkromný archív pedagóga) A. Kusjakov- Sonata no 1. (súkromný archív pedagóga) A. Kusjakov- Sonata no 2. (súkromný archív pedagóga) A. Kusjakov- Sonata no 3. (súkromný archív pedagóga)	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 120 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 30 hours self-study 64 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Michal Červienka, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn011/22	<b>Course title:</b> Musical Instrument Play - Accordion 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - study of solo repertoire - at least two movements of an original cyclic composition, Works of a Slovak Composer, instructional literature (10%) - completion of a concert performance at a performance seminar (30%) - passing an examination before the commission (10%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know perfectly selected works; - be able to respect the intention and philosophy of the composers, without losing his/her particular artistic expression; - able to gain practice in various performances; - able to acquire an orientation in the different stylistic periods; - Able to place emphasis on collective interplay, rhythmic precision, intonation, dynamics, phrasing.	
<b>Brief outline of course (contents standard):</b> Works from the Baroque, Classical and Romantic periods (transcriptions) Works by Slovak authors Concert works for accordion solo Concert works for accordion and orchestra (arranged for accordion and piano).	
<b>Recommended literatue:</b> J.S.BACH: Prelúdium a fúga z TK I. alebo II., J.S.BACH: 3- hlasné Toccaty a fúgy pre čembalo (súkromný archív pedagóga) D.SCARLATTI: Sonáty alebo skladby francúzskych clavecinistov (namiesto etud) klasická sonáta: (súkromný archív pedagóga) V. Zubitsky - Partita Concertante no1. (súkromný archív pedagóga) V. Zubitsky - Partita Concertante no2. (súkromný archív pedagóga)	
<b>Language of instruction:</b> Slovak	

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Michal Červienka, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn012/22	<b>Course title:</b> Musical Instrument Play - Accordion 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - study of solo repertoire - at least two movements of an original cyclic composition, Works of a Slovak Composer, instructional literature (10%) - completion of a concert performance at a performance seminar (30%) - passing an examination before the commission (10%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know perfectly selected works; - be able to respect the intention and philosophy of the composers, without losing his/her particular artistic expression; - able to gain practice in various performances; - able to acquire an orientation in the different stylistic periods; - Able to place emphasis on collective interplay, rhythmic precision, intonation, dynamics, phrasing.	
<b>Brief outline of course (contents standard):</b> Works from the Baroque, Classical and Romantic periods (transcriptions) Works by Slovak authors Concert works for accordion solo Concert works for accordion and orchestra (arranged for accordion and piano).	
<b>Recommended literatue:</b> .S.BACH: Prelúdium a fúga z TK I. alebo II., J.S.BACH: 3- hlasné Toccaty a fúgy pre čembalo (súkromný archív pedagóga) D.SCARLATTI: Sonáty alebo skladby francúzskych clavecinistov (namiesto etud) klasická sonáta: (súkromný archív pedagóga) V. Vlasov - Parafraz V. Didi – Inspirazione	
<b>Language of instruction:</b> Slovak	

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Michal Červienka, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn001/22	<b>Course title:</b> Musical Instrument Play - Bassoon 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Performing 3 - 4 compositions from the Baroque and Classical periods(10%) Attending a public concert(20%) Passing an examination before a committee(20%) Recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- Know the terminology related to the interpretation of bassoon works;</li> <li>- Know how to characterize the specifics of Baroque and Classical interpretation;</li> <li>- Understand the issues involved in the study of repertoire. ;</li> <li>- Able to work independently in the study of repertoire;</li> <li>- Able to organize own preparation for performance or rehearsals;</li> <li>- Able to solve technical and expressive problems independently;</li> <li>- Capable of solving intonation problems on an instrument;</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- Scales: major and minor, whole-tone, chromatic, medieval throughout;</li> <li>- Chords: T5 major, minor, major decay, in 3's, 4's. D7 after 3, 4. zv5, zm7, in moderate tempo;</li> <li>- Technical exercises: intervals from major and minor scales, intervals chromatic, chords chromatic: T5, T6, T6/4, also in countermovement initially at a freer tempo;</li> <li>- Tone formation: setting, shaping, ending;</li> <li>- Use of auxiliary fingering, especially for intonationally problematic tones</li> </ul>	
<b>Recommended literatue:</b> (Súkromný archív pedagóga) Etudy: MILDE, L: Technické etudy op. 24 - Hofmeister, Leipzig - 1981 OZI, E: 42 Capricen /výber/ - Hofmeister, Muzikverlag, Leipzig MILDE, L: 25 koncertných etud op. 26 prvý zošit /výber/,- Hofmeister Leipzig Prednesové skladby: TELEMANN, G. Ph.: Sonáta e- mol pre fagot a klavír- Editio Muzika Budapešť 1970	

A. VIVALDI, A: Koncert C- dur pre fagot a klavír- Editio Muzika Budape35 1971  
J. CH. VOGEL, J. CH.: Koncert C- dur pre fagot a orchester - Sikorski, Hamburg 1966  
O. FLOSMAN: Concertino pre fagot a klavír - Supraphon Praha 1972  
KRŠKA, P: Sonáta pre fagot a klavír

**Language of instruction:**

Slovak

**Notes:**

Total student workload is 210 hours per semester (1 credit / 30 hours of work)

26 hours of contact teaching

60 hours self-study

124 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn002/22	<b>Course title:</b> Musical Instrument Play - Bassoon 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Performing 3 - 4 compositions from the Baroque and Classical periods(10%) Attending a public concert(20%) Passing an examination before a committee(20%) Recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- Know the terminology related to the interpretation of bassoon works;</li> <li>- Know how to characterize the specifics of Baroque and Classical interpretation;</li> <li>- Understand the issues involved in the study of repertoire;</li> <li>- Able to work independently in the study of repertoire;</li> <li>- Able to organise own preparation for performance or rehearsal;</li> <li>- Able to solve technical and expressive problems independently;</li> <li>- Able to solve intonationally problematic tones of the instrument ;</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- Scales: major and minor, whole-tone, chromatic, medieval throughout;</li> <li>- Chords: T5 major, minor, major decay, in 3's, 4's. D7 after 3, 4. zv5, zm7;</li> <li>- Technical exercises: intervals from major and minor scales, intervals chromatically, chords chromatically:</li> </ul> T5, T6, T6/4, also in counter movement initially at a freer tempo; <ul style="list-style-type: none"> <li>- Tone formation: setting, shaping, ending ;</li> <li>- Use of auxiliary fingering especially for intonationally problematic notes;</li> </ul>	
<b>Recommended literatue:</b> (súkromný archív pedagóga) Etudy: MILDE, L: Koncertné etudy op. 26 /dokončit'/ - Hofmeister, Leipzig PIVOŇKA, Karel: Technické a rytmické štúdie pre fagot, - Panton, Praha 1982 Prednesové skladby: TELEMANN, G. Ph.: Sonáta e- mol pre fagot a klavír, Musica, Budapešť	

<p>VIVALDI, A: Koncert a- mol pre fagot a klavír, Muzika, Budapešť 1970  DANZI, F: Koncert F- dur pre fagot a orchester - www.fagotizm.narod.ru  SLUKA, L: Sonáta pre fagot a klavír - Supraphon, Praha 1972  JACOB ,J : Concerto pre fagot a klavír, Stainer &amp; Bell</p>								
<p><b>Language of instruction:</b> Slovak</p>								
<p><b>Notes:</b>  Total student workload is 210 hours per semester (1 credit / 30 hours of work)  26 hours of contact teaching  60 hours self-study  124 hours individual creative activity</p>								
<p><b>Course assessment</b>  Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.</p>								
<p><b>Last changed:</b> 02.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn003/22	<b>Course title:</b> Musical Instrument Play - Bassoon 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class;(40%) 3 - 4 compositions from Baroque, Classical, 20th century music;(10%) Attending a public concert;(20%) Passing an examination before a committee;(20%) Record artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- Know the terminology related to the interpretation of bassoon works;</li> <li>- Know how to characterize the specifics of Baroque, Classical and Romantic interpretation;</li> <li>- Understand the issues involved in the study of repertoire ;</li> <li>- Able to work independently in the study of repertoire;</li> <li>- Able to organise own preparation for a performance or rehearsal;</li> <li>- Able to solve technical and expressive problems independently;</li> <li>- Able to resolve intonation problems on an instrument;</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- Scales: major and minor, whole-tone, chromatic, medieval throughout. ;</li> <li>- Chords: T5 major, minor, major decay, 3, 4 each. D7 after 3, 4. zv5, zm7, MM = 80;</li> <li>- Technical exercises: intervals from major and minor scales, intervals chromatically, chords chromatically: T5, T6, T6/4, also in counter movement initially at a freer tempo. MM = 80;</li> <li>- Tone formation: deployment, shaping, ending;</li> <li>- Use of auxiliary fingering especially for intonationally problematic tones</li> </ul>	
<b>Recommended literatue:</b> (súkromný archív pedagóga) Etudy: MILDE, L: Koncertné etudy II. zošit op. 26 /výber/, Hofmeister, Leipzig PIVOŇKA, K: Technické a rytmické štúdie v mol, Panton Praha BOGDANOV, L: 24 etud pre fagot, Moskva 1961 Prednesové skladby:	

G. Ph. TELEMANN: Sonáta Es- dur pre fagot a klavír, Muzica. Budapešť  
 A. VIVALDI: Koncert e- mol pre fagot a klavír, Musica Budapešť, 1971  
 MOZART, W. A: Koncert B- dur pre fagot a orchester, Perers, Leipzig  
 SAINT- SAENS, C: Sonáta pre fagot a klavír, Edition Peters, Leipzig 1971  
 WEBER, C. M. v: Andante a rondo Ungarese pre fagot a klavír op. 35; Berlin - Lichterfelde

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Milan Oravec, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn004/22	<b>Course title:</b> Musical Instrument Play - Bassoon 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class; (40%) Performing 3-4 pieces from the Baroque, Classical, Romantic and 20th century periods; (10%) Completion of a public concert; (20%) Passing an examination before a committee; (20%) Record artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- Know the terminology related to the interpretation of bassoon works;</li> <li>- Know how to characterize the specifics of Baroque, Classical and Romantic interpretation;</li> <li>- Understand the issues involved in the study of repertoire;</li> <li>- Able to work independently in the study of repertoire;</li> <li>- Able to organise own preparation for performance or rehearsal;</li> <li>- Able to solve technical and expressive problems independently;</li> <li>- Able to resolve intonation problems on an instrument;</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- Scales: major and minor, whole-tone, chromatic, medieval throughout. ;</li> <li>- Chords: T5 major, minor, major decay, 3, 4 each. D7 after 3, 4. zv5, zm7. MM = 80;</li> <li>- Technical exercises: intervals from major and minor scales, intervals chromatic, chords chromatic: T5, T6, T6/4, also in countermovement initially at a freer tempo. MM = 80;</li> <li>- Tone formation: deployment, shaping, ending ;</li> <li>- Use of auxiliary fingering especially for intonationally troubled notes</li> </ul>	
<b>Recommended literatue:</b> (súkromný archív pedagóga) Etudy: GIAMPIERI, A:16 studi /výber/, RICORDI 1987 MILDE, L: Koncertné etudy II. zošit op. 26 /dokončiť/, Hofmeister Leipzig PIVOŇKA, K: Vývojové etudy pre fagot, Praha 1953 Prednesové skladby: A. VIVALDI: Koncert F- dur pre fagot a orchester, Muzika, Moskva 1978	

KOŽELUH, J. A: Koncert C- dur pre fagot a orchester, Praha TANSMAN, A: Sonatina pre fagot a klavír, Max Eschig 1952 ČERNOV. A: Scherzo pre fagot a klavír, Moskva 1975								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 120 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 30 hours self-study 64 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn005/22	<b>Course title:</b> Musical Instrument Play - Bassoon 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (40%) Performing 4 compositions from the Baroque, Classical, Romantic and 20th and 21st century music (10%). Attending a public concert (20%) Passing an examination before a committee (20%) Recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- Know the terminology related to the interpretation of bassoon works;</li> <li>- Know how to characterize the specifics of Baroque, Classical and Romantic interpretation;</li> <li>- Understand the issues involved in the study of repertoire.</li> <li>- Able to work independently in the study of repertoire;</li> <li>- Able to organise own preparation for performance or rehearsal;</li> <li>- Able to solve technical and expressive problems independently;</li> <li>- Able to solve intonation problems of the instrument;</li> <li>- Able to choose the correct vocal cord /instrument/ and to adapt it to a given situation;</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- Scales: major and minor, whole-tone, chromatic, medieval throughout;</li> <li>- Chords: T5 major, minor, major decay, in 3's, 4's. D7 after 3, 4. zv5, zm7. MM = 100;</li> <li>- Technical exercises: intervals from major and minor scales, intervals chromatically, chords chromatically: T5, T6, T6/4, also in countermovement initially at a freer tempo. MM = 100;</li> <li>- Tone formation: deployment, shaping, ending;</li> <li>- Use of auxiliary fingering especially for intonationally troubled tones;</li> </ul>	
<b>Recommended literatue:</b> (súkromný archív pedagóga) Etudy: GIAMPIERI, A:16 studi /výber//; RICORDI MILDE, L: Koncertné etudy II. zošit op. 26 /dokončiť//;Hofmeister, Leipzig	

PIVOŇKA, K: Virtuózne etudy pre fagot /výber/;Praha 1953 Prednesové skladby: HANDEL, G. F: Sonáta g- mol pre fagot a klavír; Muzica, Budapešť1983 WEBER, C. M. v: Koncert F- dur pre fagot a orchester op.75; Berlin- Lichterfelde HINDEMIT, P: Sonáta pre fagot a klavír; Schott Musik International, Mainz 1967 HURLSTONE, W: Sonáta F- dur pre fagot a klavír; Emerson edition, England 1976								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 180 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 50 hours self-study 104 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn006/22	<b>Course title:</b> Musical Instrument Play - Bassoon 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class; (40%) Performing 3-4 pieces from the Baroque, Classical, Romantic and 20th and 21st century music; (10%) Completion of a public concert; (20%) Passing an examination before a committee; (20%) Record artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- Know the terminology related to the interpretation of bassoon works;</li> <li>- Know how to characterize the specifics of the interpretation of Baroque, Classical, Romantic, and 20th and 21st century music;</li> <li>- Understand the issues involved in the study of repertoire;</li> <li>- Able to work independently in the study of repertoire;</li> <li>- Able to organize own preparation for performance or rehearsal;</li> <li>- Able to solve technical and expressive problems independently;</li> <li>- Able to solve intonation problems of the instrument;</li> <li>- Able to select the correct vocal cord /instrument/ and adjust it as necessary;</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- Scales: major and minor, whole-tone, chromatic, medieval throughout;</li> <li>- Chords: T5 major, minor, major decay, in 3's, 4's. D7 after 3, 4. zv5, zm7. MM = 100;</li> <li>- Technical exercises: intervals from major and minor scales, intervals chromatically, chords chromatically: T5, T6, T6/4, also in countermovement initially at a freer tempo. MM = 100;</li> <li>- Tone formation: deployment, shaping, ending;</li> <li>- Use of auxiliary fingering especially for intonationally troubled tones;</li> </ul>	
<b>Recommended literatue:</b> (súkromný archív pedagóga) Etudy: GIAMPIERI, A:16 studi /výber/; RICORDI	

<p>PIVOŇKA, K: Virtuózne etudy pre fagot /výber/; Praha 1953  Prednesové skladby:  VIVALDI, A: Koncert d- mol pre fagot a klavír ;Muzica, Budapešť, 1980  HEINICHEN. J. D: Sonáta D- dur pre fagot a klavír; Peters, Leipzig, 1982  BRUNS, V: Koncert pre fagot a klavír č,1; Breitkopf, 1978  PAUER, J: Koncert pre fagot a orchester; Supraphon, Praha, 1967  Bakalársky koncert z diel z ponuky šiestych semestrov;</p>								
<p><b>Language of instruction:</b> Slovak</p>								
<p><b>Notes:</b> The student's total workload is 180 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 50 hours self-study 104 hours individual creative activity</p>								
<p><b>Course assessment</b> Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.</p>								
<p><b>Last changed:</b> 02.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn117/22	<b>Course title:</b> Musical Instrument Play - Cimbalom 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - rehearsal of the semester repertoire (10%) - attending a concert performance (30%) - passing an examination before a committee (10%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of dulcimer works - be able to characterize the specifics of the interpretation of Renaissance and Baroque music - be able to work with the pedal and its influence on the means of expression in music - be able to work partially independently in the study of repertoire - be able to organise his own preparation for concert performance and rehearsal - able to solve technical and expressive problems arising from the nature of the works performed - able to work with tone production and tone colour	
<b>Brief outline of course (contents standard):</b> 1. 2 etudes of different technical issues 2. 1 work from the Renaissance period 3. 2 contrasting movements from cyclic compositions from the Baroque period 4. 1 sonata from original literature for dulcimer 5. Releasing the playing apparatus 6. Interpretive analysis of audio- and video-recordings of concerts 7. Analysis and comparison of works in different editions and by different performers	
<b>Recommended literatue:</b> ALLAGA, Géza. 12 etudes. Edition Neuma Budapest. EN 247. (súkromný archív pedagóga) ALLAGA, Géza. Hét eredeti concert etude. Edition Neuma Budapest. EN 079. (súkromný archív pedagóga) BACH, Johann, Sebastian. Sonaten/Partiten, Violine solo (Flesch), Edition Peters- Leipzig 108- 10837. (súkromný archív pedagóga) VIVALDI, Antonio. 1983. 12 Sonate per violino e basso continuo I. Editio Musica Budapest.	

Z. 12129. (súkromný archív pedagóga)  
 CORELLI, Arcangelo. Sonaten, Band I, Edition Peters. Nr. 3836a. (súkromný archív pedagóga)  
 BACH, Johann Sebastian. Violinkonzert No. 1. Zeneműkiadó Vállalat Budapest. Z. 1600.  
 (súkromný archív pedagóga)  
 VAJDA, János. 2021. Gregórián ének - Magyar Cimbalomzene III. Cimbalom World Association, Budapest. ISBN 979- 0- 801675- 92- 7. (súkromný archív pedagóga)  
 PEK, Albert. 2000. Sonet I. II. III. Musikverlag Katerina Zlatniková Stuttgart. CMVKZ NR 155.  
 (súkromný archív pedagóga)  
 PEK, Albert. 2001. Sonet IV. Musikverlag Katerina Zlatniková Stuttgart. CMVKZ NR 156.  
 (súkromný archív pedagóga)  
 KÁROLYI, Pál. 1971. Négy Cimbalomdarab. Editio Musica Budapest. Z. 6166.  
 (súkromný archív pedagóga)  
 PÓCS, Katalin Szemlélődés, 1996 Viedreiunddreissig München. 433- 8059.  
 (súkromný archív pedagóga)  
 HOLLÓS, Máté. 1998. Music for any kind of the cimbalom - Magyar Cimbalomzene II. Cimbalom World Association. Budapest. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Viktória Herencsár, ArtD., Mgr. art. Martin Budinský, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn118/22	<b>Course title:</b> Musical Instrument Play - Cimbalom 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - rehearsal of the semester repertoire (10%) - attending a concert performance (30%) - passing an examination before a committee (10%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of 20th-21st century dulcimer works - be able to characterize the specifics of Baroque music interpretation - be able to work partially independently in the study of repertoire - be able to organise his own preparation for concert performance and rehearsal - be able to solve technical and expressive problems arising from the nature of the works performed - able to work with tone production and tone colour - able to work with the pedal in terms of articulation and phrase formation	
<b>Brief outline of course (contents standard):</b> 1. 2 etudes of different technical issues 2. 2 contrasting movements from a sonata by Italian Baroque greats (Tartini, Vivaldi, Corelli) 3. 1 concerto by Baroque masters 4. a solo piece for dulcimer from the 20th-21st centuries. 5. Releasing the playing apparatus. 6. Interpretive analysis of audio- and video-recordings of concerts. 7. Analysis and comparison of works in different editions and by different performers.	
<b>Recommended literatue:</b> ALLAGA, Géza. Öt concert - etude. Edition Neuma Budapest. EN083. (súkromný archív pedagóga) KUMMER, Friedrich August - ALLAGA Géza. Etűdök. Edition Neuma Budapest. EN 416. (súkromný archív pedagóga) BACH, Johann Sebastian. Sonaten/Partiten, Violine solo (Flesch). Edition Peters- Leipzig. 10820- 10837. (súkromný archív pedagóga)	

LANTMUSIK AUS DER RENAISSANCE I. DVfM32003 Fővárosi Szabó Ervin Könyvtár Zenei Gyűjtemény. Zq17035/2. (súkromný archív pedagóga)

TÖRTÉNET, BIBLIAI ÉS GUNYOROS MAGYAR ÉNEKEK DALLAMAI A XVI. SZÁZADBÓL. musica antiqua hungarica No 3 1993. Budapest, Polifon Zeneműkiadó Bt. (súkromný archív pedagóga)

CORELLI, Arcangelo. 12 Sonate per violino e basso continuo Op. 5 Parta prima (B:No.4- 6) Editio Musica Budapest. Z 12051. (súkromný archív pedagóga)

TARTINI, Giuseppe. 3 Sonaten. Edition Peters No. 1099 - 8626. (súkromný archív pedagóga)

BACH, Johann Sebastian. Konzert Nr 2 E- dur. Edition Peters. Leipzig. 6782. (súkromný archív pedagóga)

SZOKOLAY, Sándor. 1995. Sonatina da chiesa - Magyar Cimbalomzene I. Cimbalom World Association. Budapest. (súkromný archív pedagóga)

FARKAS, Ferenc. 1995. Hybrides - Magyar Cimbalomzene I. Cimbalom World Association. Budapest. (súkromný archív pedagóga)

DIDI, Vojtech. 2002 . Canzonetta, Zborník Akadémia umení, Fakulta múzických umení, Banská Bystrica ISBN 80- 89078- 06- 0. (súkromný archív pedagóga)

BALASSA, Sándor. 2011. Négy előadási darab cimbalomra. Solo Music Zeneműkiadó Kft. Budapest. ISMN 979- 0- 9005271- 7- 2. (súkromný archív pedagóga)

PEK, Albert. 2007. Walzer. Musikverlag Katerina Zlatniková Stuttgart, Nr. 162. (súkromný archív pedagóga)

PEK, Albert. 1997. Ein Altes Lied. Musikverlag Katerina Zlatniková Stuttgart, Nr. 152. (súkromný archív pedagóga)

HOLLÓS, Máté. 1998. Toccata Lírica - Magyar Cimbalomzene II. Cimbalom World Association. Budapest. (súkromný archív pedagóga)

ALBUM - Proizvedenija Kharkovskich kompozitorov dlja cimbal (Kharkkob, 1999, zostaviteľ E. A. Kosmenko, redakcija E. A. Kosmenko i A. B. Sabickoj). (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 210 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

60 hours self-study

124 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Viktória Herencsár, ArtD., Mgr. art. Martin Budinský, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn119/22	<b>Course title:</b> Musical Instrument Play - Cimbalom 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - rehearsal of the semester repertoire (10%) - attending a concert performance (30%) - passing an examination before a committee (10%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the basic terminology related to the interpretation of dulcimer works</li> <li>- know</li> <li>- be able to characterize the specifics of Baroque music interpretation</li> <li>- be able to differentiate the way of interpretation of French, Italian, German and English Baroque music</li> <li>- be able to interpret musical works from the 18th century for the baroque dulcimer (hackbrett, salterio)</li> <li>- able to work partially independently in the study of repertoire</li> <li>- able to organise his own preparation for concert performance and rehearsal</li> <li>- able to solve technical and expressive problems arising from the nature of the works performed</li> <li>- able to work with tone production and tone colour</li> <li>- able to work with the pedal and its influence on the means of expression in music</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. 2 etudes of different technical issues</li> <li>2. 1 work from the works of Baroque greats</li> <li>3. 1 original work for baroque dulcimer from the 18th century</li> <li>4. 20th century: 1 longer or 2 shorter pieces</li> <li>5. intonational purity of playing</li> <li>6. Release of the playing apparatus</li> <li>7. Interpretive analysis of audio and video recordings of concerts</li> <li>8. Analysis and comparison of works in different editions and by different performers</li> </ol>	
<b>Recommended literatue:</b>	

ALLAGA, Géza. Öt concert - etude. Edition Neuma Budapest. EN083.  
(súkromný archív pedagóga)

KUMMER, Friedrich August - ALLAGA, Géza. Etüdk. Edition Neuma Budapest. EN 416.  
(súkromný archív pedagóga)

BACH, Johann Sebastian. 1993. Sechs Suiten für Violoncello allein BWV 1007- 1012. Editio Musica Budapest. Z. 13965. (súkromný archív pedagóga)

TELEMANN, Georg Philipp. 1933. Kleine Fantasien. Schott's Söhne in Mainz B- S- S 33789.  
(súkromný archív pedagóga)

HÄNDEL, Georg, Friedrich. Hallanser Sonaten. Edition Peters- Leipzig, Nr. 455411447.  
(súkromný archív pedagóga)

HÄNDEL, Georg, Friedrich. Album I. II. Editio Musica Budapest, Z. 6990, Z. 6991.  
(súkromný archív pedagóga)

D'ANDRIEU, Jean Francois. 1961. Hat Zongoradarab. Edition Musica, Budapest, Z.3308.  
(súkromný archív pedagóga)

BARBELLA, Emanuelle. 2003. Sonate G- Dur. Edition Tympanon. ISMN M- 700159- 23- 8.  
(súkromný archív pedagóga)

BERETTI, Pietro. 1999. Sonate G dur. Edition Tympanon. ISMN M- 700059- 02- 3.  
(súkromný archív pedagóga)

BARÁZ, Ádám. Toccata. Edition Neuma Budapest. EN477. (súkromný archív pedagóga)

BALASSA, Sándor, Hajta Virágai op. 38, 1986, Edition Musica, Budapest, Z. 13130.  
(súkromný archív pedagóga)

MEISL, Jan. Preambulum e Toccata. B.A.O. Edition 1002. (súkromný archív pedagóga)

DADÁK, Jaromír. Miniatury - manuscript. (súkromný archív pedagóga)

HÁBA, Alois. Suita pro cimbal op. 91 - Manuscript (MAJATEK, Praha 03840).  
(súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Viktória Herencsár, ArtD., Mgr. art. Martin Budinský, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn120/22	<b>Course title:</b> Musical Instrument Play - Cimbalom 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - rehearsal of the semester repertoire (10%) - attending a concert performance (30%) - passing an examination before a committee (10%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of dulcimer works - be able to characterize the specifics of Baroque music interpretation - be able to solve various problems of notation and interpretation of music of the 20th-21st centuries - be able to work with the pedal and its influence on the means of expression in music - be able to create their own ornamentation in musical works - be able to work partially independently in the study of repertoire - be able to organise their own preparation for concert performance and rehearsal - able to solve technical and expressive problems arising from the nature of the works performed - able to work with tone production and tone colour	
<b>Brief outline of course (contents standard):</b> 1. 2 etudes of different technical issues 2. 1 original sonata for dulcimer from the 18th century 3. work with ornamentation 4. 2 20th-21st century pieces for dulcimer 5. Releasing the playing apparatus 6. Interpretive analysis of audio- and video-recordings of concerts 7. Analysis and comparison of works in different editions and by different performers	
<b>Recommended literatue:</b> ALLAGA, Géza. Öt concert- etude. Edition Neuma. EN083. (súkromný archív pedagóga) PEK, Albert. 2001. Chromatische Etüde. Musikverlag Katerina Zlatniková Stuttgart. NR 157. (súkromný archív pedagóga)	

PEK, Albert. 1997. Poetische Etüde. Musikverlag Katerina Zlatniková Stuttgart. NR 151.  
(súkromný archív pedagóga)

BACH, Johann Sebastian. 1993. Sechs Suiten für Violoncello allein BWV 1007- 1012. Editio Musica Budapest. Z. 13965. (súkromný archív pedagóga)

WEI#, Silvius, Leopold. 2004. Suite g- moll/d- moll. Edition Tympanon. ISMN M- 700159- 29- 0. (súkromný archív pedagóga)

CONTI, Angelo. 1987. Sonate G- dur. Musikverlag Josef Preissler. JP6317.  
(súkromný archív pedagóga)

CONTI, Angelo. 2000. 2. Sonate G- dur. Edition Tympanon. ISMN M- 700159- 04- 7.  
(súkromný archív pedagóga)

TARTINI, Giuseppe. 3 Sonaten. Edition Peters No. 1099 - 8626. (súkromný archív pedagóga)

ADÁN, Vicente. Divertimiento Nr.1, Edition Salterria. ES1102. (súkromný archív pedagóga)

PEK, Albert. 2007. Tarantella. Musikverlag Katerina Zlatniková Stuttgart. NR 161.  
(súkromný archív pedagóga)

PEK, Albert. 2007. Divertimento. Musikverlag Katerina Zlatniková Stuttgart. Nr. 159.  
(súkromný archív pedagóga)

PEK, Albert. 1999. Melodie. Musikverlag Katerina Zlatniková Stuttgart. Nr. 154.  
(súkromný archív pedagóga)

PEK, Albert. 1997. Nocturno. Musikverlag Katerina Zlatniková Stuttgart. Nr. 153.  
(súkromný archív pedagóga)

POSPIŠIL, Juraj. 1995. Suita pre cimbal sólo op. 66. Hudobný fond Bratislava,  
ISBN 80- 88732- 60- 3. (súkromný archív pedagóga)

BUSH, Alan. 1966. Két tánc/Two dances op. 64. Editio Musica Budapest. Z.5187.  
(súkromný archív pedagóga)

KUČERA, Václav. 1968. Spektra. Edition Supraphon Praha- Bratislava. H 4669.  
(súkromný archív pedagóga)

LUTSA, Valeriu. 2004. Caiet pentru tambal 3. Reflectare. (Album). Grafema Libris, Chisinau.  
ISBN 9975- 9778- 9- 8. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Viktória Herencsár, ArtD., Mgr. art. Martin Budinský, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn121/22	<b>Course title:</b> Musical Instrument Play - Cimbalom 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- active participation in class (40%)</li><li>- rehearsal of the semester repertoire (10%)</li><li>- attending a concert performance (30%)</li><li>- passing an examination before a committee (10%)</li><li>- recording artistic performances in IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- know the basic terminology related to the interpretation of dulcimer works</li><li>- be able to characterize the specifics of the interpretation of different stylistic periods</li><li>- be able to work with 20th-21st century sheet music</li><li>- be able to interpret compositions at a higher interpretative and technical level</li><li>- able to work partially independently in the study of repertoire</li><li>- able to organise his own preparation for concert performance and rehearsal</li><li>- able to solve technical and expressive problems arising from the nature of the works performed</li><li>- able to work with tone production and tone colour</li><li>- be able to work with the pedal and its influence on the means of expression in music</li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1. 2 - 3 etudes of various technical problems - transcription from piano part</li><li>2. 1 solo piece from the 20th - 21st century for dulcimer</li><li>3. 1 concerto by classical masters with own cadenza</li><li>4. solving technical problems of pedal work and articulation in technically demanding musical works</li><li>5. Releasing the playing apparatus</li><li>6. Interpretive analysis of audio- and video-recordings of concerts</li><li>7. Analysis and comparison of works in different editions and by different performers</li></ol>	
<b>Recommended literatue:</b> <p>CRAMER, Johann, Baptist. 60 Válogatott Tanulmány. Rozsnyai Károly Könyv- és Zeneműkiadó, Budapest. R.K.233. (súkromný archív pedagóga)</p>	

CRAMER, Johann, Baptist. 60 ausgewählte Klavier- Etüden. München, Jos. AIBL, R (2077) 2628. (súkromný archív pedagóga)

CRAMER, Johann, Baptist. Etudes pour Piano. Edition Peters Leipzig. 6639. (súkromný archív pedagóga)

BACH, Johann Sebastian. 1993. Sechs Suiten für Violoncello allein BWV 1007- 1012. Editio Musica Budapest, Z. 13965. (súkromný archív pedagóga)

MOZART, Wolfgang, Amadeus. Fantasie K.397. Edition Musica Budapest. Z.4323. (súkromný archív pedagóga)

STAMITZ, Johann. 2. Divertimento. B. Schott's Söhne in Mainz. 19977. (súkromný archív pedagóga)

HAYDN, Joseph. Violin- Konzert Nr. 3 B- Dur. Edition Brethopf, Nr.2893 Veb Breitkopf & Härte Musikverlag Leipzig. 26211. (súkromný archív pedagóga)

HAYDN, Joseph. 1931. Violinkonzert Nr.1 C dur. Edition Peters, Leipzig. Nr. 4322 - 10815. (súkromný archív pedagóga)

HÄSSLER, Johann, Wilhelm. Grande Gigue D- moll, op. 31. Edition Breitkopf. Nr. 2405. (súkromný archív pedagóga)

HAYDN, Johann, Michael. 1988. Concerto in Sib maggiore. Editio Musica, Budapest. GM1270, Z. 13343. (súkromný archív pedagóga)

NAGY, József. Cimbalom- Művei, Magyar Hangulatképek, szerzői kiadás (autorské vydanie), Pesti Könyvnyomda Rt. 9550. (súkromný archív pedagóga)

LEGÁNY, Dénes, 2021. Nocturno - Magyar Cimbalomzene III. Cimbalom World Association. Budapest. ISBN 979- 0- 801675- 92- 7. (súkromný archív pedagóga)

LEGÁNY, Dénes. 2021. Cimbalom Fantázia - Magyar Cimbalomzene III. Cimbalom World Association. Budapest, ISBN 979- 0- 801675- 92- 7. (súkromný archív pedagóga)

LUTSA, Valeriu. 1999. Caiet pentru tambal 2. Recital. Ruxanda, Chisinau. ISBN 9975- 72- 061- 7. (súkromný archív pedagóga)

HAJDENKO, Anatolij. Ciganiada - Koncertná rapsódia. manuscript. (súkromný archív pedagóga)

SMOLSKY, Dmitry. Koncert pre cimbal a orchester No. 1. manuscript. (súkromný archív pedagóga)

SMOLSKY, Dmitry. Koncert pre cimbal a orchester No. 2. manuscript. (súkromný archív pedagóga)

SMOLSKY, Dmitry. Koncert pre cimbal a orchester No. 3. manuscript. (súkromný archív pedagóga)

LUTSA, Valeriu. 2004. Caiet pentru tambal 3. Reflectare. Grafema Libris. Chisinau. ISBN 9975- 9778- 9- 8. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

<b>Instructor:</b> prof. Viktória Herencsár, ArtD., Mgr. art. Martin Budinský, ArtD.
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<b>Last changed:</b> 10.08.2022
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<b>Granted by:</b>
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## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn122/22	<b>Course title:</b> Musical Instrument Play - Cimbalom 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - rehearsal of the semester repertoire (10%) - attending a concert performance (30%) - passing an examination before a committee (10%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of dulcimer works - be able to characterize the specifics of the interpretation of the music of the Romantic period - differentiate the way of interpretation of works of different stylistic periods - be able to cope with the technical difficulty of the works studied - able to work partially independently when studying repertoire - able to create their own transcriptions - able to organise his/her own preparation for concert performance and rehearsal - able to solve technical and expressive problems arising from the nature of the works performed - able to work with tone production and tone colour - be able to work with the pedal and its influence on the means of expression in music	
<b>Brief outline of course (contents standard):</b> 1. 2 - 3 etudes of different technical problems - transcription from piano part 2. 1 - 2 solo or concert pieces for dulcimer corresponding to the topic of the bachelor thesis 3. 1 dulcimer composition from the 20th-21st century of higher technical and performance difficulty 4. detailed work with pedal technique 5. preparation of the student for the bachelor artistic performance 6. Releasing the playing apparatus 7. interpretive analysis of audio- and video-recordings of concerts 8. Analysis and comparison of works in different editions and by different performers	
<b>Recommended literatue:</b> CRAMER, Johann Baptist. 60 Válogatott Tanulmány. Rozsnyai Károly Könyv- és Zeneműkiadó. Budapest. R.K.233. (súkrómny archiv pedagóga)	

CRAMER, Johann Baptist. 60 ausgewählte Klavier- Etüden. München, Jos. AIBL, R (2077) 2628. (súkromný archív pedagóga)

CRAMER, Johann Baptist. Etudes pour Piano. Edition Peters Leipzig. 6639. (súkromný archív pedagóga)

BACH, Johann Sebastian. 1993. Sechs Suiten für Violoncello allein BWV 1007- 1012. Editio Musica Budapest. Z. 13965. (súkromný archív pedagóga)

BACH, Carl Philip Emanuel. 1983. Sonate für Viola da Gamba und Bass. Edition Peters. Leipzig. Nr. 4287 - 11146. (súkromný archív pedagóga)

STAMITZ, Karl. Konzert B- dur. Edition Breitkopf Nr. 5251. (súkromný archív pedagóga)

TOESCHI, Giovanni. 1963. Sonata. Doblinger K.G. Wien, D.10.741. (súkromný archív pedagóga)

SCHUBERT, Franz. 1886. Sonate, op. 137. No. 1. Edition Breitkopf. E.S. 54. (súkromný archív pedagóga)

SCHUBERT, Franz. 1930. Konzert a- moll. B. Schott & Söhne Mainz. 32614. (súkromný archív pedagóga)

MOZART, Wolfgang Amadeus. Konzert B- dur, Op. 96. Edition Peters. Nr. 4347- 748. (súkromný archív pedagóga)

WEBER, Carl Maria. Andante a Rondo ongarese, Op. 35.1967. Zeneműkiadó Vállalat Budapest. Z. 5413. (súkromný archív pedagóga)

KOCSÁR, Miklós. 1984. Repliche No. 3. Editio Musica Budapest. Z.12646. (súkromný archív pedagóga)

PETROVICS, Emil. 1981. Nocturne - Deux Mouvements. Editio Musica Budapest. Z. 8936. (súkromný archív pedagóga)

KAMISNKI, Dmtiry, Cimblový koncert. Bibliotéka CCCR 58- 435. (súkromný archív pedagóga)

VAVRINECZ, Béla. 1995. Dirge/Sirató - Magyar Cimbalomzene I. Cimbalom World Association. Budapest. (súkromný archív pedagóga)

KOCSÁR, Miklós. 1995. Ballada Cimbalomra - Magyar Cimbalomzene II. Cimbalom World Association. Budapest. (súkromný archív pedagóga)

LUTSA, Valeriu. 2004. Caiet pentru tambal 3. Reflectare. Grafema Libris. Chisinau. ISBN 9975- 9778- 9- 8. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Viktória Herencsár, ArtD., Mgr. art. Martin Budinský, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn019/22	<b>Course title:</b> Musical Instrument Play - Clarinet 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Studying a selection of technical etudes(10%) Performing one recital(10%) Passing an examination before a committee (20%) Recording artistic output in the IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand, on the basis of a common definition with the teacher, the basic technical (physical) fundamentals of playing the instrument at a theoretical level - be able to understand in depth the requirement of their holistic implementation in his/her own playing - able to gradually implement a holistic approach to playing on the platform of selected etudes and recital compositions	
<b>Brief outline of course (contents standard):</b> Commonly defining the fundamentals of the game based on 1. creating a physically correct tone with a dense definition of sound at the core of the tone 2. creating a long tone with legato binding of register jumps in the fifth range 3. ultra-fine intermittent continuous sounding tone to the production of staccato articulation 4. the study of selected etudes with specific issues on the subject of correct legato binding across registers (P. Jeanjean - Vademecum du Clarinettiste). 5. study of selected recital pieces from the point of view of holistic playing technique	
<b>Recommended literatue:</b> (súkromný archív pedagóga) JEAJEAN, Paul. 2001. "Vade- Mecum" du Clarinettiste. Six études spéciales. Paris. Edition A. Leduc CAVALLINI, Ernesto. 2002. 30 CAPRICCI per clarinetto. Milano. Edizioni Ricordi. WEBER, Carl Maria. 2006. Variations on a Theme from the Opera Silvana. Clarinet and Piano. Edition Schott.	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> Total student workload is 210 hours per semester (1 credit / 30 hours of work) 26 hours of contact teaching 60 hours self-study 124 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mag. art. Ivica Gabrišová, ArtD., doc. Mgr. art. Ronald Šebesta, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn020/22	<b>Course title:</b> Musical Instrument Play - Clarinet 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Studying a selection of technical etudes(10%) Performing one recital(10%) Completion of a concert performance(10%) Passing a rehearsal in front of a committee(10%) Record artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to understand in a broader context the requirement of holistically implementing the basic technical fundamentals of playing an instrument into his/her own playing - be able to use selected etudes and recital pieces as a basis for the implementation of a holistic approach to playing	
<b>Brief outline of course (contents standard):</b> 1. Study of selected etudes with specific issues 2. Study of selected recital composition from the point of view of holistic playing technique	
<b>Recommended literatue:</b> (súkromný archív pedagóga) CAVALLINI, Ernesto. 2002. 30 CAPRICCI per clarinetto. Milano: Edizioni Ricordi. PÉRIER, Auguste. 1932. Vingt (20) études de virtuosité. Paris: Éditions Musical Alphonse Leduc KELL, Reginald. 1958. 17 Staccato Studies for Clarinet. New York: International Music Company WEBER, Carl Maria. 2009. Concertino op. 26 für Klarinette und orchester. Klarinette und Klavier. München: Henle Urtext Edition STAMITZ, Johann. 1984. Concerto in B- flat major. Clarinet and piano. Mainz: Schott Music.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> Total student workload is 210 hours per semester (1 credit / 30 hours of work)	

26 hours of contact teaching 60 hours self-study 124 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn021/22	<b>Course title:</b> Musical Instrument Play - Clarinet 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Studying a selection of technical etudes(10%) Performance of one recital from the Classical period(10%) Performance of one recital from the early 20th century(10%) Completion of a concert performance(10%) Passing a rehearsal before a committee(10%) Record an artistic performance in the IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - will be able to qualitatively advance the realization of a holistic approach to playing on the platform of selected etudes and recitals - at the same time increase the level of technical finger and tongue equilibration in the actual playing - understand the basic contexts of the interpretive gestures of the classical style	
<b>Brief outline of course (contents standard):</b> 1. Occasional review of special technical exercises related to the basic fundamentals of the game 2. Study of selected etudes with specific problems 3. Study of a selected recital piece - solo concerto or sonata from the Classical period 4. Study of a selected recital composition - in the nature of a chamber collaboration with the piano - from the first half of the 20th century or the second half of the 19th century	
<b>Recommended literatue:</b> (súkromný archív pedagóga) JEAJEAN, Paul. 1928. Vingt études progressives et mélodiques pour clarinette - 1er cahier (Assez faciles). Paris: Éditions Musicales Alphonse Leduc. (súkromný archív pedagóga) PÉRIER, Auguste. 1932. Vingt (20) études de virtuosité. Paris: Éditions Musicales Alphonse Leduc. KELL, Reginald. 1958. 17 Staccato Studies for Clarinet. New York: International Music Company PLEYEL, Ignaz. Clarinet Concerto in B- flat major. Adliswil: Edition Kunzelmann	

HOFFMEISTER, Franz Anton. Clarinet Concerto in B flat. Mainz: Schott Music  
 KRAMÁŘ- KROMMER, František. 2021. Koncert Es- dur op. 36 pro klarinet a orch. Praha: vydavatelství Bärenreiter  
 STAMITZ, Karl. Konzert für Klarinette und orch. Es dur (Darmstädter). Leipzig: Hoffmeister Verlag  
 DEVIENNE, François. 1962. Première Sonate pour clarinette si b et piano - forte. Paris: Éditions Musicales Transatlantiques  
 DANZI, Franz. 1971. Sonate B- dur für Klarinette und Klavier. Mainz: Schott Music  
 SCHUMANN, Robert. 2018. Fantasiestücke op. 73 für Klavier und Klarinette. München: Henle Verlag  
 WIDOR, Charles Marie. Introduction et Rondo pour clarinette et piano. Paris: Éditions Heugel  
 MILHAUD, Darius. Sonatine pour clarinette et piano. Paris: Durand Éditions Musicales  
 SAINT SAËNS, Camille. 1921. Sonate pour clarinette et piano. Paris: Durand Éditions Musicales  
 MARTINŮ, Bohuslav. 1957. Sonatina pour clarinette et piano. Paris: Éditions Musicales Alphonse Leduc

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn022/22	<b>Course title:</b> Musical Instrument Play - Clarinet 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Studying a selection of technical etudes(10%) Performance of one recital piece from the early Romantic period(10%) Performance of one sonata-type recital with piano(10%) Completion of a concert performance(10%) Passing a rehearsal before a committee(10%) Recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - will be able to qualitatively advance the realization of a holistic approach to playing on the platform of selected etudes and recitals - be able to independently detect illegitimate ways/techniques of playing in his/her own playing and to realize their momentary correction on his/her own - at the same time increase the level of synergy between the individual elements of the game in one's own playing - to begin to understand the principle of sonority in terms of the interpretive grasp of form - understand the correct formation of intonationally pure fifth chords	
<b>Brief outline of course (contents standard):</b> 1. Occasional review of special technical exercises related to the basic fundamentals of the game 2. Study of selected etudes with specific problems 3. Study of selected recital music from the first half of the 19th century 4. Study of a selected recital composition - clarinet and piano sonata 5. Laying the foundations of the theory of the formation of fifth chords according to the relations in the aliquot spectrum	
<b>Recommended literatue:</b> (súkromný archív pedagóga) JEAJEAN, Paul. 1928. Vingt études progressives et mélodiques pour clarinette - 2ème cahier (Moyenne difficile). Paris: Edition Alphonse Leduc. (súkromný archív pedagóga)	

PÉRIER, Auguste. 1932. Vingt (20) études de virtuosité. Paris: Éditions Musicales Alphonse Leduc  
 KELL, Reginald. 1958. 17 Staccato Studies for Clarinet. New York: International Music Company  
 WEBER, Carl Maria. 2002. Concertino for clarinet and orchestra op. 26. Leipzig: C. F. Peters  
 WEBER, Carl Maria. Klarinettenkonzert No. 1 f- mol op. 73. München: Henle Verlag  
 DEVIENNE, François. 1962. Première Sonate pour clarinette si b et piano - forte. Paris: Editions Musicales Transatlantiques  
 DANZI, Franz. 1971. Sonate B- dur für Klarinette und Klavier. Mainz: Schott Music  
 WEBER, Carl Maria. 2002. Grand Duo concertant op 48 für Klarinette und Klavier. Robert Lienau Musikverlag  
 SAINT SAËNS, Camille. 1921. Sonate pour clarinette et piano. Paris: Durand Éditions Musicales  
 HINDEMITH, Paul. Sonate in B für Klarinette und Klavier. Mainz: Schott Music  
 MARTINŮ, Bohuslav. 1957. Sonatina pour clarinette et piano. Paris: Éditions Musicales Alphonse Leduc

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn023/22	<b>Course title:</b> Musical Instrument Play - Clarinet 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation(20%) Studying a selection of technical etudes(10%) Performance of one recital piece of concertant typology - as part of the Bachelor's artistic performance(10%) Study of one recital composition of sonata typology - as part of the Bachelor's artistic performance(10%) Performance of one recital composition of the clarinet solo unaccompanied typology(10%) Alternatively, the solo piece may be replaced by a chamber piece with a clarinet part of appropriate difficulty(10%) Completion of a concert performance(10%) Passing a rehearsal before a committee(10%) Recording artistic performances in the IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - will be able to publicly present part of his/her bachelor performance - be able to show in his/her own playing a sense of variation of artistic gesture according to the stylistic differences of the music played - at the same time increase the level of synergy of the individual elements of the game in his/her own playing	
<b>Brief outline of course (contents standard):</b> 1. Occasional review of special technical exercises related to the basic fundamentals of the game 2. Study of selected etudes with specific problems 3. Study of selected recital type concertante music 4. Study of selected recital composition - sonata type 5. Study of a selected recital composition for clarinet solo, or a composition in a chamber formation with a relevant difficulty of the clarinet part	
<b>Recommended literatue:</b> (súkromný archív pedagóga)	

JEAJEAN, Paul. 1928. Vingt études progressives et mélodiques pour clarinette - 3ème cahier (Assez difficile).  
 Paris: Edition Alphonse Leduc. (súkromný archív pedagóga)  
 DELÉCLUSE, Ulysse. Quinze Études sur J. S. Bach. Paris: Edition Alphonse Leduc.  
 WEBER, Carl Maria. Klarinettenkonzert No. 1 f- mol op. 73. München: Henle Verlag  
 SPOHR, Louis. Klarinettenkonzert No. 1 c- mol op. 26. München: Henle Verlag  
 SPOHR, Louis. Klarinettenkonzert No. 3 f- mol München: Henle Verlag  
 STAMITZ, Karl. Konzert No. 7 Es- dur (Darmstädter) für Klarinette und orchester. Leipzig: Hofmeister Verlag  
 COPLAND, Aaron. 1948. Concerto for clarinet and orchestra. London: Boosey and Hawkes  
 WEBER, Carl Maria. 2002. Grand Duo concertant op. 48 für Klarinette und Klavier. Robert Lienau Musikverlag  
 HINDEMITH, Paul. Sonate in B für Klarinette und Klavier. Mainz: Schott Music  
 BERNSTEIN, Leonard. 2012. Sonata for clarinet and piano. London: Boosey & Hawkes  
 POULENC, Francis. 2006. Sonata for clarinet and piano. London: Chester Music  
 STRAVINSKIJ, Igor. 1993. Three pieces for clarinet. London: Chester Music  
 SUTERMEISTER, Heinrich. Capriccio for clarinet. Mainz: Schott Music  
 KOVÁCS, Béla. Hommages à... London: Boosey & Hawkes  
 CAHUZAC, Louis. Arlequin pour clarinet solo. Paris: Édition Gérard Billaudot

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn024/22	<b>Course title:</b> Musical Instrument Play - Clarinet 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Completion of the Bachelor's artistic performance(20%) Completion of a concert performance - presentation of the Bachelor's artistic performance(20%) Recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - prepared technically, stylistically and mentally for the Bachelor's performance - be able to combine technically clean execution with stylistically correct artistic gesture into one artistic form in the artistic performance of the Bachelor's thesis.	
<b>Brief outline of course (contents standard):</b> Completion of the Bachelor's programme in close cooperation with the teacher	
<b>Recommended literatue:</b> (súkromný archív pedagóga) WEBER, Carl Maria. Klarinettenkonzert No. 1 f- mol op. 73. München: Henle Verlag SPOHR, Louis. Klarinettenkonzert No. 1 c- mol op. 26. München: Henle Verlag SPOHR, Louis. Klarinettenkonzert No. 3 f- mol München: Henle Verlag STAMITZ, Karl. Konzert No. 7 Es- dur (Darmstädter) für Klarinette. Leipzig: Hofmeister Verlag COPLAND, Aaron. 1948. Concerto for clarinet and orchestra. London: Boosey & Hawkes WEBER, Carl Maria. 2002. Grand Duo concertant op.48 für Klarinette und Klavier Robert Lienau Musikverlag HINDEMITH, Paul. Sonate in B für Klarinette und Klavier. Mainz: Schott Music BERNSTEIN, Leonard. 2012. Sonata for clarinet and piano. London: Boosey & Hawkes POULENC, Francis. 2006. Sonata for clarinet and piano. London: Chester Music STRAVINSKIJ, Igor. 1993. Three pieces for clarinet. London: Chester Music SUTERMEISTER, Heinrich. Capricio for clarinet. Mainz: Schott Music KOVÁCS, Béla. Hommages à... London: Boosey & Hawkes CAHUZAC, Louis. Arlequin pour clarinet solo. Paris: Édition Gérard Billaudot	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 180 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 50 hours self-study 104 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn007/22	<b>Course title:</b> Musical Instrument Play - Double Bass 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - passing an exam before a board (20%) - concert performances at school events or outside the school premises (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of double bass works; - be able to characterize the specifics of the interpretation of compositions from the Baroque period; - be able to work independently and develop an orchestral part before studying the repertoire; - Able to organise own preparation for performance and rehearsal; - Able to solve technical and expressive problems arising from the nature of the works to be interpreted	
<b>Brief outline of course (contents standard):</b> - min. 4 etudy (alebo obdobné diela) rôznej technickej problematiky (Hrabe, Storch, Billé, Simandl, ) - cyklické polyfonické dielo z obdobia baroka pre sólový kontrabas (min. 1. suita alebo so) - Štúdium, analýza a reflexia notového zápisu, hudobnej štruktúry, historických súvislostí a kompozičného jazyka v jednotlivých študovaných dielach - Oboznámenie s rozličnými technikami a témbrovými možnosťami nástroja - Formovanie interpretačného názoru a vkusu - Optimalizácia využívania hracieho aparátu so zámerom jeho flexibility a efektivity	
<b>Recommended literatue:</b> HRABE, Jozef 1959, 86 Etúd pre kontrabas. New York: Internation Music Company. Dostupné z: <a href="https://imslp.org/wiki/86_Et%C3%BCden_f%C3%BCr_Kontrabass_(Hrab%C4%9B%C2_Josef)">https://imslp.org/wiki/86_Et%C3%BCden_f%C3%BCr_Kontrabass_(Hrab%C4%9B%C2_Josef)</a> STORCH, Josef Emanuel 1984, Etuden pre kontrabas. Leipzig: Friedrich Hoffmeister Music Verlag. ISBN 9790203460039. Verlags- Nr. FH 6003. Dostupné z: <a href="https://www.thomannmusic.ch/friedrich_hofmeister_verlag_storch_etueden_kontrabass.htm">https://www.thomannmusic.ch/friedrich_hofmeister_verlag_storch_etueden_kontrabass.htm</a> SIMANDL, Franz 2020, 30 Etuden für Kontrabass und Klavier. : Hall Leonhard	

<p>Corporation. Wiscosin /USA/. ISBN 9790203460039. Verlags-Nr. FH 6003.  Dostupné z: <a href="https://www.thomannmusic.ch/music_minus_one_simandl_30_etudes_double_bass.htm">https://www.thomannmusic.ch/music_minus_one_simandl_30_etudes_double_bass.htm</a>  ECCLES, Henry, 1951, Sonata for double bass and piano, Edited: International Music Company. New York.  Dostupné z: <a href="https://petruccimusiclibrary.ca/linkhandler.php?path=/imglnks/caimg/9/9e/IMSLP545387-PMLP54156-zimmermann_eccles_piano.pdf">https://petruccimusiclibrary.ca/linkhandler.php?path=/imglnks/caimg/9/9e/IMSLP545387-PMLP54156-zimmermann_eccles_piano.pdf</a>  MARCELLO, Benedetto 1973, 6 Sonatas de Benedetto Marcello for Double Bass and Piano. New York: Schirmer's library of Clasical Music. ISBN 0-7935-5180-3.  Dostupné z: <a href="https://www.scribd.com/document/373908120/6-sonatas-de-benedetto-marcello-pdf">https://www.scribd.com/document/373908120/6-sonatas-de-benedetto-marcello-pdf</a></p>								
<b>Language of instruction:</b>								
Slovak								
<b>Notes:</b>								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Ján Krigovský, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn008/22	<b>Course title:</b> Musical Instrument Play - Double Bass 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - passing an exam before a board (20%) - concert performances at school events or outside the school premises (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of double bass works; - be able to characterize the specifics of the interpretation of compositions from the Classical and 20th century periods; - be able to work independently and develop a solo part before studying the repertoire; - Able to organise own preparation for performance and rehearsal; - Able to solve technical and expressive problems arising from the nature of the works to be interpreted	
<b>Brief outline of course (contents standard):</b> - min.2 solo compositions from the 20th century (or similar works) of various technical issues (Gajdoš, Heyes, Hauto, Slávik, Kubička) - a cyclic polyphonic work from the Classical period for solo double bass (min. one sonata or solo suite) - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied - Familiarity with the various techniques and timbral possibilities of the instrument - Formation of interpretative opinion and taste - Optimisation of the use of the playing apparatus with a view to its flexibility and efficiency	
<b>Recommended literatue:</b> ECCLES, Henry 1951, Sonata for double bass and piano. New York: International Music Company. Dostupné z: <a href="https://petruccimusiclibrary.ca/linkhandler.php?path=/imglnks/caimg/9/9e/IMSLP545387-PMLP54156-zimmermann_eccles_piano.pdf">https://petruccimusiclibrary.ca/linkhandler.php?path=/imglnks/caimg/9/9e/IMSLP545387-PMLP54156-zimmermann_eccles_piano.pdf</a>	

HEYES, David 2019, Grand Tour double bass solo. Unitet Kingdom: Fuller Music.  
 Dostupné z: [https://www.fullermusic.co.uk/collections/double-bass-solo-studies/products/david\\_heyas\\_georges\\_grand\\_tour\\_double\\_bass\\_solo](https://www.fullermusic.co.uk/collections/double-bass-solo-studies/products/david_heyas_georges_grand_tour_double_bass_solo)  
 SPERGER, Johann Mathias 1778, Sonata per il contrabbasso et violoncello. Padova: Armelin Musicali Euganea .  
 Dostupné z:  
<https://www.stretta-music.at/sperger-sonata-per-il-contrabbasso-et-violoncello-nr-997638.html>  
 SPERGER, Johann Mathias, 1999, Sonata D dur T 39 fur Kontrabass und Klavier. Leipzig: Hoffmeister Verlag .  
 Dostupné z:  
<https://www.di-arezzo.com/music/164698/johann-matthias-sperger-sonata-d-dur-t-39-sheet-music-double-bass-and-piano.html>

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ján Krigovský, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn009/22	<b>Course title:</b> Musical Instrument Play - Double Bass 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - passing an exam before a board (20%) - concert performances at school events or outside the school premises (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of double bass works; - be able to characterize the specifics of the interpretation of compositions from the Classical and 20th century periods; - be able to work independently and develop a solo part before studying the repertoire; - Able to organise own preparation for performance and rehearsal; - Able to solve technical and expressive problems arising from the nature of the works to be interpreted	
<b>Brief outline of course (contents standard):</b> - min.2 solo compositions from the 20th century (or similar works) of various technical issues (Gajdoš, Heyes, Hauto, Slávik, Kubička) - a cyclic polyphonic work from the Classical period for solo double bass (min. one sonata or solo suite) - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied - Familiarity with the various techniques and timbral possibilities of the instrument - Formation of interpretative opinion and taste - Optimisation of the use of the playing apparatus with a view to its flexibility and efficiency	
<b>Recommended literatue:</b> ECCLES, Henry 1951, Sonata for double bass and piano. New York: International Music Company. Dostupné z: <a href="https://petruccimusiclibrary.ca/linkhandler.php?path=/imglnks/caimg/9/9e/IMSLP545387-PMLP54156-zimmermann_eccles_piano.pdf">https://petruccimusiclibrary.ca/linkhandler.php?path=/imglnks/caimg/9/9e/IMSLP545387-PMLP54156-zimmermann_eccles_piano.pdf</a>	

HEYES, David 2019, Grand Tour double bass solo. United Kingdom: Fuller music.  
 Dostupné z: [https://www.fullermusic.co.uk/collections/double-bass-solo-studies/products/david\\_heyes\\_georges\\_grand\\_tour\\_double\\_bass\\_solo](https://www.fullermusic.co.uk/collections/double-bass-solo-studies/products/david_heyes_georges_grand_tour_double_bass_solo)  
 SPERGER, Johann Mathias 1778, Sonata per il contrabbasso et violoncello. Padova: Armelin Musicali Euganea.  
 Dostupné z:  
<https://www.stretta-music.at/sperger-sonata-per-il-contrabbasso-et-violoncello-nr-997638.html>  
 SPERGER, Johann Matthias 1999, Sonata D dur T 39 fur Kontrabass und Klavier. Leipzig: Hoffmeister Verlag Dostupné z:  
<https://www.di-arezzo.com/music/164698/johann-matthias-sperger-sonata-d-dur-t-39-sheet-music-double-bass-and-piano.html>

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ján Krigovský, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn010/22	<b>Course title:</b> Musical Instrument Play - Double Bass 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - passing an exam before a board (20%) - concert performances at school events or outside the school premises (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the terminology and additional information on the Romantic and Neo-Romantic periods, related to the problems of interpretation of double bass works; - be able to characterize the specifics of the interpretation of works from the Romantic period - Able to work independently and develop a solo part before studying repertoire; - Able to organise his/her own preparation for performance and rehearsal; - able to solve technical and expressive problems arising from the nature of the works interpreted	
<b>Brief outline of course (contents standard):</b> - min.1 solo composition from the Romantic and Neo-Romantic periods (or similar works) of various technical issues (Simandl, Kusevický, Míšek, Kupkovič, Gajdoš, Bottesini, ) - a cyclic polyphonic work from the Romantic period for solo double bass (concerto for solo double bass) - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied - Familiarity with the various techniques and timbral possibilities of the instrument - Formation of interpretative opinion and taste - Optimisation of the use of the playing apparatus with a view to its flexibility and efficiency	
<b>Recommended literatue:</b> MIŠEK, Adolf 1910, Contrabass sonata No.2, Op.6. Vienna: Universal Edition. Dostupné z: <a href="https://imslp.org/wiki/Double_Bass_Sonata_No.2%2C_Op.6_(Mi%C5%A1ek%2C_Adolf)">https://imslp.org/wiki/Double_Bass_Sonata_No.2%2C_Op.6_(Mi%C5%A1ek%2C_Adolf)</a> MIŠEK, Adolf 1909, Contrabass sonata No.1, Op.5.Vienna: Universal Edition. Dostupné z: <a href="https://imslp.org/wiki/Double_Bass_Sonata_No.1%2C_Op.5_(Mi%C5%A1ek%2C_Adolf)">https://imslp.org/wiki/Double_Bass_Sonata_No.1%2C_Op.5_(Mi%C5%A1ek%2C_Adolf)</a>	

SIMANDL, Franz 2017, Notturmo pre kontrabas, Op.35, Heilbronn: Verlag C. F. Schmidt.  
 Dostupné z: [https://imslp.org/wiki/File:PMLP796263-simandl\\_notturmo\\_piano.pdf](https://imslp.org/wiki/File:PMLP796263-simandl_notturmo_piano.pdf)  
 KUSEVICKY, Sergej 1906, Chanson triste, Op.2, Moscow: P. Jurgenson.  
 Dostupné z: [https://imslp.org/wiki/Chanson\\_triste%2C\\_Op.2\\_\(Koussevitzky%2C\\_Serge\)](https://imslp.org/wiki/Chanson_triste%2C_Op.2_(Koussevitzky%2C_Serge))  
 BOTTESINI, Giovanni 1948, Elegy and Tarantella Op.4. Milano: Ricordi.  
 Dostupné z: [https://imslp.org/wiki/Elegy\\_and\\_Tarantella\\_\(Bottesini%2C\\_Giovanni\)](https://imslp.org/wiki/Elegy_and_Tarantella_(Bottesini%2C_Giovanni))  
 BOTTESINI, Giovanni 2020, Concerto di bravura No.3. NY: Issac Trapkus.  
 Dostupné z: [https://imslp.org/wiki/Concerto\\_di\\_Bravura\\_\(Bottesini%2C\\_Giovanni\)](https://imslp.org/wiki/Concerto_di_Bravura_(Bottesini%2C_Giovanni))

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ján Krigovský, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn011/22	<b>Course title:</b> Musical Instrument Play - Double Bass 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- active participation in class (60%)</li><li>- passing an exam before a board (20%)</li><li>- concert performances at school events or outside the school premises (10%)</li><li>- recording artistic performances in the IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- Know the terminology and additional information on the impressionist and modern periods, related to the problems of interpretation of double bass works;</li><li>- be able to characterize the specifics of the interpretation of works from the Impressionist period</li><li>- Able to work independently and develop a solo part before studying repertoire;</li><li>- Able to organise his/her own preparation for performance and rehearsal;</li><li>- able to solve technical and expressive problems arising from the nature of the works interpreted</li></ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"><li>- min.2 sólové skladby z obdobia impresionizmu a novodobého slovenského obdobia (alebo obdobné diela) rôznej technickej problematiky (Hindemith, Montág, Proto, Hindle, Irshai, Didi, Zeljenka, Dibák, Kubička, Rajter )</li><li>- cyklické polyfonické dielo z obdobia impresionizmu a novodobej slovenskej literatúry pre sólový kontrabas (miniatury, koncert pre sólo kontrabas, etc.)</li><li>- Štúdium, analýza a reflexia notového zápisu, hudobnej štruktúry, historických súvislostí a kompozičného jazyka v jednotlivých študovaných dielach</li><li>- Oboznámenie sa s rozličnými technikami a tembrovými možnosťami nástroja</li><li>- Formovanie interpretačného názoru a vkusu</li><li>- Optimalizácia využívania hracieho aparátu so zámerom jeho flexibility a efektivity</li></ul>	
<b>Recommended literatue:</b> <p>DIBÁK, Igor 2006, Concerto piccolo pre kontrabas a orchester. Bratislava: Musica Slovaca . Dostupné z: <a href="https://www.musicaslovaca.sk/index.php?route=product/search&amp;search=dibak%20concerto%20pre%20kontrabas">https://www.musicaslovaca.sk/index.php?route=product/search&amp;search=dibak%20concerto%20pre%20kontrabas</a></p>	

HINDEMITH, Paul 1949, Double Bass Sonata. London: Schott& Co. No.4043, 1950. Plate 37574.

Dostupné z:

[https://imslp.org/wiki/Double\\_Bass\\_Sonata\\_\(Hindemith%2C\\_Paul\)](https://imslp.org/wiki/Double_Bass_Sonata_(Hindemith%2C_Paul))

DIBÁK, Igor, 2006, Concerto piccolo pre kontrabas a orchester, Bratislava: Musica Slovaca

HERTL, František 2016, Sonáta pre kontrabas a klavír. Praha: Bärenreiter, ISBN:

9790260107960.

Dostupné z:

<https://www.martinus.sk/?>

uItem=428565&gclid=CjwKCAjwuYWSBhByEiwAKd\_n\_jbtX7KPH77M-k514vFInpH2V-EkdzTOuuncDaszyMV8lF\_Q05n5hxoCFYEQA\_vD\_BwE

MONTAG, Vilmos 2005, Sonáta pre kontrabas a klavír e mol. Munchen: Freidrich Hoffmeister Verlag, ISBN: 9790203428848.

Dostupné z:

<https://www.alle-noten.de/Streicher/Kontrabass/Sonate-e-Moll-nr.html>

PROTO, Frank 1963, Sonáta 1963 for Double Bass. New York: Liben Music Publishers, ISBN: B0175AME10

Dostupné z: <https://www.amazon.com/Sonata-Double-Piano-Frank-Proto/dp/B0175AME10>

RAJTER, Ľudovít 1963, Sonáta 1963 for Double Bass, Bratislava: Musica Slovaca.

Dostupné z:

<https://www.musicaslovaca.sk/index.php?route=product/search&search=rajter%20sonata%20pre%20kontrabas>

ZELJENKA, Ilja 2001, Sonáta pre kontrabas a klavír. Bratislava: Musica Slovaca, ISBN: Kh-1515.

Dostupné z:

<https://www.musicaslovaca.sk/index.php?route=product/search&search=zeljenka%20sonata%20pre%20kontrabas> 1989

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ján Krigovský, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn012/22	<b>Course title:</b> Musical Instrument Play - Double Bass 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - passing an exam before a board (20%) - concert performances at school events or outside the school premises (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Know the terminology and additional information on the classical and romantic periods and related issues in the performance of double bass concertos; - be able to characterize the specifics of the interpretation of compositions from the Classical and Romantic periods - Able to work independently and develop a solo part before studying repertoire; - Able to organise own preparation for performance and rehearsal; - able to solve technical and expressive problems arising from the nature of the works to be interpreted	
<b>Brief outline of course (contents standard):</b> - 1.solo concerto from the Classical period and one from the Romantic period (or similar works) of various technical issues (Kusevický, Bottesini, Sperger, Hoffmeister) - a cyclic polyphonic work from the Romantic period for solo double bass (for solo double bass) Dragonetti, Bottesini - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied - Familiarisation with the various techniques and timbral possibilities of the instrument - Formation of interpretative opinion and taste - Optimisation of the use of the playing apparatus with a view to its flexibility and efficiency	
<b>Recommended literature:</b> KUSEVICKY, Sergej, 1902, Concerto for Double Bass and Orchester F- sharp Op.3. Leipzig: R. Forberg. Dostupné z: <a href="https://imslp.org/wiki/Chanson_triste%2C_Op.2_(Koussevitzky%2C_Serge)">https://imslp.org/wiki/Chanson_triste%2C_Op.2_(Koussevitzky%2C_Serge)</a>	

SPERGER, Johann Matthias, 2009, Koncert No.15 D dur fur kontrabass. Munchen: Hoffmeister Verlag, ISBN: M-2034-8107-2.

Dostupné z:

<https://www.hofmeister-musikverlag.com/konzert-nr-15-d-dur-fur-kontrabass-und-orchester-partitur.html#>

BOTTESINI, Giovanni, 2009, Concerto for Double Bass No.2. NY: Issac Trapkus.

Dostupné z:

[https://imslp.org/wiki/Double\\_Bass\\_Concerto\\_No.2\\_in\\_B\\_minor\\_\(Bottesini%2C\\_Giovanni\)](https://imslp.org/wiki/Double_Bass_Concerto_No.2_in_B_minor_(Bottesini%2C_Giovanni))

HOFFMEISTER, Franz Anton, 1785, Koncert No.1 D dur fur kontrabass E dur, Munchen:

Hoffmeister Verlag, ISBN: IFH 81.

Dostupné z:

[https://imslp.org/wiki/Double\\_Bass\\_Concerto\\_No.1\\_in\\_E-flat\\_major\\_\(Hoffmeister%2C\\_Franz\\_Anton\)](https://imslp.org/wiki/Double_Bass_Concerto_No.1_in_E-flat_major_(Hoffmeister%2C_Franz_Anton))

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ján Krigovský, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn007/22	<b>Course title:</b> Musical Instrument Play - Flute 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Performing 4 compositions from the Baroque and Classical periods(20%) Passing an examination before a committee(20%) Presentation of the program at a concert(10%) Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the key repertoire of Baroque and Classical music and the principles of their interpretation</li> <li>- be able to distinguish the specifics of Baroque and Classical performance</li> <li>- understand the principles of ornamentation and mannerisms in Baroque music, the construction of motif, the construction of classical phrase and its interpretation</li> <li>- be able to work independently on the preparation and study of repertoire and its concert performance</li> <li>- able to apply stylistic specifics to their own interpretation</li> <li>- able to analytically evaluate the chosen work, its form and creatively approach the musical material</li> </ul>	
<b>Brief outline of course (contents standard):</b> Major and minor scales throughout the range of the instrument, sequences, fifths and seventh chords and their reversals, thirds, octaves, fifths Etudes: of appropriate difficulty Recitatives. Ph. Telemann, Sonatas. Ph. A. Mozart, C. Stamitz, J. Stamitz, J. Leclerc, J. W. Leclerc, J. M. Leclerc, J. M. Stamitz. J. Quantz, C. Ph. E. Bach and others Exploring literature in the historical context of the development of the instrument Correct instrument posture, tone formation, breath work Development of analytical thinking in the study of repertoire and its use in interpretation.	
<b>Recommended literatue:</b> TAFFANEL, Paul et GAUBERT, Philippe. 17 Grandes Excercices Journaliers de Mécanisme. Paris: Alphonse Leduc. A.L. 17 204 (súkromný archív pedagóga)	

KÖHLER, Ernesto. Virtuózne etudy op. 75 zošit 2 a 3. [online]. Musik Verlag Wilhelm Zimmermann, Frankfurt/Main. Dostupné z: [https://imslp.org/wiki/30\\_Virtuoso\\_Etudes%2C\\_Op.75\\_\(K%C3%B6hler%2C\\_Ernesto\)](https://imslp.org/wiki/30_Virtuoso_Etudes%2C_Op.75_(K%C3%B6hler%2C_Ernesto))

BÖHM, Theobald. Twenty four Caprices Etudes op. 26. 1908. Edited by Carl Fisher Inc. New York. (súkromný archív pedagóga)

BACH, Johann, Sebastian. Vier Sonaten BWV 1034- 1035, 1030, 1032. Bärenreiter Kassel. BA 5198 (súkromný archív pedagóga)

QUANTZ, Johann Joachim. 1885. Koncert G dur QV 5:174 pre flautu a orchester. [online]. Leipzig: Breitkopf und Härtel n.d. Dostupné z: [https://imslp.org/wiki/Flute\\_Concerto\\_in\\_G\\_major%2C\\_QV\\_5:174\\_\(Quantz%2C\\_Johann\\_Joachim\)](https://imslp.org/wiki/Flute_Concerto_in_G_major%2C_QV_5:174_(Quantz%2C_Johann_Joachim))

STAMITZ, Karel. 1978. Koncert G dur op. 29. [online]. Moskva: Muzgriz. Dostupné z: [https://imslp.org/wiki/Flute\\_Concerto\\_in\\_G\\_major%2C\\_Op.29\\_\(Stamitz%2C\\_Carl\\_Philipp\)](https://imslp.org/wiki/Flute_Concerto_in_G_major%2C_Op.29_(Stamitz%2C_Carl_Philipp))

DEVIENNE, Francois. Koncert č. 7 e mol . Winterthur: Amadeus Verlag. Bernhard Päuler. BP.957 (súkromný archív pedagóga)

TELEMANN, Georg Philipp. 12 Fantázií pre flautu sólo TWV 40:2- 13. Bärenreiter Urtext. ISMN: 9790006428236. (súkromný archív pedagóga)

ALBUM. Staročeské sonáty pro klavír a flétnu. Nakladatelství Vladimír Beneš. ISMN M-706512- 31- 0 (Súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

Total student workload is 210 hours per semester (1 credit / 30 hours of work)

26 hours of contact teaching

60 hours self-study

124 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mag. art. Ivica Gabrišová, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn008/22	<b>Course title:</b> Musical Instrument Play - Flute 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) 4 compositions from the Classical and Romantic periods(20%) Passing an examination before a committee(20%) Presentation of the program at a concert(10%) Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be familiar with the terminology and key repertoire of concertos for flute of the Classical period and Romanticism and the principles of their interpretation</li> <li>- be able to distinguish between the performance specificities of the Classical and Romantic periods</li> <li>- understand the principles of Classical music, the construction of the motif, the construction of the classical phrase and its interpretation,</li> <li>- be able to work independently in the preparation and study of repertoire and its concert performance</li> <li>- be able to apply stylistic specifics to his/her own interpretation</li> <li>- able to analytically evaluate the chosen work, its form and creatively approach the musical</li> </ul>	
<b>Brief outline of course (contents standard):</b> Scales and daily exercises - Taffanel Gaubert, M. Moyse, M. Reichert Etudes of appropriate difficulty - E. Köhler, J. Andersen, J. Jeanjean Repertoire: Concertos from the Classical period. A. Mozart, F. Benda, F. Danzi Fantasies from the Romantic period. Borne, Th. Böhm, P. Taffanell, F. Kulhau, B. Godard and others. Work on the correct posture and holding of the instrument. Involvement of the wind apparatus in phrase formation. Analytical thinking as a way of studying musical material. Listening to music and developing the ability to judge and critically perceive the material heard.	
<b>Recommended literature:</b>	

TAFFANEL, Paul et GAUBERT, Philippe. 17 Grandes Exercices Journaliers de Mécanisme. Paris: Alphonse Leduc. A.L. 17 204 (súkromný archív pedagóga)

JEANJEAN, Paul. 16 Etudes modernes. Alphonse Leduc AL 24 726 (súkromný archív pedagóga)

KÖHLER, Ernesto. Virtuózne etudy op. 75 zošit 2 a 3. [online] Frankfurt / Main: Musik Verlag Wilhelm Zimmermann. Dostupné z: [https://imslp.org/wiki/30\\_Virtuoso\\_Etudes%2C\\_Op.75\\_\(K%C3%B6hler%2C\\_Ernesto\)](https://imslp.org/wiki/30_Virtuoso_Etudes%2C_Op.75_(K%C3%B6hler%2C_Ernesto))

ANDERSEN, Joachim. Schule der Virtuosität op. 60 [online] Leipzig: Wilhelm Zimmermann. Dostupné na: [https://imslp.org/wiki/School\\_of\\_Virtuosity\\_for\\_Flute%2C\\_Op.60\\_\(Andersen%2C\\_Joachim\)](https://imslp.org/wiki/School_of_Virtuosity_for_Flute%2C_Op.60_(Andersen%2C_Joachim))

BENDA, Franz. Koncert e mol L 2.4. pre flautu a orchester. Mainz: Verlag Schott's Söhne. 42 080 (súkromný archív pedagóga)

MOZART, Wolfgang Amadeus: Koncert G dur KV 313. [online] Leipzig: Breitkopf und Härtel. No. 2576 Dostupné z: [https://imslp.org/wiki/Flute\\_Concerto\\_in\\_G\\_major,\\_K.313/285c\\_\(Mozart,\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Flute_Concerto_in_G_major,_K.313/285c_(Mozart,_Wolfgang_Amadeus))

MOZART, Wolfgang Amadeus. Koncert D dur KV 314. [online] Leipzig: Breitkopf und Härtel. Dostupné z: [https://imslp.org/wiki/Flute\\_Concerto\\_in\\_D\\_major,\\_K.314/285d\\_\(Mozart,\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Flute_Concerto_in_D_major,_K.314/285d_(Mozart,_Wolfgang_Amadeus))

DANZI, Franz. Koncert č. 2 d mol op. 31. Zürich: Edition Eulenburg. GM 165. (súkromný archív pedagóga)

ALBUM, skladieb. Flötenvirtuosen der Romantik. 1. diel. Budapest: Editio Musica. Z. 13 538. (súkromný archív pedagóga)

ALBUM, skladieb. Flötenvirtuosen der Romantik. 2. diel. Budapest: Editio Musica. Z. 15 539. (súkromný archív pedagóga)

GODARD, Benjamin. Suite a trois Morceaux op. 116. [online] Paris: Durand and Schoenevwerk n.d. 1889 Dostupné z: [https://imslp.org/wiki/Suite\\_de\\_trois\\_morceaux%2C\\_Op.116\\_\(Godard%2C\\_Benjamin\)](https://imslp.org/wiki/Suite_de_trois_morceaux%2C_Op.116_(Godard%2C_Benjamin))

**Language of instruction:**

Slovak

**Notes:**

Total student workload is 210 hours per semester (1 credit / 30 hours of work)  
 26 hours of contact teaching  
 60 hours self-study  
 124 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mag. art. Ivica Gabrišová, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn009/22	<b>Course title:</b> Musical Instrument Play - Flute 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Performing 4 compositions from the Romantic period and the first half of the 20th century(20%) Passing an examination before a committee(20%) Presentation of the program at a concert(10%) Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the terminology and key repertoire for flute from the Romantic period and the first half of the 20th century and the principles of their interpretation</li> <li>- be able to differentiate the interpretative specificities of the stylistic periods studied so far with regard to the late Romanticism and the first half of the 20th century</li> <li>- understand the basic differences between the various generations of composers, national schools, with regard to the French tradition of interpretation</li> <li>- be able to work independently on the preparation and study of repertoire and its concert performance</li> <li>- able to apply stylistic specificities to his own interpretation, in the area of tone colour, agogics and tectonics of musical content able to analytically evaluate the chosen work, its form and creatively approach the musical material</li> </ul>	
<b>Brief outline of course (contents standard):</b> Scales and daily exercises - Taffanel Gaubert, M. Moyse, M. Reichert Etudes of reasonable difficulty - J. Andersen, J. Jeanjean, J. Castéride Repertoire: Concertos from the Classical period. Blodek, C. Rohmberg, S. Mercadante Sonatas. Reinecke, F. Poulenc, Morceaux de concours: G. Fauré, P. Taffanell, Ph. Gaubert, C Chaminade Work on the correct posture and holding of the instrument. Involvement of the wind apparatus in the formation of the phrase. Analytical thinking as a way of studying musical material. Tone colour and the use of colour in musical expression, dynamics and tectonics, principles of creating agogic movement	

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

**Recommended literature:**

TAFFANEL, Paul et GAUBERT, Philippe. 17 Grandes Exercices Journaliers de Mécanisme. Paris: Alphonse Leduc. A.L. 17 204 (súkromný archív pedagóga)

GRAF, Peter Lucas. 1991. Check- up 20 basic studies for flute. Mainz: Schott music international. ED.7864 (súkromný archív pedagóga)

JEANJEAN, Paul. 16 Etudes modernes. Paris: Alphonse Leduc. AL 24 726 (súkromný archív pedagóga)

ANDERSEN, Joachim. Schule der Virtuosität op. 60 [online] Leipzig: Wilhelm Zimmermann. Dostupné na: [https://imslp.org/wiki/School\\_of\\_Virtuosity\\_for\\_Flute%2C\\_Op.60\\_\(Andersen%2C\\_Joachim\)](https://imslp.org/wiki/School_of_Virtuosity_for_Flute%2C_Op.60_(Andersen%2C_Joachim))

ALBUM, skladieb. Flötenvirtuosen der Romantik. 1. diel. Budapest: Editio Musica. Z. 13 538. (súkromný archív pedagóga)

ALBUM, skladieb. Flötenvirtuosen der Romantik. 2. diel. Budapest: Editio Musica. Z. 15 539. (súkromný archív pedagóga)

BLODEK, Vilém. 1984. Koncert D dur pre flautu a orchester. [online] Praha: Supraphon. Dostupné z: <https://sclib.svkk.sk/sck01/Record/000104117>

MERCADANTE, Saverio. Koncert e- mol pre flautu a orchester. Revisione: Agostino Girard. Milano: Edizioni Suvini Zeboni S. 7291 Z. (súkromný archív pedagóga)

ROMBERG, Bernhard Concerto. op. 17 [online] Leipzig: C. F. Peters, Dostupné z: [https://imslp.org/wiki/Flute\\_Concerto%2C\\_Op.17\\_\(Romberg%2C\\_Bernhard\)](https://imslp.org/wiki/Flute_Concerto%2C_Op.17_(Romberg%2C_Bernhard))

ALBUM. Flute Music by French Composers. Edited by Louis Moyse. New York: G., Schirmer, Inc. ED. 2699 (súkromný archív pedagóga)

POULENC, Francis. 1994. Sonáta pre flautu a klavír. London: Chester Music Limited. (súkromný archív pedagóga)

DEBUSSY, Claude. Syrinx pre flautu sólo. Wien: Wiener Urtext Edition. Schott/ Universal Edition. ISMN M- 50057- 195- 7 (súkromný archív pedagóga)

TOMASI, Henri. Sonatine pre pre flautu sólo. Paris: Alphonse leduc. AL 20 627 (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mag. art. Ivica Gabrišová, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn010/22	<b>Course title:</b> Musical Instrument Play - Flute 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Performing 4 compositions from different styles of the Baroque period to the 20th century(20%) Passing an examination before a committee(20%) Presentation of the rehearsed programme at a concert(10%) Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the terminology and key repertoire for the flute from the Baroque period to the 20th century principles of their interpretation - know the basic modern techniques and their application in 20th century music - be able to distinguish the performance specificities of the stylistic periods studied so far with regard to 20th century music - understand the basic differences between the various generations of composers, national schools and compositional movements in the 20th century - be able to work independently on the preparation and study of repertoire and its concert performance - be able to apply stylistic specificities to their own interpretation - able to work with tempo and phrase agogics, to understand the tectonics of the chosen work - able to analytically evaluate the chosen work, its form and creatively approach the musical material	
<b>Brief outline of course (contents standard):</b> Scales and daily exercises - Taffanel Gaubert, M. Moyse, M. Reichert, P. L. Graf. Etudes of reasonable difficulty - J. Andersen, P. Jeanjean, J . Castéride Repertoire: J. S. Bach, F. Kulhau, I. Parik, J. Ibert Cyclic works, sonatas, sonatinas suites. Mácha Concertos. Mysliveček, C. Reinecke, V. Blodek, D. Martinček Work on the correct posture and holding of the instrument. Involvement of the wind apparatus in phrase formation. Analytical thinking as a way of studying musical material.	

Tone colour and the use of tone colours in musical expression, dynamics and tectonics, principles of creating agogic movement  
Modern techniques and their application to the interpretation of 20th century music  
Listening to music and the development of the ability to judge and critically perceive the material heard.

**Recommended literature:**

TAFFANEL, Paul et GAUBERT, Philippe. 17 Grandes Exercices Journaliers de Mécanisme. Paris: Alphonse Leduc. A.L. 17 204 (súkromný archív pedagóga)  
GRAF, Peter, Lucas. 1991. Check- up 20 basic studies for flute. Mainz: Schott Music International. E.D.7864 (súkromný archív pedagóga)  
JEANJEAN, Paul. Etudes modernes. Paris: Alphonse Leduc AL 24 726 (súkromný archív pedagóga)  
ANDERSEN, Joachim. Schule der Virtuosität op. 60 [online] Leipzig: Wilhelm Zimmermann. Dostupné na: [https://imslp.org/wiki/School\\_of\\_Virtuosity\\_for\\_Flute%2C\\_Op.60\\_\(Andersen%2C\\_Joachim\)](https://imslp.org/wiki/School_of_Virtuosity_for_Flute%2C_Op.60_(Andersen%2C_Joachim))  
CASTÈREDE, Jaques. 12 Etudes. Paris: Alphonse Leduc. A. L. 23 139 (súkromný archív pedagóga)  
BACH, Johann Sebastian. Partia a mol BWV 1013 pre flautu sólo. München: G. Henle Verlag. 1990 (súkromný archív pedagóga)  
IBERT, Jacques. Pièce pre flautu sólo. Paris: Alphonse Leduc. A. L. 19 306 (súkromný archív pedagóga)  
PARÍK, Ivan. 2006. Hudba k vernisáži pre flautu sólo. Bratislava: Musica slovac. Hudobný fond. ISBN: 80- 8051- 413- 5. (súkromný archív pedagóga)  
BLODEK, Vilém. 1974. Koncert D dur pre flautu a orchester. [online] Praha: Supraphon. Dostupné z: <https://sclib.svkk.sk/sck01/Record/000104117>  
ALBUM. Flute Music by French Composers. Edited by Louis Moyse. New York: G., Schirmer, Inc. ED. 2699 (súkromný archív pedagóga)  
MYSLIVEČEK, Josef .Koncert G dur pre flautu a orchester. Praha. Edition Supraphon. (súkromný archív pedagóga)  
SCHUBERT, Franz. Sonata a moll „Arpeggione“ D. 821. [online] Leipzig: Breitkopf und Härtel. Dostupné z: [https://imslp.org/wiki/Arpeggione\\_Sonata,\\_D.821\\_\(Schubert,\\_Franz\)](https://imslp.org/wiki/Arpeggione_Sonata,_D.821_(Schubert,_Franz))  
MAYER- OLBERSLEBEN, Max. Fantasie Sonate op. 17. [online] Leipzig: Fritz Schuberth, Jr.. Dostupné z: [https://imslp.org/wiki/Fantaisie- Sonate%2C\\_Op.17\\_\(Meyer- Olbersleben%2C\\_Max\)](https://imslp.org/wiki/Fantaisie- Sonate%2C_Op.17_(Meyer- Olbersleben%2C_Max))  
HINDEMITH, Paul. Sonáta pre flautu a klavír. Mainz: Schott. ED 2522. ISMN M- 001- 030803- 4 (súkromný archív pedagóga)  
MÁCHA, Otmar. 1981. Variazioni per flauto e pianoforte. Praha: Panton. P 2107 (súkromný archív pedagóga)  
DUTILLEUX, Henri. Sonatine pre flautu a klavír. Paris: Alphonse Leduc. A.L.20257. ISMN M- 046- 20257- 5 (súkromný archív pedagóga)  
MARTINČEK, Dušan. 2004. Concertino pre flautu a klavír. Bratislava: Musica slovac. Hudobný fond. ISBN: 80- 8051- 332- 5 (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

the student's total workload is 120 hours per semester (1 credit/30 hours of work).  
26 hours of contact teaching  
30 hours self-study

64 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mag. art. Ivica Gabrišová, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn011/22	<b>Course title:</b> Musical Instrument Play - Flute 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (40%) Performance of 4 pieces from different stylistic periods (10%) Successful public presentation of an undergraduate artistic performance with a dramaturgy of appropriate difficulty and artistic quality(20%) Passing an examination before a committee (10%) Presentation of a rehearsed program in concert (10%) Record artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b>	
<b>Brief outline of course (contents standard):</b> Scales and daily exercises - Taffanel Gaubert, M. Moyse, Ph. Bernold Etudes of reasonable difficulty - I. Yun, A. B. Fürstenau, E. Bozza Repertoire: Solo pieces. Bozza, P. O. Ferroud, T. Salva Cyclic works, sonatas, sonatinas suites. Martinu, O. Taktakishvili, Concertos. A. Mozart, C. Reinecke, A. Ochenas, Work on the correct posture and holding of the instrument. Involvement of the wind apparatus in phrase formation. Movement in playing as part of expression in musical expression. Analytical thinking as a way of studying musical material. Tone colour and the use of tone colours in musical expression, dynamics and tectonics, principles of creating agogic movement, extreme dynamics. Modern techniques and their application to the interpretation of 20th and 21st century music Listening to music and the development of the ability to judge and critically perceive the material heard.	
<b>Recommended literatue:</b> YUN, Isang. 1975. Etudes for flute solo. Berlin/Wiesbaden: Bote and Bock (súkromný archív pedagóga) BOZZA, Eugène. 1960. 14 Arabesques. Paris: Alphonse Leduc. A.L. 22830. (súkromný archív pedagóga) FÜRSTENAU, Anton Bernhard. Capricien für Flöte op.80. Wien: Universal Edition UE 19 495 (súkromný archív pedagóga)	

TAFFANEL, Paul et GAUBERT, Philippe. 17 Grandes Exercices Journaliers de Mécanisme. Paris: Alphonse Leduc. A.L. 17 204 (súkromný archív pedagóga)

GRAF, Peter, Lucas. 1991. Check- up 20 basic studies for flute. Mainz: Schott Music International. E.D.7864 (súkromný archív pedagóga)

BERNOLD, Philippe. 2017. Le Souffle, le Son. Paris: Gérard Billaudot Éditeur. G 9708 B. ISMN- 979- 0- 043- 09708- 2 (súkromný archív pedagóga)

SALVA, Tadeáš. 2006. Balada pre flautu sólo. Bratislava: Musica Slovaca. Hudobný fond. ISBN 80- 8051- 417- 8 (súkromný archív pedagóga)

BOZZA, Eugène. 1940. Image op.38 pre flautu sólo. Paris: Alphonse Leduc. A.L. 19 908. (súkromný archív pedagóga)

FERROUD, Pierre Octave. Trois pieces pre flautu sólo [online] Paris: Rouart, Lerolle et Cie. Dostupné z: [https://imslp.org/wiki/3\\_Pieces\\_for\\_Solo\\_Flute\\_\(Ferroud%2C\\_Pierre-Octave\)](https://imslp.org/wiki/3_Pieces_for_Solo_Flute_(Ferroud%2C_Pierre-Octave))

KARG- ELERT, Sigfrid. 1921. Appassionata fis- moll op. 14 pre flautu sólo. Frankfurt: Zimmermann. ZM 17 760 (súkromný archív pedagóga)

ALBUM. Flute Music by French Composers. Edited by Louis Moyse. New York: G., Schirmer, Inc. ED 2699 (súkromný archív pedagóga)

MOZART, Wolfgang Amadeus. Koncert G dur KV 313. [online] Leipzig: Breitkopf und Härtel. No. 2576 Dostupné z: [https://imslp.org/wiki/Flute\\_Concerto\\_in\\_G\\_major,\\_K.313/285c\\_\(Mozart,\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Flute_Concerto_in_G_major,_K.313/285c_(Mozart,_Wolfgang_Amadeus))

MOZART, Wolfgang Amadeus: Koncert D dur KV 314. [online] Leipzig: Breitkopf und Härtel. Dostupné z: [https://imslp.org/wiki/Flute\\_Concerto\\_in\\_D\\_major,\\_K.314/285d\\_\(Mozart,\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Flute_Concerto_in_D_major,_K.314/285d_(Mozart,_Wolfgang_Amadeus))

REINECKE, Carl. Konzert für flöte und Orchester op. 283. Wiesbaden: Breitkopf und Härtel Nr. 2870 (súkromný archív pedagóga)

OČENÁŠ, Andrej. 1964. Concertino op. 27 pre flautu a klavír. Praha - Bratislava: Štátne hudobné vydavateľstvo (súkromný archív pedagóga)

SCHUBERT, Franz. „Trockne Blumen“ Introdution und Variationen für klavier und Flöte D 802 (Op. Post. 160). Wien: Wiener Urtext Edition. Schott/ Universal Edition UT 50087. ISMN M- 50057- 086- 8 (Súkromný archív pedagóga)

TAKTAKISHVILI, Otar. 1977. Sonata for flute and piano. Associated Music Publishers, Inc. ISBN 978- 1- 4584- 1854- 8 (súkromný archív pedagóga)

MARTINŮ, Bohuslav.1951. First Sonata pre flautu a klavír. New York: Associated Music Publishers, Inc. (súkromný archív pedagóga)

MARTIN, Frank. Ballade pre flautu a klavír. Universal Edition. UE 18034 (súkromný archív pedagóga)

REINECKE, Carl. 1991. Ballade op. 288 Pre flautu a klavír. Frankfurt: Verlag Zimmermann. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mag. art. Ivica Gabrišová, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn012/22	<b>Course title:</b> Musical Instrument Play - Flute 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Performing 4 pieces from different styles(10%) Able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance(10%) Passing the examination before the commission(10%) Participate in a competition(10%) Presentation of the rehearsed programme at a concert(10%) Recording artistic performances in the IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the terminology and key repertoire for flute from different stylistic periods</li> <li>- be familiar with basic modern techniques and their application in 20th and 21st century music</li> <li>- be able to distinguish the performance specificities of the stylistic periods studied so far with regard to 20th and 21st century music</li> <li>- understand the basic differences between the various generations of composers, national schools and compositional movements</li> <li>- be able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance</li> <li>- able to independently apply style specifics to his/her own interpretation</li> <li>- able to work with the tempo and agogics of a phrase, to understand the tectonics of the chosen work</li> <li>- able to analytically evaluate the chosen work, its form and creatively approach the musical material</li> </ul>	
<b>Brief outline of course (contents standard):</b> Scales and daily exercises - Taffanel Gaubert, M. Moyse, Ph. Bernold Etudes of reasonable difficulty - I. Yun, A. B. Fürstenau, E. Bozza Repertoire: Solo pieces. Ph. G. G. Telemann, K. G. Telemann, K. Telemann, K. Fukushima, J. Feld, Cyclical pieces. E. Bach, W. Bach, C. Bach, C. Bach, C. Bach, W. Bach, C. Bach, C. Bach, C. Bach, W. Bach, W. Bach. A. Mozart, E. Schulhoff, , J. Novák, Compositions of smaller scale. Casella, R. Macudzinski, P. Taffanell, F. Borne	

Work on correct posture and instrument holding. Involvement of the wind apparatus in phrase formation. Movement while playing, as part of expression in musical expression.  
Analytical thinking as a way of studying musical material.  
Tone colour and the use of tone colours in musical expression, dynamics and tectonics, principles of creating agogic movement, extreme dynamics.  
Modern techniques and their application to the interpretation of 20th and 21st century music  
Listening to music and developing the ability to judge and critically perceive the material heard.

**Recommended literature:**

YUN, Isang. 1975. Etudes for flute solo. Berlin/Wiesbaden: Bote and Bock (súkromný archív pedagóga)  
BOZZA, Eugène. 1960. 14 Arabesques. Paris: Alphonse Leduc. (súkromný archív pedagóga)  
FÜRSTENAU, Anton Bernhard. Capricien für Flöte op.80. Wien: Universal Edition (súkromný archív pedagóga)  
TAFFANEL, Paul et GAUBERT, Philippe. 17 Grandes Exercices Journaliers de Mécanisme. Paris: Alphonse Leduc. (súkromný archív pedagóga)  
GRAF, Peter Lucas. 1991. Check- up 20 basic studies for flute. Mainz: Schott Music International (súkromný archív pedagóga)  
BERNOLD, Philippe. 2017. Le Souffle, le Son. Paris: Gérard Billaudot Éditeur. ISMN- 979- 0-043- 09708- 2 (súkromný archív pedagóga)  
FUKUSHIMA, Kazuo. Mei for flute solo. Milano: Edizioni Suvini Zeboni (súkromný archív pedagóga)  
FELD, Jindřich. Erinnerung an Mozart pre flautu sólo. Frankfurt: Zimmermann. (súkromný archív pedagóga)  
TELEMANN, Georg Philipp. 12 Fantázií pre flautu sólo, Urtext Edition. Bärenreiter (súkromný archív pedagóga)  
MACUDZINSKI, Rudolf. 1963. Fantázia op. 39 pre flautu a klavír. Bratislava: Slovenský hudobný fond 1963. (Súkromný archív pedagóga)  
CASELLA, Alfredo. Cicilienne te Bourlesque pre flautu a klavír. Paris: Alphonse Leduc. (súkromný archív pedagóga)  
NOVÁK, Jan. Sonatina pro flétnu a klavír. Praha: Český rozhlas vydavatelství a nakladatelství (súkromný archív pedagóga)  
SCHULHOFF, Erwin. Sonáta pre flautu a klavír. London: Chester Music.(súkromný archív pedagóga)  
BACH, Johann, Sebastian. Suita h mol BWV 1067, Mainz: Schott. (súkromný archív pedagóga)  
BACH. Carl, Philipp, Emmanuel. Koncert d mol pre flautu a orchester. Budapest: Editio Musica (súkromný archív pedagóga)  
STAMITZ, Johann. Koncert C dur pre flautu a orchester. Zurrich: Verlag Hug and Co. (súkromný archív pedagóga)  
ALBUM. Flötenvirtuosen der Romantik 1. a 2 . diel. Editio Musica Budapest. (súkromný archív pedagóga)  
ALBUM. Flute Music by French Composers. Edited by Louis Moyse. New York: G., Schirmer, Inc. ED 2699 (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

104 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mag. art. Ivica Gabrišová, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn152/22	<b>Course title:</b> Musical Instrument Play - French Horn 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Cultivation of deployment, playing scales, chords, transpositions - theory and practice(10%) Performing 2 compositions of different stylistic periods(10%) Completion of a public performance /seminar/(10%) Passing an examination before a committee(10%) Recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of compositions for French horn - be able to characterize the specifics of the interpretation of the studied compositions be able to organize the preparation for the exam, seminar - be able to work independently in the study of repertoire - able to orientate oneself in basic transpositions	
<b>Brief outline of course (contents standard):</b> 1. cultivation of tone deployment, dynamics, legato, staccato, range 2. major and minor scales, chords 3. etudes of various technical problems 4. compositions by composers of different stylistic periods 5. theoretical and interpretative analysis of the studied compositions	
<b>Recommended literatue:</b> (súkromný archív pedagóga) ALPHONSE,Maxime,Neue Etüden 2, 3 Heft für Horn, Alphonse Leduc, Editions Musicales, 175, Rue Saint- Honoré, Paris KOPPRASCH, C. Heft 1. Etüden für Waldhorn,VEB Friedrich Hofmeister - Leipzig 7313 MOZART, Wolfgang Amadeus Konzert Nr. 1 D- Dur, für Horn und Orchester /Klavier/, KV 412, VEB Breitkopf und Härtel Musikverlag Leipzig STRAUSS, Franz, Nocturno op.7, Horn und Pianoforte, Universal Edition 1368 HOLOUBEK, Ladislav,Ária pre lesný roh a klavír, Slovenský hudobný fond Bratislava 1983	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> Total student workload is 210 hours per semester (1 credit / 30 hours of work) 26 hours of contact teaching 60 hours self-study 124 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Branislav Hóz, ArtD.								
<b>Last changed:</b> 08.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn153/22	<b>Course title:</b> Musical Instrument Play - French Horn 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Cultivation of deployment, playing scales, chords, scale exercises. transpositions(10%) Breath control, posture, instrument(10%) Rehearsal of 3 pieces of different styles(10%) Completion of a public performance /seminar, school concert/(10%) Recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of compositions for French horn - be able to characterize the specifics of the interpretation of the studied compositions be able to organize the preparation for the exam, seminar - be able to work independently in the study of repertoire - able to orientate oneself in basic transpositions - be able to play from the page less demanding etudes, lighter orchestral parts and master the prescribed transpositions	
<b>Brief outline of course (contents standard):</b> 1.cultivation of tone deployment, dynamics, legato, staccato, range 2. major, minor scales, chords 3. etudes of various technical problems 4. compositions by composers of different stylistic periods 5. theoretical and interpretative analysis of the studied compositions	
<b>Recommended literatue:</b> (súkromný archív pedagóga) BERNINGER, Hans. Bläserübungen für Waldhorn, Tonleitern und Tägliche studien, Verlag Friedrich Hofmeister, Leipzig 10481 ALPHONSE, Maxime Neue Etüden für Waldhorn Heft 2,3, Alphonse Leduc, Editions Musicales, 175, Rue Saint- Honoré, Paris KOPRASCH, C. Etüden für Waldhorn Heft 1, VEB Friedrich Hofmeister, Leipzig	

MOZART, Wolfgang Amadeus. Koncert Nr. 3 Es Dur für Horn und Orchester /Klavier/, KV 447, Breitkopf und Härtel, Leipzig  
FREHSE, Albin. Andante für Waldhorn und Klavier, Verlag von Friedrich Hofmeister, Leipzig  
ŠOLLAR, Franz. Škola igri na valtorne, Camille. Saint - Saens- Romans  
GLAZUNOV, Alexandr. Mečti, Gosudarstvennoe muzikal'noje iskkustvo, Moskva 1958

**Language of instruction:**

Slovak

**Notes:**

Total student workload is 210 hours per semester (1 credit / 30 hours of work)  
26 hours of contact teaching  
60 hours self-study  
124 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Branislav Hóz, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn154/22	<b>Course title:</b> Musical Instrument Play - French Horn 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Cultivating deployment, playing scales, chords, scale exercises. transpositions(10%) Breath control, posture, instrument(10%) Rehearsal of 3 pieces of different styles(10%) Completion of public performance /seminar, school concert/(10%) Passing an examination in front of a committee(10%) Recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of compositions for French horn - be able to characterize the specifics of the interpretation of the studied compositions be able to organize the preparation for the exam, seminar - be able to work independently in the study of repertoire - able to orientate himself in basic and basso transpositions - able to play from the page less demanding etudes, lighter orchestral parts and master the prescribed transpositions	
<b>Brief outline of course (contents standard):</b> 1. cultivation of tone deployment in the whole range, dynamics, legato, staccato playing 2. major and minor scales, chords 3. etudes of various technical problems 4. compositions by composers of different stylistic periods 5. theoretical and interpretative analysis of the studied compositions 6. theoretical and practical preparation for playing double staccato, "stewed" tones	
<b>Recommended literatue:</b> (súkromný archív pedagóga) - BERNINGER, Hans Bläserübungen für Waldhorn, Tonleitern und Tägliche studien, Verlag Friedrich Hofmeister, Leipzig 10481 - MAXIME, Alphonse Neue Etüden für Waldhorn Heft 3,4, Alphonse Leduc, Editions Musicales, 175, Rue Saint- Honoré, Paris	

- KOPPRASCH, C. Etüden für Waldhorn Heft 2, VEB Friedrich Hofmeister, Leipzig
- MOZART, Wolfgang Amadeus Konzert Nr. 3 Es Dur für Horn und Orchester /Klavier/, KV 447, Breitkopf und Härtel, Leipzig
- SAINT- SAENS, Camille Morceau de Concert op.94, Paris, A. Durand and Fils. Editeurs 4 Place de la Madeleine
- HLOBIL, Emil Andante pastorale per corno in F e pianoforte, Praha 1947 - Hudební Matice Umělecké besedy v Praze /986/
- GOUNOD, Charles 6 Pieces mélodiques originales Pour cor. á pistons et piano, Gérard Billaudot, Editeur

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Branislav Hóz, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn155/22	<b>Course title:</b> Musical Instrument Play - French Horn 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Cultivation of deployment, playing scales, chords, scale exercises. transpositions, breath control, posture, instrument(10%) Rehearsal of 3 pieces of different styles(10%) Completion of a public performance /seminar, school concert(20%) Passing an examination before a committee(10%) Recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of compositions for French horn - be able to characterize the specifics of the interpretation of the studied compositions be able to organize the preparation for the exam, seminar - be able to work independently in the study of repertoire - able to orientate himself in alto and basso transpositions - able to play more demanding etudes, medium orchestral parts and to master the prescribed transpositions	
<b>Brief outline of course (contents standard):</b> 1. cultivation of tone deployment, dynamics, playing legato, staccato, range, 2. major and minor scales, chords 3. etudes of various technical problems 4. compositions by composers of different stylistic periods 5. theoretical and interpretative analysis of the studied compositions 6. theoretical preparation and practical playing of "stewed" tones and double tonguing	
<b>Recommended literatue:</b> (súkromný archív pedagóga) - BERNINGER, Hans Bläserübungen für Waldhorn, Tonleitern und Tägliche Studien, Verlag Friedrich Hofmeister, Leipzig 10481 - MAXIME, Alphonse Neue Etüden für Waldhorn Heft 3,4, Alphonse Leduc, Editions Musicales, 175, Rue Saint- Honoré, Paris	

- KOPPRASCH, C. Etüden für Waldhorn Heft 2, VEB Friedrich Hofmeister, Leipzig
- MOZART, Wolfgang Amadeus Konzert Nr. 3 Es Dur für Horn und Orchester /Klavier/, KV 447, Breitkopf und Härtel, Leipzig
- SAINT- SAENS, Camille Morceau de Concert op.94, Paris, A. Durand and Fils. Editeurs 4 Place de la Madeleine
- HLOBIL, Emil Andante pastorale per corno in F e pianoforte, Praha 1947 - Hudební Matice Umělecké besedy v Praze /986/
- GOUNOD, Charles 6 Pieces mélodiques originales Pour cor. á pistons et piano, Gérard Billaudot, Editeur

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Branislav Hóz, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn156/22	<b>Course title:</b> Musical Instrument Play - French Horn 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Cultivation of deployment, playing scales, chords, scale exercises. transpositions, breath control, posture, instrument(10%) Rehearsal of 3 pieces of different styles(10%) Completion of a public performance /seminar, school concert, public concert(20%) Passing an examination before a committee(10%) Recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of compositions for French horn - be able to characterize the specifics of the interpretation of the studied compositions be able to organize the preparation for the exam, seminar - be able to work independently in the study of repertoire - able to orientate himself in alto and basso transpositions - able to play difficult etudes, difficult orchestral parts from the page and to master the prescribed transpositions	
<b>Brief outline of course (contents standard):</b> 1. study of playing techniques /Michael Thompson/ 2. etudes of various technical issues 3. compositions by composers of different stylistic periods 4. theoretical and interpretative analysis of the studied compositions 5. theoretical preparation and practical playing of "stewed" tones and double tonguing	
<b>Recommended literatue:</b> (súkromný archív pedagóga) - THOMPSON, Michael Daily Warm - Up Exercises, Paxman Musical Instruments Ltd. 116 Long Acre London WC2E 9PA - MAXIME, Alphonse Neue Etüden für Waldhorn Heft 4,5. Alphonse Leduc, Editions Musicales, 175, Rue Saint- Honoré, Paris	

- KOPPRASCH, C. Etüden für Waldhorn Heft 2, VEB Friedrich Hofmeister, Leipzig
- MÜLLER, B. Eduard Etüden für Horn Heft 1.,2., Verlag Friedrich Hofmeister, Leipzig
- MOZART, Wolfgang Amadeus Konzert Nr. 4 Es Dur für Horn und Orchester /Klavier/, KV 495, Breitkopf und Härtel, Leipzig
- STRAUSS, Richard Concerto for Horn and Orchestra in E flat major op.11 for Horn and Piano, Universal Edition No.1039
- BEETHOVEN, Ludwig van Sonate op.17 /1800/ für Pianoforte und Horn, Breitkopf und Härtel, Leipzig
- STRAUSS, Franz Horn- Konzert op.8 für Horn und Klavier, Universal - Edition, Wien, Leipzig
- NEULING, Hermann Bagatelle für tiefes Horn und Klavier, Pro musica Verlag Leipzig
- HAYDN, Joseph Konzert Nr. 2 D- Dur /Hob. VII d:4/ für Horn und Orchester /Klavier/, Edition Breitkopf Nr. 3032
- ROSETTI, Francesco Antonio Concerto Nr. 2 per Corno e Orchestra /Klavier/, Edition KaWe Amsterdam- 13, Nr.71

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Branislav Hóz, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn157/22	<b>Course title:</b> Musical Instrument Play - French Horn 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Cultivation of deployment, playing scales, chords, scale exercises. transpositions, breath control, posture, instrument(10%) Rehearsal of 3 pieces of different styles(10%) Completion of a public performance /seminar, school concert, public concert(10%) Passing an examination before a committee(10%) Compose a programme for a bachelor concert(10%) Recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of compositions for French horn - be able to characterize the specifics of the interpretation of the studied compositions be able to organize the preparation for the exam, seminar - be able to work independently in the study of repertoire - able to orientate himself in alto and basso transpositions - able to play difficult etudes, difficult orchestral parts from the page and to master the prescribed transpositions - selection of compositions for the Bachelor's artistic performance	
<b>Brief outline of course (contents standard):</b> 1. study of playing techniques /Michael Thompson/ 2. etudes of various technical issues 3. compositions by composers of different stylistic periods 4. theoretical and interpretative analysis of the studied compositions 5. theoretical preparation and practical playing of "stewed" tones and double tonguing. Flatern	
<b>Recommended literatue:</b> (súkromný archív pedagóga) - THOMPSON, Michael Daily Warm - Up Exercises, Paxman Musical Instruments Ltd. 116 Long Acre London WC2E 9PA	

- MAXIME, Alphonse Neue Etüden für Waldhorn Heft 4,5. Alphonse Leduc, Editions Musicales, 175, Rue Saint- Honoré, Paris
- KOPPRASCH, C. Etüden für Waldhorn Heft 2, VEB Friedrich Hofmeister, Leipzig
- MÜLLER, B. Eduard Etüden für Horn Heft 1.,2., Verlag Friedrich Hofmeister, Leipzig
- MOZART, Wolfgang Amadeus Konzert Nr. 4 Es Dur für Horn und Orchester /Klavier/, KV 495, Breitkopf und Härtel, Leipzig
- STRAUSS, Richard Concerto for Horn and Orchestra in E flat major op.11 for Horn and Piano, Universal Edition No.1039
- BEETHOVEN, Ludwig van Sonate op.17 /1800/ für Pianoforte und Horn, Breitkopf und Härtel, Leipzig
- STRAUSS, Franz Horn- Konzert op.8 für Horn und Klavier, Universal - Edition, Wien, Leipzig
- NEULING, Hermann Bagatelle für tiefes Horn und Klavier, Pro musica Verlag Leipzig
- HAYDN, Joseph Konzert Nr. 2 D- Dur /Hob. VII d:4/ für Horn und Orchester /Klavier/, Edition Breitkopf Nr. 3032
- ROSETTI, Francesco Antonio Concerto Nr. 2 per Corno e Orchestra /Klavier/, Edition KaWe Amsterdam- 13, Nr.71

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Branislav Hóz, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn145/22	<b>Course title:</b> Musical Instrument Play - Guitar 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - semester repertoire - at least two movements of a suite, partita or sonata from the Baroque period (10%) - attending a concert performance at a performance seminar (30%) - passing an examination before a committee (10%) - recording of artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of guitar works; - be able to characterize the specifics of Baroque music interpretation; - be able to work independently in the study of repertoire; - be able to organize his/her own preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the works interpreted; - able to work with tone production and colour	
<b>Brief outline of course (contents standard):</b> - Major and minor scales through 3 octaves with chords in turnarounds and cadences. - 2 contrasting movements from cyclical compositions of the Baroque period - suites, partitas and sonatas. - Etudes of appropriate difficulty (L. Brouwer, M. Giuliani, H. Villa- Lobos, M. D. Pujol). - Relaxation of the playing apparatus. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers.	
<b>Recommended literatue:</b> KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984. ISBN: 35- 029- 84. (súkromný archív pedagóga) VILLA- LOBOS, Heitor, 2001. Collected Works for Solo Guitar. Paris: Durand PR. ISBN: 145842376X (súkromný archív pedagóga)	

<p>ZIGANTE, Frédéric, 2013, The Bach Lute Works for Guitar. Milwaukee: Hal Leonard. ISBN 13: 9788875929077 (súkromný archív pedagóga)</p> <p>GIULIANI, Mauro, 1906. 24 Etudes, Op.48 [online]. Augsburg: Freie Vereinigung zur Förderung guter Gitarremusik. Dostupné z: <a href="https://imslp.org/wiki/24_Etudes%2C_Op.48_(Giuliani%2C_Mauro)">https://imslp.org/wiki/24_Etudes%2C_Op.48_(Giuliani%2C_Mauro)</a></p> <p>DYENS, Roland. Les 100 de Roland Dyens, Complete Set Vol.1- 2: For Guitar. ISBN: 2897371188 (súkromný archív pedagóga)</p>																										
<p><b>Language of instruction:</b> Slovak</p>																										
<p><b>Notes:</b> The student's total workload is 210 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 60 hours self-study 124 hours individual creative activity</p>																										
<p><b>Course assessment</b> Total number of assessed students: 0</p> <table border="1"> <thead> <tr> <th>A</th> <th>ABS</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> <th>ODP</th> <th>Uzn.</th> </tr> </thead> <tbody> <tr> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>									A	ABS	B	C	D	E	FX	ODP	Uzn.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
A	ABS	B	C	D	E	FX	ODP	Uzn.																		
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0																		
<p><b>Instructor:</b> doc. Mgr. art. Adam Marec, ArtD., doc. Mgr. art. Ján Labant, ArtD.</p>																										
<p><b>Last changed:</b> 10.08.2022</p>																										
<p><b>Granted by:</b></p>																										

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn146/22	<b>Course title:</b> Musical Instrument Play - Guitar 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Major and minor scales through 3 octaves with chords in turnarounds and cadences.</li><li>- 2 contrasting movements from cyclical compositions of the Baroque period - suites, partitas and sonatas. - Active participation in class (40%)</li><li>- Performance of semester repertoire - suites, partitas, or sonatas from the Baroque period (10%)</li><li>- attending a public concert performance (30%)</li><li>- passing an examination before a committee (10%)</li><li>- recording artistic performances in the IDM AU BB (10%)</li><li>- Etudes of appropriate difficulty (L. Brouwer, M. Giuliani, H. Villa- Lobos, M. D. Pujol).</li><li>- Relaxation of the playing apparatus.</li><li>- Interpretive analysis of audio- and video-recordings of concerts.</li><li>- Analysis and comparison of works in different editions and by different performers.</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- know the basic terminology related to the interpretation of guitar works;</li><li>- be able to characterize the specifics of Baroque music interpretation;</li><li>- be able to work independently in the study of repertoire;</li><li>- be able to organize his/her own preparation for concert performance and rehearsal;</li><li>- Able to independently solve technical and expressive problems arising from the nature of the works interpreted;</li><li>- able to work with tone production and colour</li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1. Major and minor scales through 3 octaves with chords in turnarounds and cadences.</li><li>2. Baroque suites, partitas and sonatas.</li><li>3. Etudes of appropriate difficulty (L. Brouwer, M. Giuliani, H. Villa- Lobos, M. D. Pujol).</li><li>4. Release of the playing apparatus.</li><li>5. Interpretive analysis of audio- and video-recordings of concerts.</li><li>6. Analysis and comparison of works in different editions and by different performers.</li></ol>	
<b>Recommended literatue:</b>	

KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984. ISBN: 35- 029- 84. (súkromný archív pedagóga)

VILLA- LOBOS, Heitor, 2001. Collected Works for Solo Guitar. Paris: Durand PR. ISBN: 145842376X (súkromný archív pedagóga)

ZIGANTE, Frédéric, 2013, The Bach Lute Works for Guitar. Milwaukee: Hal Leonard. ISBN 13: 9788875929077 (súkromný archív pedagóga)

GIULIANI, Mauro, 1906. 24 Etudes, Op.48 [online]. Augsburg: Freie Vereinigung zur Förderung guter Gitarremusik. Dostupné z: [https://imslp.org/wiki/24\\_Etudes%2C\\_Op.48\\_\(Giuliani%2C\\_Mauro\)](https://imslp.org/wiki/24_Etudes%2C_Op.48_(Giuliani%2C_Mauro))

DYENS, Roland. Les 100 de Roland Dyens, Complete Set Vol.1- 2: For Guitar. ISBN: 2897371188  
(súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 210 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

60 hours self-study

124 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Adam Marec, ArtD., doc. Mgr. art. Ján Labant, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn147/22	<b>Course title:</b> Musical Instrument Play - Guitar 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performance of the semester repertoire - at least one movement of a sonata or a larger-scale work from the Classical period (10%) - a concert performance, at least, at a performance seminar (30%) - passing an examination before a committee (10%) - recording of artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of guitar works; - be able to characterize the specifics of the interpretation of classical music; - be able to work independently in the study of repertoire; - be able to organise his/her own preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the works interpreted; - able to work with tone production and colour	
<b>Brief outline of course (contents standard):</b> 1. Major and minor scales through 3 octaves with chords in turnarounds and cadences. 2. Classical Sonatas, Sonatinas, Rondos, etc. 3. Etudes of appropriate difficulty (L. Brouwer, M. Giuliani, H. Villa- Lobos, M. D. Pujol). 4. Relaxation of the playing apparatus, relaxation exercises. 5. Interpretive analysis of audio- and video-recordings of concerts. 6. Analysis and comparison of works in different editions and by different performers.	
<b>Recommended literatue:</b> KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984.ISBN: 35- 029- 84. (súkromný archív pedagóga) VILLA- LOBOS, Heitor, 2001. Collected Works for Solo Guitar. Paris: Durand PR. ISBN: 145842376X (súkromný archív pedagóga) PONCE, Manuel Maria. 1981. 24 Preludes, London Tecla (complete - ed. Miguel Alcázar) (súkromný archív pedagóga)	

<p>GIULIANI, Mauro, 1906. 24 Etudes, Op.48 [online]. Augsburg: Freie Vereinigung zur Förderung guter Gitarremusik. Dostupné z: <a href="https://imslp.org/wiki/24_Etudes%2C_Op.48_(Giuliani%2C_Mauro)">https://imslp.org/wiki/24_Etudes%2C_Op.48_(Giuliani%2C_Mauro)</a></p> <p>SOR, Fernando, 1824, Fantasias For Solo Guitar, [online]. Paris: A. Meissonnier. Dostupné z: <a href="https://imslp.org/wiki/Special:ImagefromIndex/258137/fxop ASIN: B095L5BYLY">https://imslp.org/wiki/Special:ImagefromIndex/258137/fxop ASIN: B095L5BYLY</a></p> <p>CARULLI, Ferdinando, 3 Solos Variés pour Guitare Op.60, [online]. Paris: Naderman. Dostupné z: <a href="https://imslp.org/wiki/3_Solos_Vari%C3%A9s_pour_Guitare%2C_Op.60_(Carulli%2C_Ferdinando)">https://imslp.org/wiki/3_Solos_Vari%C3%A9s_pour_Guitare%2C_Op.60_(Carulli%2C_Ferdinando)</a></p> <p>DYENS, R. Libra Sonatine. Paris: Editions Henry Lemoine. 1986. ISBN:9790230947947 (súkromný archív pedagóga)</p>																										
<p><b>Language of instruction:</b> Slovak</p>																										
<p><b>Notes:</b> The student's total workload is 120 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 30 hours self-study 64 hours individual creative activity</p>																										
<p><b>Course assessment</b> Total number of assessed students: 0</p> <table border="1"> <thead> <tr> <th>A</th> <th>ABS</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> <th>ODP</th> <th>Uzn.</th> </tr> </thead> <tbody> <tr> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>									A	ABS	B	C	D	E	FX	ODP	Uzn.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
A	ABS	B	C	D	E	FX	ODP	Uzn.																		
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0																		
<p><b>Instructor:</b> doc. Mgr. art. Adam Marec, ArtD., doc. Mgr. art. Ján Labant, ArtD.</p>																										
<p><b>Last changed:</b> 10.08.2022</p>																										
<p><b>Granted by:</b></p>																										

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn148/22	<b>Course title:</b> Musical Instrument Play - Guitar 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performance of the semester repertoire - sonatas or larger-scale works from the Classical period (10%) - attending a public concert performance (30%) - passing an examination before a committee (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of guitar works; - be able to characterize the specifics of the interpretation of classical music; - be able to work independently in the study of repertoire; - be able to organise his/her own preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the works interpreted; - able to work with tone production and colour	
<b>Brief outline of course (contents standard):</b> 1. Major and minor scales through 3 octaves with chords in turnarounds and cadences. 2. Classical Sonatas, Sonatinas, Rondos, etc. 3. Etudes of appropriate difficulty (L. Brouwer, M. Giuliani, H. Villa- Lobos, M. D. Pujol). 4. Relaxation of the playing apparatus, relaxation exercises. 5. Interpretive analysis of audio- and video-recordings of concerts. 6. Analysis and comparison of works in different editions and by different performers.	
<b>Recommended literatue:</b> KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984.ISBN: 35- 029- 84. (súkromný archív pedagóga) VILLA- LOBOS, Heitor, 2001. Collected Works for Solo Guitar. Paris: Durand PR. ISBN: 145842376X (súkromný archív pedagóga)	

<p>GIULIANI, Mauro, 1906. 24 Etudes, Op.48 [online]. Augsburg: Freie Vereinigung zur Förderung guter Gitarremusik. Dostupné z: <a href="https://imslp.org/wiki/24_Etudes%2C_Op.48_(Giuliani%2C_Mauro)">https://imslp.org/wiki/24_Etudes%2C_Op.48_(Giuliani%2C_Mauro)</a></p> <p>SOR, Fernando, 1824, Fantasias For Solo Guitar, [online]. Paris: A. Meissonnier. Dostupné z: <a href="https://imslp.org/wiki/Special:ImagefromIndex/258137/fxop">https://imslp.org/wiki/Special:ImagefromIndex/258137/fxop</a></p> <p>CARULLI, Ferdinando, 3 Solos Variés pour Guitare Op.60, [online]. Paris: Naderman. Dostupné z: <a href="https://imslp.org/wiki/3_Solos_Vari%C3%A9s_pour_Guitare%2C_Op.60_(Carulli%2C_Ferdinando)">https://imslp.org/wiki/3_Solos_Vari%C3%A9s_pour_Guitare%2C_Op.60_(Carulli%2C_Ferdinando)</a></p> <p>TESAŘ, Milan, 2002. The Best of Milan Tesař. Ostrava: Opus print. ISMD M- 706524- 12- 2 (súkromný archív pedagóga)</p> <p>DYENS, Roland, 1986. Libra Sonatine. Paris: Editions Henry Lemoine. 1986. ISBN:9790230947947 (súkromný archív pedagóga)</p>																										
<p><b>Language of instruction:</b> Slovak</p>																										
<p><b>Notes:</b> The student's total workload is 120 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 30 hours self-study 64 hours individual creative activity</p>																										
<p><b>Course assessment</b> Total number of assessed students: 0</p> <table border="1"> <thead> <tr> <th>A</th> <th>ABS</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> <th>ODP</th> <th>Uzn.</th> </tr> </thead> <tbody> <tr> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>									A	ABS	B	C	D	E	FX	ODP	Uzn.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
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0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0																		
<p><b>Instructor:</b> doc. Mgr. art. Adam Marec, ArtD., doc. Mgr. art. Ján Labant, ArtD.</p>																										
<p><b>Last changed:</b> 10.08.2022</p>																										
<p><b>Granted by:</b></p>																										

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn149/22	<b>Course title:</b> Musical Instrument Play - Guitar 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - semester repertoire - a part of a larger work from the Romantic or Romantic period (10%) - attending a concert performance, at a minimum, at a performance seminar (30%) - passing an examination before a committee (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of guitar works; - be able to characterize the specifics of the interpretation of the music of the Romantic period; - be able to work independently in the study of repertoire; - be able to organise his/her own preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the works interpreted; - able to work with tone production and colour	
<b>Brief outline of course (contents standard):</b> 1. Major and minor scales through 3 octaves with chords in turnarounds and cadences. 2. Romantic Fantasies, Serenades, Sonatinas, Rondos, etc. 3. Etudes of reasonable difficulty (L. Brouwer, M. Giuliani, H. Villa- Lobos, M. D. Pujol). 4. Relaxation of the playing apparatus, relaxation exercises. 5. Interpretive analysis of audio- and video-recordings of concerts. 6. Analysis and comparison of works in different editions and by different performers.	
<b>Recommended literatue:</b> KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984.ISBN: 35- 029- 84. (súkromný archív pedagóga) VILLA- LOBOS, Heitor, 2001. Collected Works for Solo Guitar. Paris: Durand PR. ISBN: 145842376X (súkromný archív pedagóga) MERTZ, Joseph Kaspar, 1924. Opere Revue für die Guitare. [online]. Vienna: Tobias Haslinger. Dostupné z: <a href="https://imslp.org/wiki/Operne- Revue%2C_Op.8_(Mertz%2C_Johann_Kaspar)">https://imslp.org/wiki/Operne- Revue%2C_Op.8_(Mertz%2C_Johann_Kaspar)</a>	

TÁRREGA, Francisco, 2000. Francisco Tárrega Collection. Milwaukee: Hal Leonard. ISBN: 9780793560523. (súkromný archív pedagóga)  
GRANADOS, Enrique, 1900. Valses Poéticos [online]. Valencia: Cabedo y C<sup>a</sup>. Dostupné z: [https://imslp.org/wiki/8\\_Valses\\_poeticos\\_\(Granados%2C\\_Enrique\)](https://imslp.org/wiki/8_Valses_poeticos_(Granados%2C_Enrique))  
DYENS, Roland, 1987. Hommage a Villa-Lobos. Paris: Editions Henry Lemoine, ISBN 9790230948852 (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Adam Marec, ArtD., doc. Mgr. art. Ján Labant, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn150/22	<b>Course title:</b> Musical Instrument Play - Guitar 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - semester repertoire - larger scale works from the Romantic or Romantic period (10%) - attending a public concert performance (30%) - passing an examination before a committee (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of guitar works; - be able to characterize the specifics of the interpretation of the music of the Romantic period; - be able to work independently in the study of repertoire; - be able to organise his/her own preparation for concert performance and rehearsal; - able to work with tone production and colour - Able to independently solve technical and expressive problems arising from the nature of the works performed.	
<b>Brief outline of course (contents standard):</b> 1. Major and minor scales through 3 octaves with chords in turnarounds and cadences. 2. Romantic Fantasies, Serenades, Sonatinas, Rondos, etc. 3. Etudes of reasonable difficulty (L. Brouwer, M. Giuliani, H. Villa- Lobos, M. D. Pujol). 4. Relaxation of the playing apparatus, relaxation exercises. 5. Interpretive analysis of audio- and video-recordings of concerts. 6. Analysis and comparison of works in different editions and by different performers.	
<b>Recommended literatue:</b> KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984.ISBN: 35- 029- 84. (súkromný archív pedagóga) VILLA- LOBOS, Heitor, 2001. Collected Works for Solo Guitar. Paris: Durand PR. ISBN: 145842376X (súkromný archív pedagóga) MERTZ, Joseph Kaspar, 1924. Opere Revue für die Guitare. [online]. Vienna: Tobias Haslinger. Dostupné z: <a href="https://imslp.org/wiki/Operne- Revue%2C_Op.8_(Mertz%2C_Johann_Kaspar)">https://imslp.org/wiki/Operne- Revue%2C_Op.8_(Mertz%2C_Johann_Kaspar)</a>	

TÁRREGA, Francisco, 2000. Francisco Tárrega Collection. Milwaukee: Hal Leonard. ISBN: 9780793560523. (súkromný archív pedagóga)  
 GRANADOS, Enrique, 1900. Valses Poéticos [online]. Valencia: Cabedo y C<sup>a</sup>. Dostupné z: [https://imslp.org/wiki/8\\_Valses\\_poeticos\\_\(Granados%2C\\_Enrique\)](https://imslp.org/wiki/8_Valses_poeticos_(Granados%2C_Enrique))  
 TESAŘ, Milan, 2002. The Best of Milan Tesař. Ostrava: Opus print. ISMD M- 706524- 12- 2 (súkromný archív pedagóga)  
 DYENS, Roland, 1987. Hommage a Villa- Lobos. Paris: Editions Henry Lemoine, ISBN: 9790230948852 (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Adam Marec, ArtD., doc. Mgr. art. Ján Labant, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn013/22	<b>Course title:</b> Musical Instrument Play - Oboe 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Performing 4 compositions from the Baroque and Classical periods(10%) Passing an examination before a committee(20%) Presentation of the program at a concert(20%) Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the key repertoire of Baroque and Classical music and the principles of their interpretation - be able to distinguish the specifics of Baroque and Classical music performance - understand the principles of ornamentation and dynamic work in Baroque music, motif construction, classical phrase construction and interpretation - be able to work independently on the preparation and study of repertoire and its concert performance - able to apply stylistic specifics to their own interpretation - able to analytically evaluate the chosen work, its form and creatively approach the musical material	
<b>Brief outline of course (contents standard):</b> Major and minor scales throughout the range of the instrument, sequences, fifths and seventh chords and their reversals, thirds, octaves, fifths, trills Etudes: of appropriate difficulty Recitals. Ph. Telemann Sonatas + Concertina, Concertos. Vivaldi, T.Albinoni, W. Bellini, C. Stamitz, C.M. Weber and others Exploring literature in the historical context of the development of the instrument. Control of the ideal impression Correct instrument posture, tone work, breath work, vibrato work. Development of analytical thinking in the study of repertoire and its use in interpretation.	
<b>Recommended literatue:</b> KUBÁT, Adolf- SMETÁČEK, Václav Škola hry na hoboj Editio Supraphon Praha 1983 (súkromný archív pedagóga)	

PASSIN, Günther- MALZER Reinhold Die Spieltechnik der Oboe Fredrich Hofmeister Musikferlag FH 6120 / súkromný archív pedagóga /  
 SALVIANI, Clemente Stupnicové etudy Supraphon Praha 1972 / súkromný archív pedagóga/  
 STAMITZ, Johann Koncert C dur pre hoboje a sláčiky Musikverlag Hans Sikorski- Hamburg  
 ALBINONI, Tommaso Koncert D- dur a B dur pre hoboje a sláčiky Bossey & Hawkes /súkromný archív pedagóga /  
 DONIZETTI, Gaetano Concertino pre hoboje a komorný orchester Litolff/ Peters Nr, 5914 / súkromný archív pedagóga /  
 VIVALDI, Antonio Koncert č. 2. F dur pre hoboje a sláčiky Editio Musica Budapest / súkromný archív pedagóga /  
 KREBS, J.L. Fantasie in g pre hoboje a organ NOVA Music, London / súkromný archív/ atď.

**Language of instruction:**

Slovak

**Notes:**

Total student workload is 210 hours per semester (1 credit / 30 hours of work)  
 26 hours of contact teaching  
 60 hours self-study  
 124 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Igor Fábera, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn014/22	<b>Course title:</b> Musical Instrument Play - Oboe 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) 4 compositions from the Classical and Romantic periods(10%) Passing an examination before a committee(20%) Presentation of the program at a concert(20%) Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be familiar with the terminology and key repertoire of concertos for oboe of the Classical and Romantic periods and the principles of their interpretation</li> <li>- be able to differentiate the performance specificities of the Classical and Romantic periods</li> <li>- understand the principles of Classical music, motif construction, classical phrase construction and interpretation,</li> <li>- be able to work independently in the preparation and study of repertoire and its concert performance</li> <li>- able to apply stylistic specifics to his/her own interpretation</li> <li>- able to analytically evaluate the chosen work, its form and creatively approach the musical material</li> </ul>	
<b>Brief outline of course (contents standard):</b> Scales and daily exercises - Smetáček, Tolksdorf, Passin Etudes of reasonable difficulty - J.H.Luft, K. Mille, W. Ferling Repertoire: Concertos from the Classical period. A. Haydn, J.W.A. J. Haydn, J. Mozart, J. Stamitz and others. Concert works from the Romantic period: J.N. Hummel, G. Grovlez, R. Schumann and others. Work on the correct posture and holding of the instrument. Engaging the wind apparatus in the creation of phrases, working with tone colour Analytical thinking as a way of studying musical material. Listening to music and developing the ability to judge and critically perceive the material heard.	
<b>Recommended literatue:</b> MILLE, Karl 15 Studii pre hoboj Belwin Mills Publishing Corp. /súkromný archív/ LUFT, J.H. 24 etud a studii Edition Peters Nr. 2963 /súkromný archív/	

ELLERT, Sigfrid Karg Etudy pre hoboje, op. 41 VEB F. Hofmeister Musikverlag Leipzig / súkromný archív/  
 KRAMÁŘ- KROMMER, František Vincent Koncert pre hoboje F dur Supraphon, Praha / súkromný archív/  
 GROVLEZ, Gabriel Sarabanda a allegro pre hoboje a klavír Éditions Musicales Alphonse Leduc Paris /súkromný archív/  
 HUMMEL, J.N. Introdukcia, téma a variácie pre hoboje a orchester Op. 102 Musica Rara London / súkromný archív/  
 BETHOVEN, Ludwig van Variácie na tému La ci darem la mano pre hoboje a klavír Edition Bretkopf Nr. 6709 /súkromný archív/ a iné. (súkromný archív)

**Language of instruction:**

Slovak

**Notes:**

Total student workload is 210 hours per semester (1 credit / 30 hours of work)

26 hours of contact teaching

60 hours self-study

124 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Igor Fábera, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn015/22	<b>Course title:</b> Musical Instrument Play - Oboe 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Performing 4 compositions from the Romantic period and the first half of the 20th century (10%) Passing an examination before a committee(20%) Presentation of the program at a concert(20%) Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the terminology and key repertoire for the oboe from the Romantic period and the first half of the 20th century and the principles of their interpretation</li> <li>- be able to distinguish the interpretative specificities of the stylistic periods studied so far, with regard to the late Romanticism and the first half of the 20th century</li> <li>- understand the basic differences between the various generations of composers and national schools, with regard to the French and German interpretative traditions</li> <li>- be able to work independently on the preparation and study of repertoire and its concert performance</li> <li>- able to apply stylistic specifics to his own interpretation, in the area of tone colour, agogics and tectonics of musical content able to analytically evaluate the chosen work, its form and creatively approach the musical material</li> </ul>	
<b>Brief outline of course (contents standard):</b> Scales and daily exercises - V. Smetáček.,J. Sellner. , R, Walzer. Etudes of reasonable difficulty - K. Mille, W. Ferling, E. Bozza Repertoire: Concertos from the Classical period: J.Haydn, J.W.A. Stamitz, J.J. Quanz Sonatas: F. Poulenc, F. Devienne Work on correct posture and instrument holding. Involvement of the wind apparatus in phrase formation. Analytical thinking as a way of studying musical material. Tone colour and the use of colour in musical expression, dynamics and tectonics, principles of creating agogic movement. Listening to music and developing the ability to judge and critically perceive the material heard.	

**Recommended literatue:**

Lamotte, Antony 17 etud pre hoboĵ Gérard Billaudot, Éditeur Paris /súkromný archív/  
 MILLE, Karl 10 Etud pre hoboĵ VEB F, Hofmeister Musikverlag Leipzig / súkromný archív /  
 SALVIANI, Clemente 12 etud Ricordi Milan / súkromný archív/  
 JACOB, Gordon Koncert Nr.1. pre hoboĵ a sláčiky Wiliams London /súkromný archív/  
 BOZZA, Eugenne Conte Pastorale pre hoboĵ a klavír A. Leduc Paris / súkromný archív/  
 POULENC, Francis Sonata pre hoboĵ a klavír A.Leduc Paris /súkromný archív /  
 VILEC, Michal Sonatina pre hoboĵ a klavír Slovenský hudobný archív 1975 / súkromný archív /  
 MOLIQUE, Bernhard Concertino g mol pre hoboĵ a orchester Bossey& Hawkes / súkromný archív/  
 EBEN, Petr Sonáta pre hoboĵ a klavír, PANTON Praha /1950/ /súkromný archív/a iné.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Igor Fábera, ArtD.**Last changed:** 02.08.2022**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn016/22	<b>Course title:</b> Musical Instrument Play - Oboe 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (40%) Performing 4 compositions from different styles of the Baroque period to the 20th century (10%) Passing an examination before a committee (20%) Presentation of the rehearsed programme at a concert (20%) Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the terminology and key repertoire for oboe and other casts from the Baroque period to the 20th century principles of their interpretation</li> <li>- be familiar with basic modern techniques and their application in 20th century music</li> <li>- to be able to distinguish the performance specificities of the stylistic periods hitherto recognised with regard to 20th century music</li> <li>- understand the basic differences between the various generations of composers, national schools and compositional movements in the 20th century</li> <li>- be able to work independently on the preparation and study of repertoire and its concert performance</li> <li>- be able to apply stylistic specificities to their own interpretation</li> <li>- able to work with tempo and phrase agogics, to understand the tectonics of the chosen work</li> <li>- able to analytically evaluate the chosen work, its form and creatively approach the musical material</li> </ul>	
<b>Brief outline of course (contents standard):</b> Scales and daily exercises - G.Prestini, C.Salviani, J.F. Pushechnikov Etudes of reasonable difficulty - H.Schmidt, L. Wiedemann, K. Mille Repertoire: J.S.Bach, W.A.Mozart, A.Vivaldi, C.M. Weber,A. Marcello Cyclic works, sonatas, sonatinas suites. S. Dutilleux, P. Hindemith, Concertos. Albinoni, G. Schubert, G. Schubert, G. Schubert. F. Handel , D. Cimarosa, V. Belini and others. Work on the correct posture and holding of the instrument. Great dynamic range in all postures. Involvement of the wind apparatus in phrase formation. Analytical thinking as a way of studying musical material.	

Tone colour and the use of tone colours in musical expression, dynamics and tectonics, principles of creating agogic movement  
Modern techniques and their application to the interpretation of 20th century music  
Listening to music and the development of the ability to judge and critically perceive the material heard.

**Recommended literature:**

LOYON, Ernest 32 Etud pre hobj Gerard Billaudot Editeur, Paris / súkromný archív/  
MILLE, Karl 15 Etud Hofmeister Leipzig / súkromný archív/  
FERLING, Franz Wilhelm 144 Preludii a etud 1 zošit Hofmeister Leipzig /súkromný archív/  
RUBBRA, Edmund Sonata in C pre hobj a klavír Alfred Lengnick &CO., LTD /súkromný archív/  
ARNOLD, Malcolm Sonatina pre hobj a klavír Alfred Lengnick&CO.,LTD /súkromný archív/  
ALBINONI, Tomaso Koncert d mol pre hobj a sláčiky op.9/2 Editions Kunzelmann 10284 / súkromný archív/  
GABAY, Pierre Sonatina pre hobj a klavír Chez Alphonse Leduc Paris / súkromný archív/  
HAYDN, Joseph Koncert C dur pre hobj a orchester Hob. VIIg:C1 /súkromný archív/  
SANCAN Pierre Sonatina pre hobj a klavír Editions Durand&Cie, Paris / súkromný archív/  
a iné.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Igor Fábera, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn017/22	<b>Course title:</b> Musical Instrument Play - Oboe 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Performing 4 pieces from different style periods(10%) Successful public presentation of an undergraduate artistic performance with a dramaturgy of appropriate difficulty and artistic quality(20%) Passing an examination before a committee(10%) Presentation of a rehearsed program in concert(10%) Record artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the terminology and key repertoire for the oboe from different stylistic periods</li> <li>- be familiar with basic modern techniques and their application in 20th and 21st century music</li> <li>- be able to distinguish the performance specificities of the stylistic periods studied so far with regard to 20th and 21st century music</li> <li>- understand the basic differences between the various generations of composers, national schools and compositional movements</li> <li>- be able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance</li> <li>- able to independently apply style specifics to his/her own interpretation</li> <li>- able to work with the tempo and agogics of a phrase, to understand the tectonics of the chosen work</li> <li>- able to analytically evaluate the chosen work, its form and creatively approach the musical material</li> </ul>	
<b>Brief outline of course (contents standard):</b> Scales and daily exercises - L.Bleuzet, J. F .Pushechnikov,C. Salviani Etudes of reasonable difficulty - F.W. Ferling, E. Bozza K. Mille Repertoire: E. E. Bozza, J.A.Koželuh, M. Kořínek, Cyclic works, sonatas, sonatinas suites. Kaliwoda Concertos. A. Mozart, J.S. Sancani, J.S. Sancani, J.S. Sancani, J.S. Sancani, J.S. Sancani. Bach, Carl von Dittersdorf Work on correct posture and holding of the instrument. Involvement of the wind apparatus in phrase formation. Movement while playing, as part of expression in musical speech.	

Analytical thinking as a way of studying musical material.  
 Tone colour and the use of tone colours in musical expression, dynamics and tectonics, principles of creating agogic movement, extreme dynamics.  
 Modern techniques and their application to the interpretation of 20th and 21st century music  
 Listening to music and the development of the ability to judge and critically perceive the material heard.

**Recommended literature:**

BOZZA, Eugenne Quartorze Etudes pour Hautbois A.Leduc Paris /súkromný archív/  
 SNIECKOWSKI, Seweryn Výber etud 2. Wydawnictwo Muzyczne Krakow /súkromný archív/  
 WIEDEMANN, L. 45 etud pre hboj Breitkopf Lipsko /súkromný archív/  
 VIVALDI, Antonio Koncert C dur pre hboj a sláčiky Editio Musica Budapest / súkromný archív/  
 HANDEL, Georg Friedrich koncerty g mol a B dur, Boosey&Hawkes / súkromný archív/  
 MARCELLO, Alessandro Koncert d mol Editions Peters Nr. 9484 /súkromný archív/  
 BRITTEN, Benjamin Two Insect Pieces pre hboj klavír 1935, Faber Music Ltd, London / súkromný archív/  
 DAELLI, Giovanni Fantazia na tému z opery Rigoletto G, Verdiho Musica RARA London / súkromný archív/  
 HINDEMITH, Paul Sonáta pre hboj a klavír 1938, Edition Schott 3676AP /súkromný archív/a iné.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Igor Fábera, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn018/22	<b>Course title:</b> Musical Instrument Play - Oboe 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Performing 4 pieces from different styles(10%) Able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance(10%) Passing the examination before the commission(10%) Participate in a competition(10%) Presentation of the rehearsed programme at a concert(10%) Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the terminology and key repertoire for the oboe of different stylistic periods</li> <li>- be familiar with basic modern techniques and their application in 20th and 21st century music</li> <li>- be able to distinguish the performance specificities of the stylistic periods studied so far with regard to 20th and 21st century music</li> <li>- understand the basic differences between the various generations of composers, national schools and compositional movements</li> <li>- be able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance</li> <li>- able to independently apply style specifics to his/her own interpretation</li> <li>- able to work with the tempo and agogics of a phrase, to understand the tectonics of the chosen work</li> <li>- able to analytically evaluate the chosen work, its form and creatively approach the musical material</li> </ul>	
<b>Brief outline of course (contents standard):</b> Scales and daily exercises - all intervals in all keys at the fastest possible tempo, dominant and diminished seventh chords, staccato and legato. Etudes of appropriate difficulty - Repertoire: Solo pieces. G. G. G. Telemann, B. Britten, J. S. Bach, C. Ph. E. Bach, C. Bach, W. Bach, C. Bach, D. Bach, W. Bach. A. Mozart, J.W Kalliwoda, Concertos: J.Haydn, F.V. Kramář, W.A. Mozart	

Work on correct posture and holding of the instrument. Involvement of the wind apparatus in phrase formation. Movement in playing as part of expression in musical expression.  
 Analytical thinking as a way of studying musical material.  
 Tone colour and the use of tone colours in musical expression, dynamics and tectonics, principles of creating agogic movement, extreme dynamics.  
 Modern techniques and their application to the interpretation of 20th and 21st century music  
 Listening to music and developing the ability to judge and critically perceive the material heard.

**Recommended literature:**

MILLE, Karl 20 Etud Musikverlag Leipzig /súkromný archív/  
 FERLING, Franz Wilhelm 144 prelúdií a etud 2. zošit /súkromný archív/  
 NOVÁK, Milan Tri sklatby pre hoboje a klavír 1965, Slovenský hudobný fond /súkromný archív/  
 ALBINONI, Tomaso Koncert G dur pre hoboje a sláčiky Editoria Musicale LAMURAGLIA /súkromný archív/  
 LOEILLET, Jean- Baptiste Sonáta G dur pre hoboje a klavír International Music Company New York /súkromný archív/  
 DEVIENNE, Francois Fantaisie Concertante Leduc Paris /súkromný archív/  
 MOZART, Wolfgang Amadeus Kvartet F dur pre hoboje, husle, violu a violoncelo KV 370 . Breitkopf /súkromný archív/  
 STAMITZ, Karl Ph. Koncert B dur Benjamin /súkromný archív/  
 DORÁTI, Antal Duo Concertante 1983 Bossey&Hawkes /súkromný archív/ Atd'.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Igor Fábera, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn146/22	<b>Course title:</b> Musical Instrument Play - Percussion 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Attending a concert performance(20%) Passing the exam for the commission (20%) Recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - master various techniques of playing; - know the basic terminology related to the interpretation of compositions for percussion instruments; - be able to work independently in the study of repertoire; - navigate through different notations; - be able to organise independently preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the content and character of the works performed.	
<b>Brief outline of course (contents standard):</b> 1.Perfecting the technique of playing various percussion instruments 2. Increasing the quality and level of playing on melodic percussion instruments 3. Ability to navigate difficult rhythmic and metrical structures 4. Etudes of appropriate difficulty 5. Interpretive analysis of audio and visual recordings of concerts. 6. Analysis and comparison of works from different editions and by different performers.	
<b>Recommended literatue:</b> Súkromný archív pedagóga: KNAUER, Heinrich. 2002. Kleine Trommel schule. Leipzig: Hofmaister Musikverlag. KNAUER, Heinrich. 1967. Paukenschule. Leipzig: Hofmaister Musikverlag ABE, Keiko. 1989. Works for Marimba. London: Schott Music	
<b>Language of instruction:</b> Slovak	

**Notes:**

The student's total workload is 210 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

60 hours self-study

124 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. István Szabó, DLA.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn147/22	<b>Course title:</b> Musical Instrument Play - Percussion 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Attending a concert performance(20%) Passing the exam for the commission(20%) Recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- master various techniques of playing;</li><li>- know the basic terminology related to the interpretation of compositions for percussion instruments;</li><li>- be able to work independently in the study of repertoire;</li><li>- navigate through different notations;</li><li>- be able to organise independently preparation for concert performance and rehearsal;</li><li>- Able to independently solve technical and expressive problems arising from the content and character of the works performed.</li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1.Perfecting the technique of playing various percussion instruments</li><li>2. Increasing the quality and level of playing on melodic percussion instruments</li><li>3. Ability to navigate difficult rhythmic and metrical structures</li><li>4. Etudes of appropriate difficulty</li><li>5. Interpretive analysis of audio and visual recordings of concerts.</li><li>6. Analysis and comparison of works from different editions and by different performers.</li></ol>	
<b>Recommended literatue:</b> Súkromný archív pedagóga: BACH, Johann Sebastian. Sonatas and Partitas for Violin Solo BWV 1001- 1006 [online].Wien: Universal Edition, n.d. MUSSER, Clair Omar. 1941. Etude op 6, No 10.(C major). Köln: Alfred Music Publishing WILCOXON, Charley. 2016. Modern Rudimental Swing Solos Cleveland: Ludwig Master Publication KNAUER, Heinrich. 2002. Kleine Trommel schule. Leipzig: Hofmaister Musikverlag.	

KNAUER, Heinrich. 1967. Paukenschule. Leipzig: Hofmaister Musikverlag								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 210 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 60 hours self-study 124 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. István Szabó, DLA.								
<b>Last changed:</b> 08.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn148/22	<b>Course title:</b> Musical Instrument Play - Percussion 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Attending a concert performance(20%) Passing the exam for the commission(20%) Recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - master various techniques of playing; - know the basic terminology related to the interpretation of compositions for percussion instruments; - be able to work independently in the study of repertoire; - navigate through different notations; - be able to organise independently preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the content and character of the works performed.	
<b>Brief outline of course (contents standard):</b> 1.Perfecting the technique of playing various percussion instruments 2. Increasing the quality and level of playing on melodic percussion instruments 3. Ability to navigate difficult rhythmic and metrical structures 4. Etudes of appropriate difficulty 5. Interpretive analysis of audio and visual recordings of concerts. 6. Analysis and comparison of works from different editions and by different performers.	
<b>Recommended literatue:</b> (súkromný archív pedagóga) FRIEDMAN, David. 1973. Vibrapfone Technique. Boston: Berklee Press Publication WILCOXON, Charley. 2016. Modern Rudimental Swing Solos Cleveland: Ludwig Master Publication	
<b>Language of instruction:</b> Slovak	

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. István Szabó, DLA.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn149/22	<b>Course title:</b> Musical Instrument Play - Percussion 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Attending a concert performance(20%) Passing the exam for the commission(20%) Recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - master various techniques of playing; - know the basic terminology related to the interpretation of compositions for percussion instruments; - be able to work independently in the study of repertoire; - navigate through different notations; - be able to organise independently preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the content and character of the works performed.	
<b>Brief outline of course (contents standard):</b> 1.Perfecting the technique of playing various percussion instruments 2. Increasing the quality and level of playing on melodic percussion instruments 3. Ability to navigate difficult rhythmic and metrical structures 4. Etudes of appropriate difficulty 5. Interpretive analysis of audio and visual recordings of concerts. 6. Analysis and comparison of works from different editions and by different performers.	
<b>Recommended literatue:</b> Súkromný archív pedagóga: FRIEDMAN, David. 1973. Vibraphone Technique. Boston: Berklee Press Publication ABE, Keiko. 1989. Works for Marimba. London: Schott Music SAMMUT, Eric. 1996. 4 Rotations pour Marimba. Asbury Park NJ: Keyboard Percussion Publications LYLLOFF, Bent: 1969. Arhus etude No 9. Copenhagen: Wilhelm Hansen	

WILCOXON, Charley. 2016. Modern Rudimental Swing Solos Cleveland: Ludwig Master Publication

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	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. István Szabó, DLA.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn150/22	<b>Course title:</b> Musical Instrument Play - Percussion 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Attending a concert performance(20%) Passing the exam for the commission(20%) Recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - master various techniques of playing; - know the basic terminology related to the interpretation of compositions for percussion instruments; - be able to work independently in the study of repertoire; - navigate through different notations; - be able to organise independently preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the content and character of the works performed.	
<b>Brief outline of course (contents standard):</b> 1. Improving the technique of playing various percussion instruments 2. Increasing the quality and level of playing on melodic percussion instruments 3. Ability to navigate difficult rhythmic and metric structures 4. Etudes of appropriate difficulty 5. Interpretive analysis of audio and visual recordings of concerts. 6. Analysis and comparison of works from different editions and by different performers.	
<b>Recommended literatue:</b> Súkromný archív pedagóga: 1988- 1990. The Noble Snare (Collection) Vol. 1- 4. Baltimore: Smith Publications BACH, Johann Sebastian. Sonatas and Partitas for Violin Solo BWV 1001- 1006 [online].Wien: Universal Edition, n.d. ABE, Keiko. 1989. Works for Marimba. London: Schott Music FRIEDMAN, David. 1973. Vibrapfone Technique. Boston: Berklee Press Publication MÁSSON, Askel. 2001. Kím. Vuarmarens: Editions Bim	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 180 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 50 hours self-study 104 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. István Szabó, DLA.								
<b>Last changed:</b> 08.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn151/22	<b>Course title:</b> Musical Instrument Play - Percussion 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Attending a concert performance(20%) Passing the exam for the commission(20%) Recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - master various techniques of playing; - know the basic terminology related to the interpretation of compositions for percussion instruments; - be able to work independently in the study of repertoire; - navigate through different notations; - be able to organise independently preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the content and character of the works performed.	
<b>Brief outline of course (contents standard):</b> 1.Perfecting the technique of playing various percussion instruments 2. Increasing the quality and level of playing on melodic percussion instruments 3. Ability to navigate difficult rhythmic and metrical structures 4. Etudes of appropriate difficulty 5. Interpretive analysis of audio and visual recordings of concerts. 6. Analysis and comparison of works from different editions and by different performers.	
<b>Recommended literatue:</b> Súkromný archív pedagóga: FRIEDMAN, David. 1973. Vibraphone Technique. Boston: Berklee Press Publication ABE, Keiko. 1989. Works for Marimba. London: Schott Music SAMMUT, Eric. 1996. 4 Rotations pour Marimba. Asbury Park NJ: Keyboard Percussion Publications CARTER, Elliott. 1966. Eight pieces for four Timpani New York: Associated Music Publisher 1988- 1990. The Noble Snare (Collection) Vol. 1- 4. Baltimore: Smith Publications	

CAMPBELL, James. 2005. Symphonic Dances for Solo Snare Drum. Nashville: Innovative Percussion

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	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. István Szabó, DLA.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn001/22	<b>Course title:</b> Musical Instrument Play - Piano 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - rehearsal and public presentation of the repertoire in the minimum range specified in the course syllabus (40%): - completion of a public concert performance (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to study and publicly present the required repertoire at a professional level (minimum range) - be able to give a public concert performance lasting at least 15 minutes - be able to analyse and artistically process individual aspects of interpretation in cooperation with the teacher - understand the work in the field of the use of performance resources at a level appropriate to university studies	
<b>Brief outline of course (contents standard):</b> 1. Solving performance problems in compositions of different stylistic periods - adaptation for independent study at the level of 1st cycle of university studies 2. Outlining the main performance areas and issues related to the studied repertoire. 3. Developing and refining individual expressive means of piano interpretation. 4. Dealing with professional work with articulation in the works of Baroque, Classicism and Romanticism. 5. Professional study of a specified number of etudes with a focus on perfect virtuosic performance. 6. Cultivation of the proper selection and use of stylistic devices in a 19th or 20th-21st century work. Required repertoire: - 3 etudes of an instructional nature (C.Czerny: Etudes Op.740, M. Clementi: Gradus ad Parnassum Op.44 ) - 3 inventions by J.S. Bach - a shorter piano work from the Romantic period	
<b>Recommended literatue:</b>	

Carl Czerny: The Art of Finger Dexterity, Op.740, Adolf Ruthardt (1849-1934) vydavateľ:  
Leipzig: Edition Peters, n.d.[1888]. Plate 6967-6972. Post-1950 reprint from Frankfurt division  
Muzio Clementi: Gradus ad Parnassum op.44(Clementi,Muzio)Vydavateľ: Paris: Richault, n.d.  
Plate 841, 885, 950.

Johann Sebastian Bach: 15 Two-Part Inventions (Busoni): Piano Solo, Arr. Busoni

Robert Schumann : Rob. Schumann's Werke [[hudobnina]] : für das Pianoforte zu zwei Händen .  
Serie VII , Phantasiestücke, Op. 12 / Robert Schumann ; herausgegeben von Clara Schumann

Felix Mendelssohn-Bartholdy: Lieder ohne Worte (Mendelssohn, Felix),upr: Julius Rietz  
(1812-1877),Vydavateľ: Felix Mendelssohn-Bartholdys Werke, Serie XI, Vierter Band, Leipzig:  
Breitkopf & Härtel, 1877. Plate M.B. 75–82.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 210 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

60 hours self-study

124 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Eva Varhaníková, ArtD., doc. MgA. Matej Arendárik, ArtD., MgA.  
Maroš Klátik, ArtD., Mgr. art. Peter Pažický, ArtD., prof. Marian Lapšanský

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn002/22	<b>Course title:</b> Musical Instrument Play - Piano 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - rehearsal and public presentation of the repertoire in the minimum range specified in the course syllabus (40%): - completion of a public concert performance (10%) - recording of artistic performances in the IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to study and publicly present the required repertoire at a professional level (minimum range) - be able to give a public concert performance lasting at least 20 minutes - be able to analyse and artistically process individual aspects of interpretation in cooperation with the teacher - understand the work in the field of the use of performance resources at a level appropriate to university studies	
<b>Brief outline of course (contents standard):</b> 1. Solving performance problems in compositions of different stylistic periods - adaptation for independent study at the level of 1st cycle of university studies 2. Outlining the main performance areas and issues related to the studied repertoire. 3. Development and improvement of individual expressive means of piano interpretation 4. Dealing with professional work with articulation in works of Baroque and Classical music. 5. Professional study of a specified number of etudes with a focus on perfect virtuosic performance. 6. Cultivating the proper selection and use of stylistic devices in z works 19. St. Required repertoire: - 2 etudes (M. Clementi/M. Moszkowski and 1 concert etude by F. Chopin) - Prelude and Fugue by J. S. Bach - complete sonatas from the Classical period (Mozart, Beethoven) - a shorter piano work from the Romantic period (Schumann, Mendelssohn-Bartholdy)	
<b>Recommended literatue:</b>	

Moritz Moszkowski: 15 Etudes de Virtuosité, Op.72 , 3 Etudes, Op.78 I-Catalogue Number - IMM 21, 3 studies 20 Petites Etudes, Op.91 , Vydavateľ - London: Augener, 1913  
 Muzio Clementi: Gradus ad Parnassum op.44, Vydavateľ: Paris: Richault, n.d. Plate 841, 885, 950.  
 Johann Sebastian Bach: Englische Suiten Nr. 1-3 [[hudobnina]] / Johann Sebastian Bach ; neue Urtext-Ausgabe nach den Quellen von Alfred Kreutz, Bach, Johann Sebastian, 1685-1750, Vydavateľ - London : Edition Peters , c1951  
 Wolfgang Amadeus Mozart: 19 Sonatas for the Piano (Mozart, Wolfgang Amadeus)  
 Julius Epstein (1832-1926) New York: G. Schirmer, No.1304, 1893. Plate 11134-52  
 Ludwig van Beethoven: Klaviersonaten (Beethoven, Ludwig van), upr. Bertha Antonia Wallner (1876-1956) Vydavateľ:  
 Munich: G. Henle Verlag, No.HN 1032&1034, 1976, 2016.  
 Robert Schumann: Rob. Schumann's Werke [[hudobnina]] : für das Pianoforte zu zwei Händen . Serie VII , Phantasienstücke, Op. 12 / Robert Schumann ; herausgegeben von Clara Schumann Leipzig : Breitkopf & Härtel , [19--]  
 Felix Mendelssohn-Bartholdy  
 Lieder ohne Worte (Mendelssohn, Felix), upr: Julius Rietz (1812-1877), Vydavateľ: Felix Mendelssohn-Bartholdys Werke, Serie XI, Vierter Band, Leipzig: Breitkopf & Härtel, 1877. Plate M.B. 75–82.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 210 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

60 hours self-study

124 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Eva Varhaníková, ArtD., doc. MgA. Matej Arendárik, ArtD., MgA. Maroš Klátik, ArtD., Mgr. art. Peter Pažický, ArtD., prof. Marian Lapšanský

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn003/22	<b>Course title:</b> Musical Instrument Play - Piano 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - rehearsal and public presentation of the repertoire in the minimum range specified in the course syllabus (40%): - completion of a public concert performance (10%) - recording of artistic performances in the IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to study and publicly present the required repertoire at a professional level (minimum range) - be able to give a public concert performance lasting at least 25 minutes - be able to work on improving the individual parameters of piano performance: pedalisation, tone shaping, working with musical time, phrasing	
<b>Brief outline of course (contents standard):</b> 1. Solving performance problems in compositions of different stylistic periods - adaptation for independent study at the level of 1st cycle of university studies 2. Outlining the main performance areas and issues related to the studied repertoire. 3. Development and improvement of individual expressive means of piano interpretation 4. Dealing with professional work with articulation in the works of Baroque and Classicism. 5. Professional study of a specified number of etudes with a focus on perfect virtuosic performance. Required repertoire: - Prelude and Fugue by J. S. Bach - Sonata from the Classical Period (Part I, Part II) - 2 concert etudes	
<b>Recommended literatue:</b> Keyboard music / Johann Sebastian Bach, 1685-1750, New York : Dover Publications, Inc. , 1970, ISBN 0-486-22360-4 F. Chopin: Complete works. Etiudy, Polskie Wydawnictwo Muzyczne, 2018	

• F. Liszt: Complete Etudes for Solo Piano, Series II: Including the Paganini Etudes and Concert Etudes, ISBN13 (EAN): 9780486258164 Vydavatel: Dover Pubn Inc  
 Wolfgang Amadeus Mozart: 19 Sonatas for the Piano (Mozart, Wolfgang Amadeus)  
 Julius Epstein (1832-1926) New York: G. Schirmer, No.1304, 1893. Plate 11134-52  
 Ludwig van Beethoven: Klaviersonaten (Beethoven, Ludwig van), upr. Bertha Antonia Wallner (1876-1956) Vydavatel:  
 Munich: G. Henle Verlag, No.HN 1032&1034, 1976, 2016.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Eva Varhaníková, ArtD., doc. MgA. Matej Arendárik, ArtD., MgA. Maroš Klátik, ArtD., Mgr. art. Peter Pažický, ArtD., prof. Marian Lapšanský

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn004/22	<b>Course title:</b> Musical Instrument Play - Piano 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - rehearsal and public presentation of the repertoire in the minimum range specified in the course syllabus (40%): - completion of a public concert performance (10%) - recording of artistic performances in the IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to study and publicly present the required repertoire at a professional level (minimum range) - be able to give a public concert performance of at least 20 minutes. - be able to analyze and artistically process individual aspects of interpretation in collaboration with the teacher - understand the work in the field of the use of performance resources at a level appropriate to university studies	
<b>Brief outline of course (contents standard):</b> 1. Solving performance problems in compositions of different stylistic periods - adaptation for independent study at the level of 1st cycle of university studies 2. Outlining the main performance areas and issues related to the studied repertoire. 3. Development and improvement of individual expressive means of piano interpretation 4. Professional study of the concert etude with a focus on perfect virtuoso performance. 5. Cultivating the proper selection and use of stylistic devices in a 19th or 20th-21st century work. 6. Guidance in independent artistic work on a studied work, preparation for professional concert performance of repertoire. Required repertoire: - Sonata from the Classical Period (3rd movement) - 1 mazurka by F. Chopin - 1 concert etude - a major work from the Romantic period (R. Schumann, F. Mendelssohn-Bartholdy, F. Schubert...)	

- a piano work from the 20th century (S. Prokofiev, B. Bartók)
- 1 piano work by a Slovak composer (J. Cikker, E. Suchoň, P. Špilák)

**Recommended literature:**

F. Chopin: Complete works. Etiudy, Mazurkas, Nocturny, Waltzes, Ballades... Polskie Wydawnictwo Muzyczne, 2018

- F. Liszt: Complete Etudes for Solo Piano, Series II: Including the Paganini Etudes and Concert Etudes, ISBN13 (EAN): 9780486258164 Vydavatel: Dover Publ Inc
- Wolfgang Amadeus Mozart: 19 Sonatas for the Piano (Mozart, Wolfgang Amadeus) Julius Epstein (1832-1926) New York: G. Schirmer, No.1304, 1893. Plate 11134-52

Ludwig van Beethoven: Klaviersonaten (Beethoven, Ludwig van), upr. Bertha Antonia Wallner (1876-1956) Vydavateľ: Munich: G. Henle Verlag, No.HN 1032&1034, 1976, 2016.

Sergej Sergejevič Prokofjev: Sarkazmy dlja fortepijano / Sergej Sergejevič Prokofjev, Prokofjev, Sergej Sergejevič, 1891-1953,

Skazki staroj babuški dlja fortepijano / Sergej Sergejevič Prokofjev Prokofjev, Sergej Sergejevič, 1891-1953

Dve mimoletnosti, soč. 22, no1 i no 10 . vypusk 2 / Sergej Sergejevič Prokofjev ; sostavitel' K. Sorokin,  
Moskva: Sovetskij kompozitor, 1962

B. Bartók: Mikrokosmos : 153 progressive piano pieces . 2. nos. 37-66 / Béla Bartók Bartók, Béla, 1881-1945,  
Budapest : Editio Musica , 1987  
new definitive ed.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Eva Varhaníková, ArtD., doc. MgA. Matej Arendárik, ArtD., MgA. Maroš Klátik, ArtD., Mgr. art. Peter Pažický, ArtD., prof. Marian Lapšanský

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn005/22	<b>Course title:</b> Musical Instrument Play - Piano 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - rehearsal and public presentation of the repertoire in the minimum range specified in the course syllabus (40%): - completion of a public concert performance (10%) - recording of artistic performances in the IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to study and publicly present the required repertoire at a professional level (minimum range) - be able to give a public concert performance lasting at least 30 minutes - be able to justify his/her own interpretative starting points - be able to analyse and artistically process individual aspects of interpretation - understand the work in the field of the use of performance resources at a level appropriate to a graduate of the Bachelor's degree in the given specialisation	
<b>Brief outline of course (contents standard):</b> 1. Solving performance problems in compositions of different stylistic periods - adaptation for independent study at the level of 1st cycle of university studies 2. Delineation of the main performance areas and issues related to the studied repertoire, presentation of an independent performance plan 3. Development and improvement of individual expressive means of piano interpretation - articulation, phrasing, pedalisation 4. Dealing with professional work with articulation in works of Baroque and Classical music. 5. Professional study of the concert etude by focusing on perfect virtuoso performance. Required repertoire: - 1 concert etude - Suite by J. S. Bach - (complete) - Sonata from the Classical period	
<b>Recommended literatue:</b>	

F. Chopin: Complete works. Etiudy, Mazurkas, Nocturny, Waltes, Ballades... Polskie Wydawnictwo Muzyczne, 2018

- F. Liszt: Complete Etudes for Solo Piano, Series II: Including the Paganini Etudes and Concert Etudes, ISBN13 (EAN): 9780486258164
- Vydavatel: Dover Pubn Inc

Wolfgang Amadeus Mozart: 19 Sonatas for the Piano (Mozart, Wolfgang Amadeus)  
 Julius Epstein (1832-1926) New York: G. Schirmer, No.1304, 1893. Plate 11134-52  
 Ludwig van Beethoven: Klaviersonaten (Beethoven, Ludwig van), upr. Bertha Antonia Wallner (1876-1956) Vydavateľ: Munich: G. Henle Verlag, No.HN 1032&1034, 1976, 2016.  
 Johann Sebastian Bach: Englische Suiten Nr. 1-3 / Johann Sebastian Bach ; neue Urtext-Ausgabe nach den Quellen von Alfred Kreutz, Bach, Johann Sebastian, 1685-1750, London : Edition Peters , c1951 Bach, Johann Sebastian, 1685-1750, Vydavateľ - Frankfurt : C. F. Peters , c1951

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Eva Varhaníková, ArtD., doc. MgA. Matej Arendárik, ArtD., MgA. Maroš Klátik, ArtD., Mgr. art. Peter Pažický, ArtD., prof. Marian Lapšanský

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn006/22	<b>Course title:</b> Musical Instrument Play - Piano 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - rehearsal and public presentation of the repertoire in the minimum range specified in the course syllabus (40%): - completion of a public concert performance (10%) - recording of artistic performances in the IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to stage and publicly present a solo artistic performance in the semi-recital range at a professional level - be able to analyse and artistically process individual aspects of interpretation, apply them in his/her artistic work - understand the work in the field of the use of performance devices in compositions of different stylistic periods - be able to apply the correct procedures in their artistic training in preparation for the final graduation concert	
<b>Brief outline of course (contents standard):</b> 1. Solving performance problems in compositions of different stylistic periods - presentation of the ability to independently study the repertoire of the Bachelor's artistic performance 2. Outlining the main performance areas and issues associated with the studied repertoire. 3. Developing and refining individual expressive means of piano interpretation 4. Addressing professional articulation work in Baroque and Classical works. 5. Cultivating the proper selection and use of stylistic devices in 19th or 20th-21st century works. Required repertoire: A semi-recital dramaturgically conceived from at least 3 stylistic periods	
<b>Recommended literatue:</b> F. Chopin: Complete works. Etiudy, Mazurkas, Nocturny, Waltes, Ballades... Polskie Wydawnictwo Muzyczne, 2018 •	

- F. Liszt: Complete Etudes for Solo Piano, Series II: Including the Paganini Etudes and Concert Etudes, ISBN13 (EAN): 9780486258164 Vydavatel: Dover Pubn Inc
- Wolfgang Amadeus Mozart: 19 Sonatas for the Piano (Mozart, Wolfgang Amadeus) Julius Epstein (1832-1926) New York: G. Schirmer, No.1304, 1893. Plate 11134-52 6  
Ludwig van Beethoven: Klaviersonaten (Beethoven, Ludwig van), upr. Bertha Antonia Wallner (1876-1956) Vydavateľ: Munich: G. Henle Verlag, No.HN 1032&1034, 1976, 2016.  
Johann Sebastian Bach: Englische Suiten Nr. 1-3 / Johann Sebastian Bach ; neue Urtext-Ausgabe nach den Quellen von Alfred Kreutz, Bach, Johann Sebastian, 1685-1750, London : Edition Peters , c1951  
Französische Suiten / Johann Sebastian Bach ; nach den Quellen neu herausgegeben von Hermann Keller, Bach, Johann Sebastian, 1685-1750, Vydavateľ - Frankfurt : C. F. Peters , c1951

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. art. Eva Varhaníková, ArtD., doc. MgA. Matej Arendárik, ArtD., MgA. Maroš Klátik, ArtD., Mgr. art. Peter Pažický, ArtD., prof. Marian Lapšanský

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn025/22	<b>Course title:</b> Musical Instrument Play - Saxophone 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Passing an exam in front of a committee(20%) Presentation of the rehearsed program at a concert (20%) Recording artistic performances in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> The aim of the main teaching subject is to prepare the student, during his/her studies, for a professional career as a performer. Upon successful completion of the learning process, the student will: <ul style="list-style-type: none"><li>- Know the basic terminology related to the problems of interpretation of saxophone works;</li><li>- be able to characterize the specifics of the interpretation of music of different stylistic periods;</li><li>- be able to work independently in the study of repertoire;</li><li>- Able to organise his/her own preparation for concert performance and rehearsal;</li><li>- Able to independently solve technical and expressive problems arising from the nature of the works performed.</li></ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"><li>- the student must concentrate on the classical style and because of this improve tonal culture, finger and articulation technique</li><li>- the need to devote attention to transcribed compositions for saxophone</li></ul>	
<b>Recommended literatue:</b> (súkromný archív pedagóga) Etudy: BUNCKE, Gustav.1929. Saxophon Etuden op. 43 Heft 2. Lipsko: Anton J. Benjamin BUSSER, Henri. 1949. 12 études mélodiques. Paris: Alphonse Leduc LACOUR, Guy. 1975. 24 études. Paris: Gerard Billaudot Prednesové skladby Alt- saxofón: BACH, Johann Sebastian. (transc. Mule). Sonata No. 6. Paris: Alphonse Leduc BOZZA, Eugene. 1936. Aria. Paris. Alphonse Leduc PLANEL, Robert. 1964. Suite romantique. Paris. Alphonse Leduc	

SINGELÉE, Jean- Baptiste. Duo contertant op. 55. Paris. Alphonse Leduc  
 SINGELÉE, Jean- Baptiste. Concerto op. 57. Paris. Alphonse Leduc  
 SINGELÉE, Jean- Baptiste. Solo de Concert No. 3, op. 83. Paris. Alphonse Leduc  
 SINGELÉE, Jean- Baptiste. Solo de Concert No. 5, op. 91. Paris. Alphonse Leduc  
 SINGELÉE, Jean- Baptiste. Concertino, op. 78. Paris. Alphonse Leduc

Tenor saxofón:

HÄNDEL, G.F.(tran.Londeix).Sonáta g mol.Paris.Alphonse Leduc  
 MARCELLO, Alessandro (transc. Rousseau): Concerto c mol. Paris. Alphonse Leduc

knihy:

KYNASTON, Trent. 2006. The Saxophone Intonation Workbook, Advance Music,  
 MULLER, Irion Rainer. 1994. Saxophone Style Workshop. Bonn: Veggenreiter Verlag  
 RASCHER, Sigurd. 1977. Top- Tones for the Saxophone. New York: Carl Fischer Inc.

noty:

BERIO, Luciano.1980.Sequenza IX b.Milano: Universal Edition  
 CHOQUET, Patrick.1992. Aires. Paris: Editions Henry Lemoine  
 LACOUR, Guy. 1987. Douze Esquisses dans le style contemporain, Paris:Gérard Billaudot Ed.  
 NODA, Ryo. 1975. Improvisation II. Paris: Ed.Musicales Alphonse Leduc  
 NODA, Ryo. 1989. Requiem. Paris: Ed. Musicales Alphonse Leduc  
 TANADA, Fuminori. 1999. Mysterious Morning III. Paris: Ed. Henry Lemoine

**Language of instruction:**

Slovak

**Notes:**

Total student workload is 210 hours per semester (1 credit / 30 hours of work)  
 26 hours of contact teaching  
 60 hours self-study  
 124 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Alexander Stepanov, CSc.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn026/22	<b>Course title:</b> Musical Instrument Play - Saxophone 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Passing an exam in front of a committee(20%) - Presentation of the rehearsed program at a concert (20%) - Recording artistic performances in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> The aim of the main teaching subject is to prepare the student, during his/her studies, for a professional career as a performer. Upon successful completion of the learning process, the student will: - Know the basic terminology related to the problems of interpretation of saxophone works; - be able to characterize the specifics of the interpretation of music of different stylistic periods; - be able to work independently in the study of repertoire; - Able to organise his/her own preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the works performed.	
<b>Brief outline of course (contents standard):</b> - the student must concentrate on the classical style and because of this improve tonal culture, finger and articulation technique - the need to devote attention to transcribed compositions for saxophone	
<b>Recommended literatue:</b> (súkromný archív pedagóga) Etudy: SENON, Gilles. 1976. 24 études. Paris: Gerard Billaudot BLEMANT, Louis. 20 études mélodiques. Paris: Alphonse Leduc SEMLER- COLLERY, Jules. 1964. Etudes concertantes. Paris: Alphonse Leduc Prednesové skladby: Alt - saxofón VINCI, Leonardo. Sonáta F- dur. Paris: Alphonse Leduc JOUBERT, Claude- Henri. 1988. Barocco. Paris. Combre BACH,Johann Sebastian.Siciliana and allegro from Flute Sonate.Paris:Combre	

Tenor- saxofón

AUBERT, Jacques. 1964. Presto et Gigue. New York: Hickeys

FOURÉE, Gabriel. 1887. Pavana. Paris: Alphonse Leduc

knihy:

KYNASTON, Trent. 2006. The Saxophone Intonation Workbook, Advance Music,

MULLER, Irion Rainer. 1994. Saxophone Style Workshop. Bonn: Veggenreiter Verlag

RASCHER, Sigurd. 1977. Top- Tones for the Saxophone. New York: Carl Fischer Inc.

noty:

BERIO, Luciano.1980.Sequenza IX b.Milano: Universal Edition

CHOQUET, Patrick.1992. Aires. Paris: Editions Henry Lemoine

LACOUR, Guy. 1987. Douze Esquisses dans le style contemporain, Paris:Gérard Billaudot Ed.

NODA, Ryo. 1975. Improvisation II. Paris: Ed.Musicales Alphonse Leduc

NODA, Ryo. 1989. Requiem. Paris: Ed. Musicales Alphonse Leduc

TANADA, Fuminori. 1999. Mysterious Morning III. Paris: Ed. Henry Lemoine

**Language of instruction:**

Slovak

**Notes:**

Total student workload is 210 hours per semester (1 credit / 30 hours of work)

26 hours of contact teaching

60 hours self-study

124 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Alexander Stepanov, CSc.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn027/22	<b>Course title:</b> Musical Instrument Play - Saxophone 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Passing an exam in front of a committee(20%) Presentation of the rehearsed program at a concert (20%) Recording artistic performances in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> The aim of the main teaching subject is to prepare the student, during his/her studies, for a professional career as a performer. Upon successful completion of the learning process, the student will: <ul style="list-style-type: none"> <li>- Know the basic terminology related to the problems of interpretation of saxophone works;</li> <li>- be able to characterize the specifics of the interpretation of music of different stylistic periods;</li> <li>- be able to work independently in the study of repertoire;</li> <li>- Able to organise his/her own preparation for concert performance and rehearsal;</li> <li>- Able to independently solve technical and expressive problems arising from the nature of the works performed.</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- the student must concentrate on the classical style and because of this improve tonal culture, finger and articulation technique</li> <li>- the need to devote attention to transcribed compositions for saxophone</li> </ul>	
<b>Recommended literatue:</b> (súkromný archív pedagóga) Etudy: BOZZA, Eugene. 1944. 12 Etudes- caprices. Paris: Alphonse Leduc DANEELS, Francois: 2005. 14 etudes pour saxofon. Bruxelles: Schott DUBOIS, Pierre- Max. 1995. 16 etudes brillantes. Paris. Gerard Billaudot Prednesové skladby: Alt saxofón ABSIL, Jean. 1967. Fantaisie- Caprice. Paris: Henri Lemoine AUBERT. Jacques. 1944. Gigue. Paris: Alphonse Leduc BIGOT, Pierre. 1974. Sicilienne. Paris: Alphonse Leduc	

Tenor- saxofón

GUILHAUD, Georges. First concertino. Paris. Gerard Billaudot

GRANT, Robin. 2004. Dots and dashes (suite), Oxford University Press

knihy:

KYNASTON, Trent. 2006. The Saxophone Intonation Workbook, Advance Music,

MULLER, Irion Rainer. 1994. Saxophone Style Workshop. Bonn: Veggenreiter Verlag

RASCHER, Sigurd. 1977. Top- Tones for the Saxophone. New York: Carl Fischer Inc.

noty:

BERIO, Luciano.1980.Sequenza IX b.Milano: Universal Edition

CHOQUET, Patrick.1992. Aires. Paris: Editions Henry Lemoine

LACOUR, Guy. 1987. Douze Esquisses dans le style contemporain, Paris:Gérard Billaudot Ed.

NODA, Ryo. 1975. Improvisation II. Paris: Ed.Musicales Alphonse Leduc

NODA, Ryo. 1989. Requiem. Paris: Ed. Musicales Alphonse Leduc

TANADA, Fuminori. 1999. Mysterious Morning III. Paris: Ed. Henry Lemoine

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Alexander Stepanov, CSc.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn028/22	<b>Course title:</b> Musical Instrument Play - Saxophone 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Passing an exam in front of a committee(20%) Presentation of the rehearsed program at a concert (20%) Recording artistic performances in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> The aim of the main teaching subject is to prepare the student, during his/her studies, for a professional career as a performer. Upon successful completion of the learning process, the student will: <ul style="list-style-type: none"> <li>- Know the basic terminology related to the problems of interpretation of saxophone works;</li> <li>- be able to characterize the specifics of the interpretation of music of different stylistic periods;</li> <li>- be able to work independently in the study of repertoire;</li> <li>- Able to organise his/her own preparation for concert performance and rehearsal;</li> <li>- Able to independently solve technical and expressive problems arising from the nature of the works performed.</li> </ul>	
<b>Brief outline of course (contents standard):</b> - continue to improve performance technique on more complex musical material - using modern expressive techniques ( frulato, vibrato, glissando, etc.)	
<b>Recommended literatue:</b> (súkromný archív pedagóga) Etudy: LONDEIX. Jean- Marie. 1991. 8 etudes techniques. Paris: Combre edition MULE, Marcel. 1946. 53 études. Paris: Alphonse Leduc MULE, Marcel. 1944. 30 grands exercices ou études. Paris: Alphonse Leduc Prednesové skladby: Alt saxofón DEMERSSEMAN, Jules. Fantaisie. London: Edition HUG THOMYS, Alojzy. 1968. Miniatury. Krakow: PWM Edition GALLOIS- MONTBRUN, Raymond: 1954. 6 pieces. Paris: Alphonse Leduc Tenor- saxofón	

<p>RAVEL, Maurice (arr. Viard). Piece en form de habanera. Paris: Alphonse Leduc          RAUCHVERGER, Michail. 1989. Concerto. Moskva: Ed. Muzika knihy:          KYNASTON, Trent. 2006. The Saxophone Intonation Workbook, Advance Music,          MULLER, Irion Rainer. 1994. Saxophone Style Workshop. Bonn: Veggenreiter Verlag          RASCHER, Sigurd. 1977. Top- Tones for the Saxophone. New York: Carl Fischer Inc.          noty:          BERIO, Luciano.1980.Sequenza IX b.Milano: Universal Edition          CHOQUET, Patrick.1992. Aires. Paris: Editions Henry Lemoine          LACOUR, Guy. 1987. Douze Esquisses dans le style contemporain, Paris:Gérard Billaudot Ed.          NODA, Ryo. 1975. Improvisation II. Paris: Ed.Musicales Alphonse Leduc          NODA, Ryo. 1989. Requiem. Paris: Ed. Musicales Alphonse Leduc          TANADA, Fuminori. 1999. Mysterious Morning III. Paris: Ed. Henry Lemoine</p>																										
<p><b>Language of instruction:</b> Slovak</p>																										
<p><b>Notes:</b> The student's total workload is 120 hours per semester (1 credit/30 hours of work).          26 hours of contact teaching          30 hours self-study          64 hours individual creative activity</p>																										
<p><b>Course assessment</b> Total number of assessed students: 0</p> <table border="1"> <thead> <tr> <th>A</th> <th>ABS</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> <th>ODP</th> <th>Uzn.</th> </tr> </thead> <tbody> <tr> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>									A	ABS	B	C	D	E	FX	ODP	Uzn.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
A	ABS	B	C	D	E	FX	ODP	Uzn.																		
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0																		
<p><b>Instructor:</b> prof. Alexander Stepanov, CSc.</p>																										
<p><b>Last changed:</b> 02.08.2022</p>																										
<p><b>Granted by:</b></p>																										

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn029/22	<b>Course title:</b> Musical Instrument Play - Saxophone 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Passing an exam in front of a committee(20%) Presentation of the rehearsed program at a concert (20%) Recording artistic performances in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> The aim of the main teaching subject is to prepare the student, during his/her studies, for a professional career as a performer. Upon successful completion of the learning process, the student will: <ul style="list-style-type: none"> <li>- Know the basic terminology related to the problems of interpretation of saxophone works;</li> <li>- be able to characterize the specifics of the interpretation of music of different stylistic periods;</li> <li>- be able to work independently in the study of repertoire;</li> <li>- Able to organise his/her own preparation for concert performance and rehearsal;</li> <li>- Able to independently solve technical and expressive problems arising from the nature of the works performed.</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- work on further improvement of musical memory, sound production and intonation</li> <li>- developing independent performance analysis, improving practice in concert performance</li> <li>- engaging in the study of jazz playing</li> </ul>	
<b>Recommended literatue:</b> (súkromný archív pedagóga) Etudy: MARTIN, Gilles. 15 etudes de style. Paris: Gerard Billaudot MERIOT, Michel. 2005. 25 etudes. Paris: Alphonse Leduc NAULAIS, Jerome. 1997. 20 etudes. Paris: Alphonse Leduc Prednesové skladby Alt- saxofón sólo: BACH, Johann Sebastian (transc. Vadrot). Partita no.2. Paris: Alphonse Leduc BONNEAU, Paul. 1950. Caprice en forme de valse. Paris: Alphonse Leduc BOZZA. Eugène. 1935. Piece breve. Paris: Alphonse Leduc	

Alt - saxofón s klavirom

AMELLER, André. 1970. Concertino. Paris: Ed. Combre

ANDERSON, Garland. 1976. Sonata no.3. San Antonio: SMC

BERTHOMIEU, Marc. 1962. Suite breve. Paris: Henri Lemoine

Tenor- saxofón sólo:

CAMPO, Regis. 1995. Rondo. Paris: Gerard Billaudot

ERDMANN, Dietrich: 1988. Fantasia colorata. Berlin: Ries & Erler

Tenor- saxofon so sprievodom:

BONNARD, Alain. 1934. Sonata n.1. Paris: Gerard Billaudot

NAULAIS, Jerome. 1999. Sax de voyage. Paris: Ed. Robert Martin

knihy:

KYNASTON, Trent. 2006. The Saxophone Intonation Workbook, Advance Music,

MULLER, Irion Rainer. 1994. Saxophone Style Workshop. Bonn: Veggenreiter Verlag

RASCHER, Sigurd. 1977. Top- Tones for the Saxophone. New York: Carl Fischer Inc.

noty:

BERIO, Luciano.1980.Sequenza IX b.Milano: Universal Edition

CHOQUET, Patrick.1992. Aires. Paris: Editions Henry Lemoine

LACOUR, Guy. 1987. Douze Esquisses dans le style contemporain, Paris:Gérard Billaudot Ed.

NODA, Ryo. 1975. Improvisation II. Paris: Ed.Musicales Alphonse Leduc

NODA, Ryo. 1989. Requiem. Paris: Ed. Musicales Alphonse Leduc

TANADA, Fuminori. 1999. Mysterious Morning III. Paris: Ed. Henry Lemoine

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** prof. Alexander Stepanov, CSc.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn030/22	<b>Course title:</b> Musical Instrument Play - Saxophone 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Passing an exam in front of a committee(10%) Presentation of the rehearsed program at a concert (10%) Able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of the Bachelor's artistic performance(20%) Record artistic performances in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> To prepare the listener for the detailed elaboration of the selected pieces of the final recital. The graduate has the opportunity to confront his/her ideas about performance with the teacher, together they look for solutions to apply technical and expressive elements to highlight the uniqueness of artistic expression.	
<b>Brief outline of course (contents standard):</b> The course focuses primarily on the study of solo repertoire and technical maturity	
<b>Recommended literatue:</b> (súkromný archív pedagóga) Výber materiálu je podmienený dramaturgickým zámerom bakalárskeho umeleckého výkonu. knihy: KYNASTON, Trent. 2006. The Saxophone Intonation Workbook, Advance Music, MULLER, Irion Rainer. 1994. Saxophone Style Workshop. Bonn: Veggenreiter Verlag RASCHER, Sigurd. 1977. Top- Tones for the Saxophone. New York: Carl Fischer Inc. noty: BERIO, Luciano.1980.Sequenza IX b.Milano: Universal Edition CHOQUET, Patrick.1992. Aires. Paris: Editions Henry Lemoine LACOUR, Guy. 1987. Douze Esquisses dans le style contemporain, Paris:Gérard Billaudot Ed. NODA, Ryo. 1975. Improvisation II. Paris: Ed.Musicales Alphonse Leduc NODA, Ryo. 1989. Requiem. Paris: Ed. Musicales Alphonse Leduc TANADA, Fuminori. 1999. Mysterious Morning III. Paris: Ed. Henry Lemoine	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 180 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 50 hours self-study 104 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Alexander Stepanov, CSc.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn158/22	<b>Course title:</b> Musical Instrument Play - Trombone 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Performance of 2 compositions of appropriate difficulty from the Baroque, Classical and Romantic periods (10%) Passing an examination before a committee(20%) Presentation of the rehearsed programme at a concert(10%) Recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the key repertoire of Baroque, Classical and Romantic music and the principles of their interpretation - be able to distinguish the performance specifics of different periods - understand the interpretative principles of different periods - be able to work independently on the preparation and study of repertoire and its concert performance - be able to apply stylistic specifics to his/her own interpretation - able to analytically evaluate a chosen work, its form and creatively approach the musical material	
<b>Brief outline of course (contents standard):</b> Major and minor scales throughout the range of the instrument, sequences, fifths and seventh chords and their reversals Etudes of appropriate difficulty: F. Kwiatkowski, R. Muller, H.M. Clarke, Recitals of appropriate difficulty : N. Rimsky Korsakov : Concerto for trombone and piano K. Serocki : Sonatina for trombone B. Marcello: selection from Sonatas for trombone and piano P.V. de la Nux : Solo de Concours for trombone and piano Exploring literature in the historical context of the development of the instrument Correct instrument posture, tone production, breath work Development of analytical thinking in the study of repertoire and its use in interpretation.	
<b>Recommended literatue:</b>	

(súkromný archív pedagóga)

KORSAKOV, N. Rimsky : Koncerto pre trombón a klavír, A. Kalmus Classic Edition, K 04563,  
SEROCKI, Kazimir : Sonatina for trombone and orchestra, PWM Edition, Krakow, Poland,  
1974,

MARCELLO, Benedetto : výber zo Sonát pre trombón a klavír, Cherry Classics Music,  
www.Cherry-Classics.com

NUX, Paul, De la : Solo de Concours for trombone and piano, Alphans Leduc, Paris,

KWIATKOWSKI, Feliks : Etudy pre trombón 1, PWM Edition, Krakow, Poland,

MULLER, Richard : Technische Studien fur posaune, VEB Friedrich Hofmeister, Musikverlag,  
Leipzig,

CLARKE, Herbert : Technical studies for trombon, Carl Fischer,inc, New York 10003

**Language of instruction:**

Slovak

**Notes:**

Total student workload is 210 hours per semester (1 credit / 30 hours of work)

26 hours of contact teaching

60 hours self-study

124 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Albert Hrubovčák, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn159/22	<b>Course title:</b> Musical Instrument Play - Trombone 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Performance of 2 compositions of appropriate difficulty from the Baroque, Classical and Romantic periods (10%) Passing an examination before a committee(20%) Presentation of the rehearsed programme at a concert(10%) Recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the terminology and key repertoire of concertos for trombone of the Baroque, Classical and Romantic periods and the principles of their interpretation - be able to distinguish their performance specifics - understand the principles of compositions of the period, motif construction, phrasing and interpretation, - be able to work independently on the preparation and study of repertoire and its concert performance - able to apply stylistic specifics to their own interpretation - able to analytically evaluate the chosen work, its form and creatively approach the musical material	
<b>Brief outline of course (contents standard):</b> Scales and daily exercises - Herbert L. Clarke : Technical Studies, Etudes of reasonable difficulty - F. Kwiatkowski : Etudes for trombone 1, Repertoire: Pieces of reasonable difficulty - N. Rimsky Korsakov, B. Marcello P.V. de la Nux Work on the correct posture and holding of the instrument. Involvement of the wind apparatus in tone production. Analytical thinking as a way of studying musical material. Listening to music and developing the ability to judge and critically perceive a piece of music.	
<b>Recommended literatue:</b> (súkromný archív pedagóga) KORSAKOV, N. Rimsky : Koncerto pre trombón a klavír, A. Kalmus Classic Edition, K 04563,	

SEROCKI, Kazimir : Sonatina for trombone and orchestra, PWM Edition, Krakow, Poland, 1974,  
 MARCELLO, Benedetto : výber zo Sonát pre trombón a klavír, Cherry Clasistics Music, www.Cherry- Classics.com  
 NUX, Paul V. De la : Solo de Concours for trombone and piano, Alphons Leduc, Paris,  
 KWIATKOWSKI, Feliks : Etudy pre trombón 1, PWM Edition, Krakow, Poland,  
 MULLER, Richard: Technische Studien fur posaune, VEB Friedrich Hofmeister, Musikverlag, Leipzig,  
 CLARKE, Herbert L. : Technical studies for trombon, Carl Fischer,inc, New York 10003

**Language of instruction:**

Slovak

**Notes:**

Total student workload is 210 hours per semester (1 credit / 30 hours of work)  
 26 hours of contact teaching  
 60 hours self-study  
 124 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Albert Hrubovčák, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn160/22	<b>Course title:</b> Musical Instrument Play - Trombone 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Performing 2 pieces from the Classical, Romantic or 20th century periods(10%) Passing an examination before a committee(20%) Presentation of the program at a concert(10%) Recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the terminology and key repertoire from the Classical, Romantic and first half of the 20th century, as well as the principles of their interpretation - be able to distinguish the interpretative specifics of the stylistic periods so far recognised - understand the basic differences between the various generations of composers and national schools - be able to work independently on the preparation and study of repertoire and its concert performance - able to apply style specifics to his/her own interpretation, in the field of tone quality, agogics and tectonics of a musical work able to analytically evaluate the chosen work, its form and creatively approach the musical material	
<b>Brief outline of course (contents standard):</b> Concert compositions of appropriate difficulty : G.B. Pergolesi, L.E. Larsson, F. David, J. Boda, Etudes of appropriate difficulty: M. Ušák, F. Kwiatkowski, Work on correct posture and instrument holding. Engaging the wind apparatus in tone production. Analytical thinking as a way of studying musical material. Tone colour and the use of colour in musical expression, dynamics and phrase construction, principles of creating agogic movement Listening to music and the development of the ability to judge and critically perceive a piece of music.	

**Recommended literatue:**

(súkromný archív pedagóga)

PERGOLESI, Giovanni Battista. : Sinfonia for trombone and piano, Wimbledon Music Inc. California 90067,

LARSSON, Lars Erik. : Concertino for trombone, AB Carl Gehrman's Musikforlag, Stockholm,

DAVID, Ferdinand : Concerto for trombon, Musikverlag Zimmermann, Frankfurt am Main,

BODA, John : Sonatina for trombone and piano, W.D. Stuart Music,

Etudy:

BORDOGNI, Rochut. : Belcanto studies, International Music Company, New York City,

UŠÁK, Jaroslav : 25 etud pro pozoun, Editio Supraphon Praha 1986,

KWIATKOWSKI, Feliks : Výber etud č.1, pre trombón, Etudy pre trombón 1, PWM Edition, Krakow, Poland

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Albert Hrubovčák, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn161/22	<b>Course title:</b> Musical Instrument Play - Trombone 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Performing 2 pieces from different style periods(10%) Passing an exam in front of a committee(20%) Presentation of the program at a concert(10%) Recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the terminology and key repertoire for trombone from the Baroque period to the 20th century principles of their interpretation</li> <li>- know the basic modern techniques and their application in 20th century music</li> <li>- be able to distinguish the specifics of the interpretation of the stylistic periods studied so far with regard to 20th century music</li> <li>- understand the basic differences between the various generations of composers, national schools and compositional movements</li> <li>- be able to work independently on the preparation and study of repertoire and its concert performance</li> <li>- be able to apply stylistic specificities to their own interpretation</li> <li>- able to work with tempo and phrase agogy,</li> <li>- able to analytically evaluate the chosen work, its form and creatively approach the musical material</li> </ul>	
<b>Brief outline of course (contents standard):</b> Concert compositions of appropriate difficulty : PERGOLESI, Giovanni Battista, L.E. Larsson, F. David, B. Marcello, Etudes appropriate to the required difficulty: M. Bordogni, C. Kopprasch, J. Ušák, F. Kwiatkowski Work on the correct posture and holding of the instrument. Involvement of the wind apparatus in tone production. Analytical thinking as a way of studying musical material. Tone colour and the use of tone colours in musical expression, dynamics and phrase construction.	

Modern techniques and their application to the interpretation of 20th century music  
Listening to music and the development of the ability to judge and critically perceive the material heard.

**Recommended literatue:**

(súkromný archív pedagóga)

PERGOLESSI, Giovanni Battista : Sinfonia for trombone and piano, Wimbledon Music Inc. California 90067,

LARSSON, Lars Erik : Concertino for trombone, AB Carl Gehrman's Musikforlag, Stockholm,

DAVID, Ferdinand : Concerto for trombon, Musikverlag Zimmermann, Frankfurt am Main,

BODA, John : Sonatina for trombone and piano, W.D. Stuart Music,

Etudy:

BORDOGNI, Rochut : Belcanto studies, International Music Company, New York City,

UŠÁK, Jaroslav : 25 etud pro pozoun, Editio Supraphon Praha 1986,

KWIATKOWSKI, Feliks : Výber etud č.1, pre trombón, Etudy pre trombón 1, PWM Edition, Krakow, Poland,

KOPPRASCH, Georg : VEB Friedrich Hofmeister, Musikverlag, Leipzig

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Albert Hrubovčák, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn162/22	<b>Course title:</b> Musical Instrument Play - Trombone 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Performing 4 pieces from different style periods(10%) Successful public presentation of an undergraduate artistic performance with a dramaturgy of appropriate difficulty and artistic quality(20%) Passing an examination before a committee(10%) Presentation of a rehearsed program in concert(10%) Recording artistic performances in the IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- know the terminology and key repertoire of different stylistic periods</li><li>- be familiar with basic modern techniques and their application in 20th and 21st century music</li><li>- be able to distinguish the performance specificities of the stylistic periods studied so far with regard to 20th and 21st century music</li><li>- understand the differences between different generations of composers, national schools and compositional movements</li><li>- be able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance</li><li>- able to independently apply style specifics to his/her own interpretation</li><li>- able to work with tempo and phrase agogics, understand the tectonics of the chosen work</li><li>- able to analytically evaluate the chosen work, its form and creatively approach the musical material</li></ul>	
<b>Brief outline of course (contents standard):</b> Celková pracovná záťaž študenta je 180 hodín za semester (1 kredit/30 hodín práce). 26 hodín kontaktnej výučby 50 hodín samoštúdia 104 hodín individuálnej tvorivej činnosti	
<b>Recommended literatue:</b> (súkromný archív pedagóga) HAENDEL, Georg Fridrich: Concerto for trombone and piano, Alphons Leduc, Edition Musicales, Paris,	

HINDEMITH, Paul: Sonata pre trombón a klavír, Edition Schott 3673, Mainz, KOETSIER, J: Sonatina pre trombón a klavír, Editions Marc Reift, Crans- Montana, Switzerland, DAVID, Ferdinand : Concerto for trombon, Muskverlag Zimmermann, Frankfurt am Main, Etudy: KOPPRASCH, Georg : 60 Selected studies, VEB Friedrich Hofmeister, Musikverlag, Leipzig, BORDOGNI, Rochut : Belcanto studies, International Music Company, New York City, KWIATKOWSKI, Feliks : Výber etud pre trombón 2, PWM Edition, Krakow, Poland

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Albert Hrubovčák, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn163/22	<b>Course title:</b> Musical Instrument Play - Trombone 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Performing 4 pieces from different style periods(10%) Able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of the Bachelor's artistic performance(20%) Passing an examination before a committee(10%) Presentation of the rehearsed programme at a concert(10%) Record artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the terminology and key repertoire for trombone from different stylistic periods</li> <li>- be familiar with basic modern techniques and their application in 20th and 21st century music</li> <li>- be able to distinguish the performance specificities of the stylistic periods studied so far with regard to 20th and 21st century music</li> <li>- understand the basic differences between the various generations of composers, national schools and compositional movements</li> <li>- be able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance</li> <li>- able to independently apply style specifics to his/her own interpretation</li> <li>- able to work with tempo and phrase agogics, understand the structure of the chosen work</li> <li>- able to analytically evaluate the chosen work, its form and creatively approach the musical material</li> </ul>	
<b>Brief outline of course (contents standard):</b> Scales and daily exercises Etudes of reasonable difficulty - C. Kopprasch, M. Bordogni, F. Kwiatkowski Repertoire. F. Handel, F. David, P. Hindemith, J. Koetsier, compositions of appropriate difficulty Work on correct posture and instrument holding. Involvement of the wind apparatus in phrase formation. Analytical thinking as a way of studying musical material. Tone colour and the use of tone colours in musical expression, dynamics and the construction of a work of art.	

Modern techniques and their application to the interpretation of 20th and 21st century music  
Listening to music and the development of the ability to judge and critically perceive the material heard.

**Recommended literature:**

(súkromný archív pedagóga)

HAENDEL, Georg Fridrich : Concerto for trombone and piano, Alphons Leduc, Edition Musicales, Paris,

HINDEMITH, Paul : Sonata pre trombón a klavír, Edition Schott 3673, Mainz,

KOETSIER, Jan : Sonatina pre trombón a klavír, Editions Marc Reift, Crans- Montana, Switzerland,

DAVID, Ferdinand : Concerto for trombon, Musikverlag Zimmermann, Frankfurt am Main, Diela prameranej náročnosti,

Etudy:

KOPPRASCH, Georg : 60 Selected studies, VEB Friedrich Hofmeister, Musikverlag, Leipzig,

BORDOGNI, Rochut : Belcanto studies, International Music Company, New York City,

KWIATKOWSKI, Feliks : Výber etud pre trombón 2, PWM Edition, Krakow, Poland

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Albert Hrubovčák, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn164/22	<b>Course title:</b> Musical Instrument Play - Trumpet 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Six concert etudes(10%) Performing four thematic etudes (10%) Performance of one concertante piece(10%) Passing the rehearsal for the commission(10%) Recording artistic performances in IDM AU BB.(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know what mistakes have been made as a result of unconscious reactions from the period before entering the studies</li> <li>- be able to proactively approach the following techniques:</li> <li>- know the full yogic breath</li> <li>- know the correct way of creating tone</li> <li>- know the correct way of articulation and its variations</li> <li>- know the correct way of creating legato links and perfecting finger technique</li> <li>- to understand the basics of changing instruments of different tunings</li> <li>- be able to work systematically on improving musical ideas, phrase tectonics and phrase construction</li> <li>- able to work independently</li> <li>- understand how to</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- Warm up according to the method every day from point zero with emphasis on correct breathing and an open air column (J. Stamp, J.B. Wiener, B. Shew)</li> <li>- Major and minor scales with emphasis on balanced range and articulation</li> <li>- Technical exercises (H.L. Clarke, A. Vizzutti, J.B. Arban, E. Veldkamp)</li> <li>- Character etudes (H.L. Clarke, P.F. Clodomir, W. Wurm)</li> <li>- Concert Etudes (J.B. Arban, L.J. Vannetelbosch, P.F.Clodomir, W. Wurm)</li> <li>- Etudes on instruments of higher tunings (R. Getchell)</li> <li>- Concertante pieces from the prescribed literature for semester I.</li> </ul>	

**Recommended literatue:**

(súkromný archív pedagóga)

STAMP, James: Warm- Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005

STAMP, James: Upplemental Studies, 1st Edition © Editions BIM 2009

WIENER, Jean- Christophe: How To Play James Stamp's Warm- Ups © Editions BIM 1997+2004

BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhiddier Music 1996

QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980

COLIN, Charles: Advanced Lip Flexibilities, © Charles Colin Publications 1980

Technické etudy:(súkromný archív pedagóga)

ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013

CLARKE, Herbert Lincoln: Technical Studies for the Cornet © qPress Music Publishing 2017

PORRET, Julien: 75 Technical Studies for Cornet - Trumpet - Flugelhorn © qPress Music Publishing 2017

SCHLOSSBERG, Max: Daily Drills and Technical Exercises for Trumpet © qPress Music Publishing 2014

STAIGERS, Del: Technical Drills for Finger Facility © qPress Music Publishing 2014

STEVENS, Thomas: After Schlossberg © Editions Bim 2011

VIZZUTTI, Allen: Technical Studies Book 1 © Alfred Publishing Co., Inc. 1990

VIZZUTTI, Allen: Technical Studies Book 2 © Alfred Publishing Co., Inc. 1991

VELDKAMP, Erik: Your Daily Articulations © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Flexibilities © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Intervals © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Major Scales © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Minor Scales © qPress Music Publishing 2021

Koncertné etudy:(súkromný archív pedagóga)

ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013

CLARKE, Herbert Lincoln: Characteristic Studies for the Cornet © qPress Music Publishing 2017

KOPPRASCH, Georg: 60 Selected Studies for Trumpet © qPress Music Publishing 2017

LAURENT, René - 20 Moderate Studies © qPress Music Publishing 2020

LAURENT, René - 60 Studies Excercises © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.1 © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.2 © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.3 © qPress Music Publishing 2020

CHARLIER, Théo: Thirty Two - Refinement Studies of Théo Charlier © qPress Music Publishing 2018

CHARLIER, Théo: Thirty Six Plus - The Transcendental Studies of Théo Charlier © qPress Music Publishing 2017

GETCHELL, Robert: First Book of Practical Studies for Piccolo Trumpet © qPress Music Publishing 2019

Metodiky:(súkromný archív pedagóga)

CASSONE, Gabrielle: The Trumpet Book © Zecchini Editore 2009

DAMROW, Frits: Shape Up for Trumpet Players © Alupinemusic (Frits Damrow) 2016

GORDON, Claude - Brass Playing Is No Harder Than Deep Breathing, © Carl Fischer, L.L.C. 1987

GOULD, Mark: Gould On Music Playing Studying Teaching and Preparing for the Future © qPress Music Publishing 2021  
HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994  
Prednesy:(súkromný archív pedagóga)  
NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988  
ARUTIUNIAN, Alexander: Elegy © Editions BIM 2000  
GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016  
TURRIN, Joseph: Elegy © Editions BIM 1999  
BOZZA, Eugène: Caprice No. 2 © Alphonse Leduc 1978  
MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016  
BALAY, Guillaume: Contest Piece © qPress Music Publishing 2014

**Language of instruction:**

Slovak

**Notes:**

Total student workload is 210 hours per semester (1 credit / 30 hours of work)  
26 hours of contact teaching  
60 hours self-study  
124 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn165/22	<b>Course title:</b> Musical Instrument Play - Trumpet 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Six concert etudes(10%) Performing four thematic etudes(10%) Performance of concertante literature of $\geq 15$ min(10%) Passing the examination for the commission(10%) Recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- be able to build on the learning outcomes of the previous semester</li><li>- able to proactively approach the following techniques:<ul style="list-style-type: none"><li>- be able to analyze musical notation</li><li>- know the basics of a creative approach to understanding musical notation</li><li>- to understand yogic breathing</li><li>- understand the correct way of creating tone</li><li>- understand the correct way of articulation and its variations</li><li>- understand the correct way of legato ties and perfecting finger technique</li><li>- understand the problems of changing instruments of different tunings</li><li>- understand the problems of working on improving musical ideas, phrase tectonics and phrase construction</li><li>- understand the problems of independent and systematic preparation for</li><li>- understand the improvement of the quality of self-reflection and its application in practice</li></ul></li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1. Warm up according to the method every day from point zero with emphasis on correct breathing and an open air column (J. Stamp, J.B. Wiener, B. Shew)</li><li>2. Major and minor scales, chordal decompositions in all scales - two permutations</li><li>3. Technical exercises (H.L. Clarke, A. Vizzutti, J.B. Arban, E. Veldkamp), accelerating meter with emphasis on purity of deployment and legato</li><li>4. Character etudes (H.L. Clarke, P.F. Clodomir, W. Wurm, R. Laurent, T. Charlier) - selection of other etudes</li></ol>	

5. Concert etudes (J.B. Arban, L.J. Vannetelbosch, P.F.Clodomir, W. Wurm, R. Laurent, T.Charlier, G. Balay) - selection of other etudes  
6. Etudes for instruments in higher tunings (R.Getchell)

**Recommended literatue:**

(súkromný archív pedagóga)

STAMP, James: Warm- Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005

STAMP, James: Upplemental Studies, 1st Edition © Editions BIM 2009

WIENER, Jean- Christophe: How To Play James Stamp's Warm- Ups © Editions BIM 1997+2004

BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhiddier Music 1996

QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980

COLIN, Charles: Advanced Lip Flexibilities, © Charles Colin Publications 1980

Technické etudy:(súkromný archív pedagóga)

ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013

CLARKE, Herbert Lincoln: Technical Studies for the Cornet © qPress Music Publishing 2017

PORRET, Julien: 75 Technical Studies for Cornet - Trumpet - Flugelhorn © qPress Music Publishing 2017

SCHLOSSBERG, Max: Daily Drills and Technical Exercises for Trumpet © qPress Music Publishing 2014

STAIGERS, Del: Technical Drills for Finger Facility © qPress Music Publishing 2014

STEVENS, Thomas: After Schlossberg © Editions Bim 2011

VIZZUTTI, Allen: Technical Studies Book 1 © Alfred Publishing Co., Inc. 1990

VIZZUTTI, Allen: Technical Studies Book 2 © Alfred Publishing Co., Inc. 1991

VELDKAMP, Erik: Your Daily Articulations © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Flexibilities © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Intervals © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Major Scales © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Minor Scales © qPress Music Publishing 2021

GETCHELL, Robert: First Book of Practical Studies for Piccolo Trumpet © qPress Music Publishing 2019

Koncertné etudy:(súkromný archív pedagóga)

ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013

CLARKE, Herbert Lincoln: Characteristic Studies for the Cornet © qPress Music Publishing 2017

KOPPRASCH, Georg: 60 Selected Studies for Trumpet © qPress Music Publishing 2017

LAURENT, René - 20 Moderate Studies © qPress Music Publishing 2020

LAURENT, René - 60 Studies Excercises © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.1 © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.2 © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.3 © qPress Music Publishing 2020

CHARLIER, Théo: Thirty Two - Refinement Studies of Théo Charlier © qPress Music Publishing 2018

CHARLIER, Théo: Thirty Six Plus - The Transcendental Studies of Théo Charlier © qPress Music Publishing 2017

WURM, Wilhelm: 40 Trumpet Studies © qPress Music Publishing 2013

BALAY, Guillaume: Quinze Etudes © qPress Music Publishing 2014

Metodiky:(súkromný archív pedagóga)

CASSONE, Gabrielle: The Trumpet Book © Zecchini Editore 2009  
 DAMROW, Frits: Shape Up for Trumpet Players © Alupinemusic (Frits Damrow) 2016  
 GORDON, Claude - Brass Playing Is No Harder Than Deep Breathing, © Carl Fischer, L.L.C. 1987  
 GOULD, Mark: Gould On Music Playing Studying Teaching and Preparing for the Future © qPress Music Publishing 2021  
 HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994  
 Prednesy:(súkromný archív pedagóga)  
 HAYDN, Joseph: Trumpet Concerto in Eb, © qPress ca. 2015  
 HUMMEL, Johann Nepomuk: Trumpet Concerto in Eb, © qPress ca. 2015  
 NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988  
 ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990  
 GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016  
 TURRIN, Joseph: Elegy © Editions BIM 1999  
 BOZZA, Eugène: Rustiques © Alphonse Leduc 1955  
 MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016  
 VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970  
 STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972  
 BALAY, Guillaume: Prelude and Ballade © qPress Music Publishing 2014

**Language of instruction:**

Slovak

**Notes:**

Total student workload is 210 hours per semester (1 credit / 30 hours of work)  
 26 hours of contact teaching  
 60 hours self-study  
 124 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn166/22	<b>Course title:</b> Musical Instrument Play - Trumpet 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Six concert etudes(10%) Performing four thematic etudes (10%) Performance of concertante literature of $\geq 15$ min(10%) Passing the examination for the commission(10%) Recording artistic performances in IDM AU BB.(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to build on the learning outcomes of the previous semester</li> <li>- able to proactively approach the following techniques:</li> <li>- be able to analyze musical notation</li> <li>- understand the basics of a creative approach to understanding musical notation</li> <li>- be able to use the yogic breathing technique when playing an instrument</li> <li>- be able to use the correct method of tone production</li> <li>- be able to use the correct method of articulation and its variations</li> <li>- be able to use the correct way of legato ties and perfecting finger technique</li> <li>- able to change instruments of different tunings</li> <li>- able to work systematically on improving musical ideas, phrase tectonics and phrase construction</li> <li>- able to work independently</li> <li>- understand how to improve the quality of self-reflection and its application in practice</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Warm up according to the method every day from point zero with emphasis on proper breathing and open air column 2. Major and minor scales, chordal decompositions in all scales - two permutations 3. Technical exercises (H.L. Clarke, A. Vizzutti, J.B. Arban, E.Veldkamp), accelerating meter with emphasis on purity of deployment and legato, adding different variations of phrasing	

4. Characteristic etudes (H.L. Clarke, P.F. Clodomir, W. Wurm, R. Laurent, T.Charlier, A. Vizutti)  
 - selection  
 other etudes
5. Concert Etudes (J.B. Arban, L.J. Vannetelbosch, P.F.Clodomir, W.Wurm, R.Laurent, T.Charlier, G.Kopprasch,) - selection of other etudes
6. Etudes on instruments of higher tunings (R.Getchell)
7. Concertante composition by selecting from the prescribed literature for the 3rd semester

**Recommended literatue:**

Upon successful completion of the training process, the student will:

- be able to build on the learning outcomes of the previous semester
- able to proactively approach the following techniques:
- be able to analyze musical notation
- understand the basics of a creative approach to understanding musical notation
- be able to use the yogic breathing technique when playing an instrument
- be able to use the correct method of tone production
- be able to use the correct method of articulation and its variations
- be able to use the correct way of legato ties and perfecting finger technique
- able to change instruments of different tunings
- able to work systematically on improving musical ideas, phrase tectonics and phrase construction
- able to work independently
- understand how to improve the quality of self-reflection and its application in practice

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn167/22	<b>Course title:</b> Musical Instrument Play - Trumpet 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> active participation in class(40%) staging six concert etudes(10%) four thematic etudes(10%) performance of concertante literature of $\geq 15$ min(10%) passing the examination for the commission(10%) recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to build on the learning outcomes of the previous semester</li> <li>- able to proactively approach the following techniques:</li> <li>- be able to analyze musical notation and create a performance model from it</li> <li>- understand a creative approach to understanding musical notation and</li> <li>- be able to create exercises based on a creative approach to musical notation</li> <li>- be able to use the yogic breathing technique when playing an instrument</li> <li>- be able to use the correct method of tone production</li> <li>- be able to use the correct method of articulation and its variations</li> <li>- be able to use the correct way of legato ties and perfecting finger technique</li> <li>- be able to change instruments of different tunings</li> <li>- be able to work systematically on improving musical ideas, phrase tectonics and phrase construction</li> <li>- be able to work independently</li> <li>- able to improve the quality of self-reflection and its application in practice</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Warm up according to the method every day from point zero with emphasis on correct breathing and an open air column (J. Stamp, B. Shew) 2. Major and minor scales, chordal decompositions in all scales - two permutations 3. Technical exercises (H.L. Clarke, A. Vizzutti, J.B. Arban, M.Schlossberg, D.Staigers), accelerating meter with emphasis on purity of deployment and legato, adding different phrasing variations	

- 4.Characteristic etudes (H.L. Clarke, P.F.Clodomir, W.Wurm, R.Laurent, T.Charlier, A.Vizutti) - selection of other etudes
- 5.Concert etudes (J.B. Arban, L.J. Vannetelbosch, P.F.Clodomir, W.Wurm, R.Laurent, T.Charlier, A.Chavanne) - selection of other etudes
- 6.Etudes on instruments of higher tunings (M.Broiles)
- 7.Concertante composition by selecting from the prescribed literature for the IV.

**Recommended literatue:**

- Odporúčaná literatúra: (súkromný archív pedagóga)
- STAMP, James: Warm- Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005
- STAMP, James: Upplemental Studies, 1st Edition © Editions BIM 2009
- WIENER, Jean- Christophe: How To Play James Stamp's Warm- Ups © Editions BIM 1997+2004
- BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhigger Music 1996
- QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980
- COLIN, Charles: Advanced Lip Flexibilities, © Charles Colin Publications 1980
- Technické etudy:(súkromný archív pedagóga)
- ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013
- CLARKE, Herbert Lincoln: Technical Studies for the Cornet © qPress Music Publishing 2017
- PORRET, Julien: 75 Technical Studies for Cornet - Trumpet - Flugelhorn © qPress Music Publishing 2017
- SCHLOSSBERG, Max: Daily Drills and Technical Exercises for Trumpet © qPress Music Publishing 2014
- STAIGERS, Del: Technical Drills for Finger Facility © qPress Music Publishing 2014
- STEVENS, Thomas: After Schlossberg © Editions Bim 2011
- VIZZUTTI, Allen: Technical Studies Book 1 © Alfred Publishing Co., Inc. 1990
- VIZZUTTI, Allen: Technical Studies Book 2 © Alfred Publishing Co., Inc. 1991
- VELDKAMP, Erik: Your Daily Articulations © qPress Music Publishing 2021
- VELDKAMP, Erik: Your Daily Flexibilities © qPress Music Publishing 2021
- VELDKAMP, Erik: Your Daily Intervals © qPress Music Publishing 2021
- VELDKAMP, Erik: Your Daily Major Scales © qPress Music Publishing 2021
- VELDKAMP, Erik: Your Daily Minor Scales © qPress Music Publishing 2021
- VELDKAMP, Erik: Your Daily Hexatonics © qPress Music Publishing 2021
- BROILES, Mel: 16 Studies for Piccolo Trumpet © qPress Music Publishing 2020
- BROILES, Mel: 20 Studies for Piccolo Trumpet © qPress Music Publishing in partnership with the Mel Broiles Estate 2018
- Koncertné etudy:(súkromný archív pedagóga)
- ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013
- CLARKE, Herbert Lincoln: Characteristic Studies for the Cornet © qPress Music Publishing 2017
- CHAVANNE, André: 25 Characteristic Studies © qPress Music Publishing 2014
- CLODOMIR, Pierre: Ecole Moderne Vol.4 - 12 Etudes Caracteristiques © qPress Music Publishing 2014
- LAURENT, René - 20 Moderate Studies © qPress Music Publishing 2020
- LAURENT, René - 60 Studies Excercises © qPress Music Publishing 2020
- LAURENT, René - Practical Studies Vol.1 © qPress Music Publishing 2020
- LAURENT, René - Practical Studies Vol.2 © qPress Music Publishing 2020
- LAURENT, René - Practical Studies Vol.3 © qPress Music Publishing 2020

CHARLIER, Théo: Thirty Two - Refinement Studies of Théo Charlier © qPress Music Publishing 2018

CHARLIER, Théo: Thirty Six Plus - The Transcendental Studies of Théo Charlier © qPress Music Publishing 2017

WURM, Wilhelm: 40 Trumpet Studies © qPress Music Publishing 2013

WURM, Wilhelm: 62 Selected Studies © qPress Music Publishing 2014

BROILES, Mel: 24 Baroque Studies for Piccolo Trumpet qPress Music Publishing 2020  
Metodiky:(súkromný archív pedagóga)

CASSONE, Gabrielle: The Trumpet Book © Zecchini Editore 2009

COLIN, Charles: The Brass Player, © Charles Colin Publications 1972

COLIN, Charles: Vital Brass Notes, © Charles Colin Publications 1967

COLIN, Charles: Breath Control © Charles Colin Publications 1967

DAMROW, Frits: Shape Up for Trumpet Players © Alupinemusic (Frits Damrow) 2016

GORDON, Claude - Brass Playing Is No Harder Than Deep Breathing, © Carl Fischer, L.L.C. 1987

HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994

GOULD, Mark: Gould On Music Playing Studying Teaching and Preparing for the Future © qPress Music Publishing 2021  
Prednesy:(súkromný archív pedagóga)

HAYDN, Joseph: Trumpet Concerto in Eb, © qPress ca. 2015

HUMMEL, Johann Nepomuk: Trumpet Concerto in Eb, © qPress ca. 2015

NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988

ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990

ARUTIUNIAN, Alexander: Concerto for Trumpet © qPress Music Publishing 2018

GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016

TURRIN, Joseph: 4 Miniatures © Editions BIM 2000

TURRIN, Joseph: Elegy © Editions BIM 1999

BOZZA, Eugène: Rustiques © Alphonse Leduc 1955

HIDAS, Frigyes: Trumpet Fantasy © Editio Musica Budapest 1984

CHARLIER, Théo: 1st Solo de Concours © qPress Music Publishing 2016

CHARLIER, Théo: 2nd Solo de Concours © qPress Music Publishing 2016

MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016

BALAY, Guillaume: Petite Piece Concertante © qPress Music Publishing 2014

VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970

STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972

ALBINONI, Tomaso: Concerto en Re Mineur © Gerard Billaudot 1970

LOEILLET, Jean- Baptiste: Concert en Re Majeur © Gerard Billaudot 1972

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. Juraj Bartoš, Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn168/22	<b>Course title:</b> Musical Instrument Play - Trumpet 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> active participation in class(40%) staging six concert etudes(10%) four thematic etudes(10%) performance of concertante literature of $\geq 15$ min(10%) conclusion of the dramaturgy of the graduating bachelor concert(10%) passing the examination for the committee(10%) recording artistic performances in the IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to build on the learning outcomes of the previous semester</li> <li>- able to proactively approach the following techniques:</li> <li>- be able to analyze musical notation and create a performance model from it</li> <li>- understand a creative approach to understanding musical notation and</li> <li>- be able to create exercises based on a creative approach to musical notation</li> <li>- know how to use the yogic breathing technique when playing an instrument</li> <li>- be able to use the correct method of tone production</li> <li>- know the correct way of articulation and its variations</li> <li>- be able to use the correct way of legato ties and perfecting finger technique</li> <li>- be able to change instruments of different tunings</li> <li>- understand how to work on creating a musical idea so as to be able to interpret works on the basis of independent judgement</li> <li>- be able to work independently</li> <li>- be able to improve the quality of self-reflection and its application in practice</li> <li>- be able to start a collaboration with an organ player</li> <li>- able to work concentratedly on the preparation of the graduation performance in the sixth semester</li> <li>- be able to control and master the playing from memory by visualising the context of the piece</li> <li>- able to improve stamina and tonal quality</li> </ul>	
<b>Brief outline of course (contents standard):</b>	

1. Rozohrávanie sa podľa metódy každý deň od bodu nula s dôrazom na správne dýchanie a otvorený vzduchový stĺpec (J. Stamp, B. Shew)
2. Stupnice cirkevné, akordické rozklady vo všetkých stupniciach - dve permutácie
3. Technické cvičenia (H.L. Clarke, A. Vizzutti, J.B. Arban, M.Schlossberg, D.Staigers), zrýchľovanie metra s dôrazom na čistotu nasadenia a legáta, pridávanie rôznych variácií frázovania
4. Charakteristické etudy (H.L. Clarke, P.F.Clodomir, W. Wurm, R. Laurent, T.Charlier, A. Vizutti, J.Porret) - výber ďalších etud
5. Koncertné etudy (J.B. Arban, L.J. Vannetelbosch, P.F.Clodomir, W. Wurm, R. Laurent, T.Charlier, E.Guilbaut) - výber ďalších etud
6. Etudy na nástroje vyšších ladení
7. Naštudovanie koncertantnej skladby

### **Recommended literatue:**

(súkromný archív pedagóga)

STAMP, James: Warm- Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005

STAMP, James: Upplemental Studies, 1st Edition © Editions BIM 2009

WIENER, Jean- Christophe: How To Play James Stamp's Warm- Ups © Editions BIM 1997+2004

BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhigger Music 1996

QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980

COLIN, Charles: Advanced Lip Flexibilities, © Charles Colin Publications 1980

Technické etudy:(súkromný archív pedagóga)

ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013

CLARKE, Herbert Lincoln: Technical Studies for the Cornet © qPress Music Publishing 2017

PORRET, Julien: 75 Technical Studies for Cornet - Trumpet - Flugelhorn © qPress Music Publishing 2017

SCHLOSSBERG, Max: Daily Drills and Technical Exercises for Trumpet © qPress Music Publishing 2014

STAIGERS, Del: Technical Drills for Finger Facility © qPress Music Publishing 2014

STEVENS, Thomas: After Schlossberg © Editions Bim 2011

VIZZUTTI, Allen: Technical Studies Book 1 © Alfred Publishing Co., Inc. 1990

VIZZUTTI, Allen: Technical Studies Book 2 © Alfred Publishing Co., Inc. 1991

VELDKAMP, Erik: Your Daily Articulations © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Flexibilities © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Intervals © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Major Scales © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Minor Scales © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Hexatonics © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Octatonics © qPress Music Publishing 2021

BROILES, Mel: 16 Studies for Piccolo Trumpet © qPress Music Publishing 2020

BROILES, Mel: 20 Studies for Piccolo Trumpet © qPress Music Publishing in partnership with the Mel Broiles Estate 2018

Koncertné etudy:(súkromný archív pedagóga)

ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013

CLARKE, Herbert Lincoln: Characteristic Studies for the Cornet © qPress Music Publishing 2017

KOPPRASCH, Georg: 60 Selected Studies for Trumpet © qPress Music Publishing 2017

LAURENT, René - 20 Moderate Studies © qPress Music Publishing 2020

LAURENT, René - 60 Studies Exercises © qPress Music Publishing 2020  
 LAURENT, René - Practical Studies Vol.1 © qPress Music Publishing 2020  
 LAURENT, René - Practical Studies Vol.2 © qPress Music Publishing 2020  
 LAURENT, René - Practical Studies Vol.3 © qPress Music Publishing 2020  
 CHARLIER, Théo: Thirty Two - Refinement Studies of Théo Charlier © qPress Music Publishing 2018  
 CHARLIER, Théo: Thirty Six Plus - The Transcendental Studies of Théo Charlier © qPress Music Publishing 2017  
 GETCHELL, Robert: Second Book of Practical Studies for Piccolo Trumpet © qPress Music Publishing 2019  
 WURM, Wilhelm: 40 Trumpet Studies © qPress Music Publishing 2013  
 WURM, Wilhelm: 62 Selected Studies © qPress Music Publishing 2014  
 WURM, Wilhelm: 20 Difficult Studies © qPress Music Publishing 2014  
 GUILBAUT, E.: 18 Brilliant Studies for the Cornet © qPress Music Publishing 2014  
 BROILES, Mel: 24 Baroque Studies for Piccolo Trumpet qPress Music Publishing 2020  
 BARRANCO, Carmelo: Bach Dances for Trumpet Piccolo © qPress Music Publishing 2014  
 Metodiky:(súkromný archív pedagóga)  
 CASSONE, Gabrielle: The Trumpet Book © Zecchini Editore 2009  
 COLIN, Charles: The Brass Player, © Charles Colin Publications 1972  
 COLIN, Charles: Vital Brass Notes, © Charles Colin Publications 1967  
 COLIN, Charles: Breath Control © Charles Colin Publications 1967  
 DAMROW, Frits: Shape Up for Trumpet Players © Alupinemusic (Frits Damrow) 2016  
 GORDON, Claude - Brass Playing Is No Harder Than Deep Breathing, © Carl Fischer, L.L.C. 1987  
 HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994  
 GOULD, Mark: Gould On Music Playing Studying Teaching and Preparing for the Future © qPress Music Publishing 2021  
 Prednesy:(súkromný archív pedagóga)  
 HAYDN, Joseph: Trumpet Concerto in Eb, © qPress ca. 2015  
 HUMMEL, Johann Nepomuk: Trumpet Concerto in Eb, © qPress ca. 2015  
 NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988  
 ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990  
 ARUTIUNIAN, Alexander: Concerto for Trumpet © qPress Music Publishing 2018  
 GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016  
 TURRIN, Joseph: 4 Miniatures © Editions BIM 2000  
 TURRIN, Joseph: Elegy © Editions BIM 1999  
 TURRIN, Joseph: 2 Portraits © Editions BIM 1999  
 BOZZA, Eugène: Rustiques © Alphonse Leduc 1955  
 BOZZA, Eugène: Caprice © Alphonse Leduc 1943  
 HIDAS, Frigyes: Trumpet Fantasy © Editio Musica Budapest 1984  
 HINDEMITH, Paul: Sonate © qPress Music Publishing 2017  
 CHARLIER, Théo: 1st Solo de Concours © qPress Music Publishing 2016  
 CHARLIER, Théo: 2nd Solo de Concours © qPress Music Publishing 2016  
 PAUER, Jiří: Trompetina © Panton 1977  
 PAUER, Jiří: Concerto © Panton 1975  
 MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016  
 VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970

STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972  
 PURCELL, Henry: Trumpet Voluntary © Gerard Billaudot 1973  
 VALENTINO, Roberto: Sonata en Fa Majeur © Editions M.R.Braun, Gérard Billaudot, Editeur 1970  
 TARTINI, Giuseppe: Concerto en Ré Majeur © Gérard Billaudot 1990  
 EBEN, Petr : Okna pro trubku a varhany © Bärenreiter Editio Supraphon Praha 1980  
 REGER, Max: 3 Stücke für Trompete und Orgel © Editions Marc Reift 1986  
 ARNOLD, Malcolm: Trumpet Concerto Op. 125 © Faber Music Ltd. 1983  
 ALDROVANDINI, Giuseppe Antonio Vincenzo: © VEB Deutscher Verlag für Musik Leipzig 1983  
 PURCELL, Henry: Sonata in D Major © VEB Deutscher Verlag für Musik Leipzig 1984  
 ANONYMUS 1: Sonata © VEB Deutscher Verlag für Musik Leipzig 1984  
 TULL, Fisher: Eight Profiles for Trumpet Solo © Boosey & Hawkes 1980

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn169/22	<b>Course title:</b> Musical Instrument Play - Trumpet 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> active participation in class(40%) staging six concert etudes(10%) four thematic etudes (10%) performance of concertante literature of $\geq 15$ min(10%) passing an examination for the commission(10%) successful graduation bachelor concert(10%) recording of artistic performances in the IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to build on the learning outcomes of the previous semester</li> <li>- able to proactively approach the following techniques:</li> <li>- Able to work independently with music, notation and create performance models of pieces from different stylistic periods to the present</li> <li>- be proficient in the interpretation of compositions on instruments of different tunings</li> <li>- be able to form an idea of a piece of music</li> <li>- master all the techniques of correct instrument playing at the level of a bachelor's degree graduate listed in the Recommended Reading section below</li> <li>- be capable of self-reflection, through which he/she can progress beyond the Bachelor's degree</li> <li>- capable of successfully completing a graduate bachelor concert</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Warm up according to the method every day from point zero with emphasis on correct breathing and an open air column (J. Stamp, B. Shew) 2. Scales major, minor, church, chordal decompositions in various permutations 3. Technical exercises (H.L. Clarke, A. Vizzutti, J.B. Arban, M.Schlossberg, D.Staigers), accelerating meter with emphasis on purity of deployment and legato, adding different phrasing variations 4. Characteristic etudes (H.L. Clarke, P.F. Clodomir, W. Wurm, R. Laurent, T.Charlier, A. Vizutti) - selection of other etudes	

5. Concert Etudes (J.B. Arban, L.J. Vannetelbosch, P.F.Clodomir, W.Wurm, R.Laurent, T.Charlier, E.Guilbaut) - selection of other etudes
6. Etudes on instruments of higher tunings
7. Concertante composition
8. Bachelor graduation concert

**Recommended literatue:**

(súkromný archív pedagóga)

STAMP, James: Warm- Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005

STAMP, James: Supplemental Studies, 1st Edition © Editions BIM 2009

WIENER, Jean- Christophe: How To Play James Stamp's Warm- Ups © Editions BIM 1997+2004

BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhider Music 1996

QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980

COLIN, Charles: Advanced Lip Flexibilities, © Charles Colin Publications 1980

Technické etudy: (súkromný archív pedagóga)

ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013

CLARKE, Herbert Lincoln: Technical Studies for the Cornet © qPress Music Publishing 2017

PORRET, Julien: 75 Technical Studies for Cornet - Trumpet - Flugelhorn © qPress Music Publishing 2017

SCHLOSSBERG, Max: Daily Drills and Technical Exercises for Trumpet © qPress Music Publishing 2014

STAIGERS, Del: Technical Drills for Finger Facility © qPress Music Publishing 2014

STEVENS, Thomas: After Schlossberg © Editions Bim 2011

VIZZUTTI, Allen: Technical Studies Book 1 © Alfred Publishing Co., Inc. 1990

VIZZUTTI, Allen: Technical Studies Book 2 © Alfred Publishing Co., Inc. 1991

VELDKAMP, Erik: Your Daily Articulations © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Flexibilities © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Intervals © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Major Scales © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Minor Scales © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Hexatonics © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Octatonics © qPress Music Publishing 2021

BROILES, Mel: 16 Studies for Piccolo Trumpet © qPress Music Publishing 2020

BROILES, Mel: 20 Studies for Piccolo Trumpet © qPress Music Publishing in partnership with the Mel Broiles Estate 2018

Koncertné etudy: (súkromný archív pedagóga)

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CLARKE, Herbert Lincoln: Characteristic Studies for the Cornet © qPress Music Publishing 2017

KOPPRASCH, Georg: 60 Selected Studies for Trumpet © qPress Music Publishing 2017

LAURENT, René - 20 Moderate Studies © qPress Music Publishing 2020

LAURENT, René - 60 Studies Excercises © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.1 © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.2 © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.3 © qPress Music Publishing 2020

CHARLIER, Théo: Thirty Two - Refinement Studies of Théo Charlier © qPress Music Publishing 2018

CHARLIER, Théo: Thirty Six Plus - The Transcendental Studies of Théo Charlier © qPress Music Publishing 2017  
 GETCHELL, Robert: Second Book of Practical Studies for Piccolo Trumpet © qPress Music Publishing 2019  
 WURM, Wilhelm: 40 Trumpet Studies © qPress Music Publishing 2013  
 WURM, Wilhelm: 62 Selected Studies © qPress Music Publishing 2014  
 WURM, Wilhelm: 20 Difficult Studies © qPress Music Publishing 2014  
 GUILBAUT, E.: 18 Brilliant Studies for the Cornet © qPress Music Publishing 2014  
 Metodiky: (súkromný archív pedagóga)  
 CASSONE, Gabrielle: The Trumpet Book © Zecchini Editore 2009  
 COLIN, Charles: The Brass Player, © Charles Colin Publications 1972  
 COLIN, Charles: Vital Brass Notes, © Charles Colin Publications 1967  
 COLIN, Charles: Breath Control © Charles Colin Publications 1967  
 DAMROW, Frits: Shape Up for Trumpet Players © Alupinemusic (Frits Damrow) 2016  
 GORDON, Claude - Brass Playing Is No Harder Than Deep Breathing, © Carl Fischer, L.L.C. 1987  
 HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994  
 GOULD, Mark: Gould On Music Playing Studying Teaching and Preparing for the Future © qPress Music Publishing 2021  
 Prednesy: (súkromný archív pedagóga)  
 HAYDN, Joseph: Trumpet Concerto in Eb, © qPress ca. 2015  
 HUMMEL, Johann Nepomuk: Trumpet Concerto in Eb, © qPress ca. 2015  
 NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988  
 ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990  
 ARUTIUNIAN, Alexander: Concerto for Trumpet © qPress Music Publishing 2018  
 GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016  
 TURRIN, Joseph: 4 Miniatures © Editions BIM 2000  
 TURRIN, Joseph: Elegy © Editions BIM 1999  
 TURRIN, Joseph: 2 Portraits © Editions BIM 1999  
 BOZZA, Eugène: Rustiques © Alphonse Leduc 1955  
 BOZZA, Eugène: Caprice © Alphonse Leduc 1943  
 HIDAS, Frigyes: Trumpet Fantasy © Editio Musica Budapest 1984  
 HINDEMITH, Paul: Sonate © qPress Music Publishing 2017  
 CHARLIER, Théo: 1st Solo de Concours © qPress Music Publishing 2016  
 CHARLIER, Théo: 2nd Solo de Concours © qPress Music Publishing 2016  
 PAUER, Jiří: Trompetina © Panton 1977  
 PAUER, Jiří: Concerto © Panton 1975  
 ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990  
 ARUTIUNIAN, Alexander: Aria et Scherzo © qPress Music Publishing 2019  
 GOEDICKE, Alexander: Concerto © qPress Music Publishing 2016  
 MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016  
 LEY, Hermann: Elegie op.12 for Trumpet and Organ © Editions BIM 2007  
 PLOG, Anthony: Thoughts for Trumpet and Organ © Editions BIM 2011  
 VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970  
 STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972  
 PURCELL, Henry: Trumpet Voluntary © Gerard Billaudot 1973

VALENTINO, Roberto: Sonata en Fa Majeur © Editions M.R.Braun, Gérard Billaudot, Editeur 1970  
EBEN, Petr : Okna pro trubku a varhany © Bärenreiter Editio Supraphon Praha 1980  
REGER, Max: 3 Stücke für Trompete und Orgel © Editions Marc Reift 1986

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn170/22	<b>Course title:</b> Musical Instrument Play - Tuba 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Performing 2 compositions of appropriate difficulty from the Baroque, Classical and Romantic periods(10%) Passing an examination before a committee(20%) Presentation of the rehearsed programme at a concert(20%) Recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the key repertoire of Baroque, Classical and Romantic music and the principles of their interpretation</li> <li>- be able to distinguish the performance specifics of different periods</li> <li>- understand the interpretative principles of different periods</li> <li>- be able to work independently on the preparation and study of repertoire and its concert performance</li> <li>- be able to apply stylistic specifics to his/her own interpretation</li> <li>- able to analytically evaluate a chosen work, its form and creatively approach the musical material</li> </ul>	
<b>Brief outline of course (contents standard):</b> Major and minor scales throughout the range of the instrument, sequences, quintacords and seventh chords and their reversals. Etudes : KOPPRASCH, G, RANIERI, V., BORDOGNI, M. - selection Recitals : HADDAD. D. MARCELLO, B. Exploring literature in the historical context of the development of the instrument Proper instrument holding, tone production, breath work Development of analytical thinking in the study of repertoire and its use in interpretation.	
<b>Recommended literatue:</b> (súkromný archív pedagóga) KOPPRASCH, Georg : 60 Etudes for tuba, Cimarron Music Press, www.cimarronmusic.com RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister	

<p>Musikverlag, Leipzig BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris  Prednesy :  HADDAD, Don : Suite for Tuba and piano, Copiright 1966,Tempelton Publishing, Shawnee Press, Inc.  MARCELLO, B : Sonate in F for tuba and piano, Southerm Music Company, San Antonio, Texas 78292</p>								
<p><b>Language of instruction:</b> Slovak</p>								
<p><b>Notes:</b>  Total student workload is 210 hours per semester (1 credit / 30 hours of work)  26 hours of contact teaching  60 hours self-study  124 hours individual creative activity</p>								
<p><b>Course assessment</b>  Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Albert Hrubovčák, ArtD.</p>								
<p><b>Last changed:</b> 09.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn171/22	<b>Course title:</b> Musical Instrument Play - Tuba 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Performing 2 compositions of appropriate difficulty from the Baroque, Classical and Romantic periods(10%) Passing an examination before a committee(20%) Presentation of the rehearsed programme at a concert(20%) Recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the terminology and key repertoire of concertos for tuba of the Baroque, Classical and Romantic periods and the principles of their interpretation - be able to distinguish their specifics of interpretation - understand the principles of compositions of the period, motif construction, phrasing and interpretation, - be able to work independently on the preparation and study of repertoire and its concert performance - able to apply stylistic specifics to their own interpretation - able to analytically evaluate the chosen work, its form and creatively approach the musical material	
<b>Brief outline of course (contents standard):</b> Scales and daily exercises, Etudes of reasonable difficulty - KOPPRASCH, G., RANIERI, V., BORDOGNI, M. - selection, Compositions of reasonable difficulty - HADDAD, D., MARCELLO, B. Work on the correct posture and holding of the instrument. Engaging the wind apparatus in tone production. Analytical thinking as a way of studying musical material. Listening to music and developing the ability to judge and critically perceive a piece of music.	
<b>Recommended literatue:</b> (súkromný archív pedagóga) Estudy:	

<p>KOPPRASCH, Georg : 60 Etudes for tuba, Cimarron Music Press, www.cimarronmusic.com  RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister Musikverlag, Leipzig  BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris  Prednesy :  HADDAD, Don : Suite for Tuba and piano, Copiright 1966,Tempelton Publishing, Shawnee Press, Inc.  MARCELLO, Benedetto : Sonate in F for tuba and piano, Southerm Music Company, San Antonio, Texas 78292</p>																										
<p><b>Language of instruction:</b> Slovak</p>																										
<p><b>Notes:</b> Total student workload is 210 hours per semester (1 credit / 30 hours of work) 26 hours of contact teaching 60 hours self-study 124 hours individual creative activity</p>																										
<p><b>Course assessment</b> Total number of assessed students: 0</p> <table border="1"> <thead> <tr> <th>A</th> <th>ABS</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> <th>ODP</th> <th>Uzn.</th> </tr> </thead> <tbody> <tr> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>									A	ABS	B	C	D	E	FX	ODP	Uzn.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
A	ABS	B	C	D	E	FX	ODP	Uzn.																		
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0																		
<p><b>Instructor:</b> Mgr. art. Albert Hrubovčák, ArtD.</p>																										
<p><b>Last changed:</b> 09.08.2022</p>																										
<p><b>Granted by:</b></p>																										

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn173/22	<b>Course title:</b> Musical Instrument Play - Tuba 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Performing 2 pieces from different style periods(10%) Passing an exam in front of a committee(20%) Presentation of the program at a concert(20%) Recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the terminology and key repertoire for the tuba from the Baroque period to the 20th century principles of their interpretation</li> <li>- know the basic modern techniques and their application in 20th century music</li> <li>- be able to distinguish the specifics of the interpretation of the stylistic periods studied so far with regard to 20th century music</li> <li>- understand the basic differences between the various generations of composers, national schools and compositional movements</li> <li>- be able to work independently on the preparation and study of repertoire and its concert performance</li> <li>- be able to apply stylistic specificities to their own interpretation</li> <li>- able to work with tempo and phrase agogy,</li> <li>- able to analytically evaluate the chosen work, its form and creatively approach the musical material</li> </ul>	
<b>Brief outline of course (contents standard):</b> KOPPRASCH, Georg : 60 Etudes for tuba, Cimarron Music Press, www.cimarronmusic.com RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister Musikverlag, Leipzig BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris HADDAD, Don : Suite for Tuba and piano, Copiright 1966, Tempelton Publishing, Shawnee Press, Inc. LEBEDEV, Alexej : Concertallegro for tuba and piano, Friedrich Hofmeister Musikverlag, Leipzig, JACOB, Gordon : Suite for tuba and piano, Published by Boosey & Hawkes. Work on correct posture and holding of the instrument. Engaging the wind instrument in tone production.	

Analytical thinking as a way of studying musical material.  
Tone colour and the use of tone colour in musical expression, dynamics and phrase construction.  
Modern techniques and their application to the interpretation of 20th century music.  
Listening to music and the development of the ability to judge and critically perceive the material heard.

**Recommended literature:**

(súkromný archív pedagóga)

KOPPRASCH, Georg : 60 Etudes for tuba, Cimarron Music Press, www.cimarronmusic.com

RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister Musikverlag, Leipzig

BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris

HADDAD, Don : Suite for Tuba and piano, Copiright 1966,Tempelton Publishing, Shawnee

LEBEDEV, Alexej : Koncertallegro for tuba and piano, Friedrich Hofmeister Musikverlag, Leipzig,

JACOB, Jacob : Suite for tuba and piano, Published by Boosey & Hawkes.

HINDEMITH, Paul :Sonáta for tuba and piano, Mainz: B. Schott's Söhne,

PERSICHETTI, V. : Serenate č. 12, Publisher's Genre: Classical.

Publisher: Theodore Presser Co.

CF:164- 00058

PAUER, J.: Tubonetta, Published by Editions BIM.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Albert Hrubovčák, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn174/22	<b>Course title:</b> Musical Instrument Play - Tuba 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Performing 4 pieces from different style periods(10%) Able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance(20%) Passing the examination before the commission(10%) Presentation of the rehearsed programme at a concert(10%) - Record artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the terminology and key repertoire of different stylistic periods</li> <li>- be familiar with basic modern techniques and their application in 20th and 21st century music</li> <li>- be able to distinguish the performance specificities of the stylistic periods studied so far with regard to 20th and 21st century music</li> <li>- understand the differences between different generations of composers, national schools and compositional movements</li> <li>- be able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance</li> <li>- able to independently apply style specifics to his/her own interpretation</li> <li>- able to work with the tempo and agogics of a phrase, to understand the tectonics of the chosen work</li> <li>- able to analytically evaluate the chosen work, its form and creatively approach the musical material</li> </ul>	
<b>Brief outline of course (contents standard):</b> Etudes: KOPPRASCH, G., RANIERI, V., BORDOGNI, M. Concert Pieces : HINDEMITH, P., JACOB, G. PAUER,J., MALCOLM, A. Engaging the wind apparatus in tone production. Analytical thinking as a way of studying musical material. Tone colour and the use of tone colour in musical expression, dynamics and tectonics, extreme dynamics.	

Modern techniques and their application to the interpretation of 20th and 21st century music  
Listening to music and the development of the ability to judge and critically perceive the material heard.

**Recommended literature:**

(súkromný archív pedagóga)

Etudy:

KOPPRASCH, Georg : 60 Etudes for tuba, Cimarron Music Press, www.cimarronmusic.com

RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister Musikverlag, Leipzig

BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris

Koncertné skladby:

JACOB, Gordon : Suite for tuba and piano, Published by Boosey & Hawkes.

HINDEMITH, Paul : Sonáta for tuba and piano, Mainz: B. Schott's Söhne,

PERSICHETTI, V. : Serenade č. 12, Publisher's Genre: Classical, Publisher: Theodore Presser Co. CF:164- 00058

PAUER, Jiří : Tubonetta, Published by Editions BIM

MALCOLM, Arnold : Fantasy for tuba, Faber music

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Albert Hrubovčák, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn175/22	<b>Course title:</b> Musical Instrument Play - Tuba 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) Performing 4 pieces from different style periods(10%) Successful public presentation of an undergraduate artistic performance with a dramaturgy of appropriate difficulty and artistic quality(20%) Passing an examination before a committee(10%) Presentation of a rehearsed program in concert(10%) Recording artistic performances in the IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- know the terminology and key repertoire for trombone from different stylistic periods</li><li>- be familiar with basic modern techniques and their application in 20th and 21st century music</li><li>- be able to distinguish the performance specificities of the stylistic periods studied so far with regard to 20th and 21st century music</li><li>- understand the basic differences between the various generations of composers, national schools and compositional movements</li><li>- be able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance</li><li>- able to independently apply style specifics to his/her own interpretation</li><li>- able to work with tempo and phrase agogics, understand the structure of the chosen work</li><li>- able to analytically evaluate the chosen work, its form and creatively approach the musical material</li></ul>	
<b>Brief outline of course (contents standard):</b> Etudes: KOPPRASCH, G., RANIERI, V., BORDOGNI, M. Concert Pieces : HINDEMITH, P., JACOB, G. PAUER,J., MALCOLM, A. PERSICHETTI, V. Engaging the wind apparatus in tone production. Analytical thinking as a way of studying musical material. Tone colour and the use of tone colours in musical expression, dynamics and tectonics, extreme dynamics.	

Modern techniques and their application to the interpretation of 20th and 21st century music  
Listening to music and the development of the ability to judge and critically perceive the material heard.

**Recommended literature:**

(súkromný archív pedagóga)

Etudy:

KOPPRASCH, Georg : 60 Etudes for tuba, Cimarron Music Press, www.cimarronmusic.com

RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister Musikverlag, Leipzig

BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris

Koncertné skladby:

JACOB, Gordon : Suite for tuba and piano, Published by Boosey & Hawkes.

HINDEMITH, Paul : Sonáta for tuba and piano, Mainz: B. Schott's Söhne,

PERSICHETTI, V. : Serenade č. 12, Publisher's Genre: Classical, Publisher: Theodore Presser Co. CF:164- 00058

PAUER, Jiri : Tubonetta, Published by Editions BIM

MALCOLM, Arnold : Fantasy for tuba, Faber music

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Albert Hrubovčák, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn013/22	<b>Course title:</b> Musical Instrument Play - Viola 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- active participation in class (40%)</li><li>- performing in class concerts and other concerts (at least once per semester in a class concert) (20%)</li><li>- passing an examination before a committee (30%)</li><li>- studying the required material for the exam:<ul style="list-style-type: none"><li>- single voice scales, staggered chords - one major and one minor</li><li>- two contrasting movements from the Suites of J.S. Bach Suites I - III (original for solo cello) or from M. Reger's Suites for solo viola (1 - 3)</li></ul></li><li>- one concert etude (B. Campagnoli, F. A. Hoffmeister, J. Herold, J. Dont)</li><li>- recording of artistic performances in IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Improvement and expansion of playing, musical and technical skills necessary for the appropriate interpretation of works of Baroque literature.</p> <p>Upon successful completion of the learning process, the student will:</p> <ul style="list-style-type: none"><li>- Know the basic terminology related to the problems of interpretation of viola works of the Baroque period,</li><li>- be able to characterize the specifics of the interpretation of Baroque music not only verbally, but especially with the help of the acquired technical and expressive means,</li><li>- be able to work largely independently in the study of repertoire;</li><li>- master the basics of psycho-physiological preparation for a concert performance, with emphasis on the perception of the player's own movement apparatus in relation to the resulting sound of the playing,</li><li>- be able to prepare independently for a concert performance/rehearsal</li></ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"><li>- Playing scales, broken chords, double voicings (major, minor), chordal playing, improvement of string technique</li><li>- Performance of 2 contrasting movements of cyclical compositions from the Baroque period (transcriptions of solo suites by J. S. Bach or 2 contrasting movements from solo suites by M. Reger)</li><li>- Four etudes with different technical and interpretative issues</li></ul>	

- Learning to pay conscious attention to the use of the playing motor apparatus in relation to the expected sound result and learning the corresponding mental preparation for public performance
- Interpretive analysis of audio- and video-recordings of concerts.
- Analysis and comparison of works in different editions and interpretations by different performers

**Recommended literatue:**

BACH, Johann Sebastian. 6 Suites for Solo Violoncello, transkripcia pre violu, BWV 1007, 1008,1009. Edition Peters ISMN M- 57708- 078- 9  
 BACH, Johann Sebastian. Six sonatas and Partitas for viola solo. Meyer- Vieland, NY, No. 995  
 REGER, Max. Suiten g moll, D dur, e moll, op. 131d, EP3971  
 Etudy:  
 CAMPAGNOLLI, Bartolomeo. 41 Caprices op. 22 pre violu, Edition Peters, Nr. 2548  
 HOFFMEISTER, Franz Anton. Fr. Etuden fur Viola, Edition Peters, Nr. 1993  
 DONT, Jacob. Etudes op.35 a op. 37. VEB Friedrich Hofmeister Musikverlag Leipzig, 7228, Lizenz Nr. 484\_25, D511, 72  
 HEROLD, Jiří. Etudes. 1937, Hudební matice umělecké besedy /592/ Praha

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. Zuzana Bouřová, PhD., ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn014/22	<b>Course title:</b> Musical Instrument Play - Viola 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performing in class and other concerts (at least once a semester in a public class concert) (20%) - passing an examination before a committee (30%) - studying the required material for the exam : 1. single voice scales, staggered chords (major and minor) 2. two contrasting movements from the Suites of J.S. Bach Suites I - III (original for solo cello) or from M. Reger's Suites for solo viola (1-3) 3. one concert etude (B. Campagnoli, F. A. Hoffmeister, J. Herold, J. Dont) 4. 1st movement of a concerto from the Baroque or Classical period with cadenza (G. P. F. Telemann, G. Handel, J. Ch. Bach, C. Stamitz, J. K. Vaňhal, F. A. Hoffmeister, etc.) - recording of artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> To deepen and broaden the basic playing skills necessary for the appropriate interpretation of works of Baroque and Classical literature for solo viola, as well as literature accompanied by piano, chamber orchestra, etc. Upon successful completion of the learning process, the student will: - know the basic terminology related to the problems of interpretation of viola works of the Baroque and Classical periods, - be able to characterize the specifics of the interpretation of Baroque and Classical music not only verbally, but especially with the help of extended and consolidated technical and expressive means, - to be able to expand his/her gifts: to work independently in the study of repertoire; to master and better understand the needs of psycho- physiological preparation for concert performance, with emphasis on deepening the ability to adequately use his/her own movement potential in relation to the final form of the interpreted work, - be able to independently plan and prepare a concert performance over a long period of time and to match it to the demands of a year-long examination	
<b>Brief outline of course (contents standard):</b> - Playing scales, staggered chords, double voicings (major and minor), chordal playing, improvement of string technique with emphasis on sound quality and intonation accuracy	

- Performance of 2 contrasting movements of cyclical compositions from the Baroque period (transcriptions of solo suites by J. S. Bach or 2 contrasting movements from solo suites by M. Reger)
- Two etudes with different technical and interpretative issues
- Study of concertos from the Baroque or Classical periods
- Expanding the ability to perceive the work of one's own playing musculoskeletal apparatus, to observe its optimal performance both in practice and during public performance
- Interpretive analysis of audio- and video-recordings of one's own performances
- Analysis and comparison of works in different editions and interpretations by different musicians

**Recommended literatue:**

BACH, Johann Sebastian. 6 Suites for Solo Violoncello, transkripcia pre violu BWV 1007, 1008,1009. Edition Peters ISMN M- 57708- 078- 9

BACH, Johann Sebastian. Six Sonatas and Partitas, transkripcia pre violu. Meyer- Vieland, NY, No. 995

REGER, Max. Suiten g moll, D dur, e moll, op. 131d, EP3971

Etudy:

CAMPAGNOLI, Bartolomeo. 41 Caprices op. 22 pre violu. Edition Peters, Nr. 2548

HOFFMEISTER, Franz Anton. Etuden fur Viola. Edition Peters, Nr. 1993

DONT, Jacob. Etudes op.35 a op. 37. VEB Friedrich Hofmeister Musikverlag Leipzig, 7228

HEROLD, Jiří. Etudes. 1937, Hudební matice umělecké besedy /592/ Praha

Koncerty:

TELEMANN, Georg Philipp. Koncert G dur. Polskie Wydawnictwo Muzyczne, Kraków, Wyd. III - 2800 ezg. 3, 9 ark, Nr.10/69. A- 70.

BACH, Johann Christian, CASADEUS, Henri. Koncert c mol. Copyright MCMXLVII by Salabert Inc. NY, Paris, E.M.S.5457/A/, E.A.S. 14909 Edition Salabert

STAMITZ, Carl. Koncert D dur pre violu a orchester. EP, Nr. 3816a /Lizenz- Nr.415- 330/393/83

VAŇHAL, Jan Křtitel. Koncert C dur. 1962, Státní hudební nakladatelství Praha H 3586

Metodická literatúra:

FLESCH, Carl. Scale system. Carl Fisher, Inc. Adapted for the viola, 02921, Cooper Square New York 10003

GALAMIAN, Ivan. Principies of Violin Playing and teaching. Edition Sven,Erik Bergh in der Europabuch AG, ISBN 3- 7163- 0133- 7

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. Zuzana Bouřová, PhD., ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn015/22	<b>Course title:</b> Musical Instrument Play - Viola 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performing in class and other concerts (at least once a semester in a public class concert) (20%) - passing an examination before a committee (30%) - studying the required material for the exam : 1. two contrasting movements from J. S. Bach's Suites I - III (orig. for solo cello) or from M. Reger's Suites for solo viola (1-3) 2. one concert etude (B. Campagnoli, F. A. Hoffmeister, J. Herold, J. Dont, J. Palashko) 3. 1st movement of a concerto from the Classical period with cadenza (C. Stamitz, J. K. Vaňhal, F. A. Hoffmeister, A. Rolla, etc.) - recording of artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> The student acquires the ability to interpret different stylistic periods appropriately, is able to use different shades of tone, different articulations, applies the basics of adequate phrasing, is able to appropriately choose the tempo of the interpreted text. Upon successful completion of the learning process, the student will: - know the basic terminology related to the problems of interpretation of viola works of different stylistic periods, - be able to characterize, with the help of newly acquired and mastered technical and expressive means, works of Baroque, Classical and Romantic literature, - be able to work independently not only on the technical mastery of the text, but also to create an artistic plan for the interpretation of the studied work - improve the work of the playing apparatus, concentrating on the economy and appropriateness of movement patterns in connection with the sound-emotional realisation of the work - understand the tactics of preparing a concert performance, be able to evaluate one's own abilities and work in detail with the accompanist/co-player	
<b>Brief outline of course (contents standard):</b> - Performance of 2 contrasting movements of cyclic compositions from the Baroque period (transcriptions of solo suites by J. S. Bach or 2 contrasting movements from solo suites by M. Reger) - Two etudes with a virtuoso character (J. Palashko, B. Campagnoli)	

- Study of concertos from the Classical period (C. Stamitz, F. Hoffmeister, J. K. Vaňhal)
- Study of the sonata literature of the Romantic period (J. N. Hummel, F. Schubert, R. Schumann)
- Conscious work with the playing motor apparatus, intensive perception of the relationship between sound and movement, conscious completion of the idea of the studied work in the process of practice and during public performance,
- Interpretive analysis of audio- and video-recordings of own performances
- Analysis and comparison of works in different editions and interpretations by different musicians

**Recommended literature:**

BACH, Johann Sebastian. 6 Suites for Solo Violoncello, transkripcia pre violu BWV 1007, 1008,1009. Edition Peters, ISMN M- 57708- 078- 9

BACH, Johann Sebastian. Six Sonatas and Partitas for viola solo. Meyer- Vieland, No. 995

REGER, Max. Suiten g moll, D dur, e moll, op. 131d, EP3971

Etudy:

CAMPAGNOLI, Bartolomeo. 41 Caprices op.22 pre violu,, Edition Peters, Nr.2548Etu

HOFFMEISTER, Franz Anton. Hoffmeister: Etuden fur Viola, Edition Peters, Nr.1993

DONT, J., Etudes op.35 a op. 37. VEB Friedrich Hofmeister Musikverlag Leipzig, 7228

HEROLD, Jacob. Etudes. 1937, Hudební matice umělecké besedy / 592/ Praha

PALAŠKO, Johannes. Desat' koncertných etúd. 1959, Štátne hudobné nakladateľstvo Moskva

Koncerty:

STAMITZ ,Carl. ,Koncert D dur pre violu a orchester, EP, Nr.3816a/Lizenz- Nr.415- 330/393/83

VAŇHAL, Jan Křtitel. Koncert C dur. 1962, Státní hudební nakladatelství Praha, H 3586

HOFFMEISTER, Franz Anton., Koncert D dur , Belwin- Mills Publishing Corp. Melville N.Y.

No. 4336

Sonáty:

HUMMEL, Johann Nepomuk. Fantasie for viola and orchestra. Breikopf&Haertel, Musica Rara / MR 1624/

SCHUBERT, Franz. Sonate Arpeggione. Leipzig, Wien: L. Doblinger

BARTHOLDY- MENDELSON, Felix. Sonáta pre violu a kl., 1970, Moskava: Nakladateľstvo Muzika, 1970.

SCHUMANN, Robert. Märchenbilder op.113. EP Leipzig 2372

Metodická literatúra:

MENUHIN, Yehudi, a PRIMROSE, William. Violine und viola, Fisher ISBN 3- 596- 22976- 6

GALAMIAN, Ivan. Principles of Violin Playing and Teaching. Edition Sven , Erik Bergh in der Europabuch AG, ISBN 3- 7163- 0133- 7

/Uvedené diela sú súčasťou súkromného archívu pedagóga/

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

<b>Instructor:</b> doc. Mgr. Zuzana Bouřová, PhD., ArtD.
<b>Last changed:</b> 09.08.2022
<b>Granted by:</b>

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn016/22	<b>Course title:</b> Musical Instrument Play - Viola 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- active participation in class (40%)</li><li>- performing in class and other concerts (at least once a semester in a public class concert) (20%)</li><li>- passing an examination before a committee (30%)</li><li>- studying the required material for the examination:<ol style="list-style-type: none"><li>1. two contrasting movements from the Suites of J.S. Bach's Suites I - III (transcription from the original for solo cello) or from M. Reger's Suites for solo viola (1- 3)</li><li>2. one concert etude (B. Campagnoli, F. A. Hoffmeister, J. Herold, J. Dont, J. Palashko)</li><li>3. two movements of a concerto from the Classical period with cadenza (C. Stamitz, J. K. Vaňhal, F. A. Hoffmeister, etc.)</li><li>4. free composition of own choice (10%)</li></ol></li><li>- recording of artistic outputs in IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>The student deepens his/her interpretive skills, improves his/her technical skills by studying technically demanding literature (etudes, etc.), realizes the necessity of adequate choice of interpretive means corresponding to the artistic content of the work, is able to use different timbral specifics of the instrument, expands the possibilities of phrasing musical themes and works on the appropriate time proportion of the interpreted work.</p> <p>Upon successful completion of the learning process, the student will:</p> <ul style="list-style-type: none"><li>- be able to characterize, with the help of detailed and mastered technical and expressive means, works of baroque, classical, romantic literature, expanded to include works of music of the 20th century</li><li>- be able to independently create an artistic construction of the interpretation of the studied work,</li><li>- to be able to independently choose and implement selected means of interpretation of a performed work,</li><li>- to improve the psycho-physiological area of the interpretation preparation, to concentrate on the optimization and appropriateness of movement patterns with an emphasis on the sound-emotional form of the work,</li><li>- understand the psycho- physiological context of public performance preparation; be able to work accurately with an accompanist/co-performer</li></ul>	

**Brief outline of course (contents standard):**

- Performance of 2 contrasting movements of cyclic compositions from the Baroque period (transcriptions of solo suites by J. S. Bach or 2 contrasting movements from solo suites by M. Reger)
- Performing etudes of a virtuoso character (J. Palashko, B. Campagnoli, F. Hoffmeister)
- Study of concertos from the Classical period (C. Stamitz, F. Hoffmeister, J. K. Vaňhal)
- Study of the sonata literature of the Romantic period (J. N. Hummel, F. Schubert, R. Schumann, F. Mendelssohn- Bartholdy) and the demanding viola repertoire of small forms (Enescu, Vieuxtemps, etc.)
- Improvement of the musculoskeletal system, intensive perception of the relationship between sound and movement, preparation for public performance
- Interpretive analysis of audio and video recordings of own performances
- Analysis and comparison of works in different editions and interpretations by different musicians

**Recommended literature:**

BACH, Johann Sebastian. 6 Suites for Solo Violoncello, transkripcia pre violu BWV 1009, 1010, 1011. Edition Peters ISMN M- 57708- 078- 9

BACH, Johann Sebastian. Six Sonatas and Partitas, transcription for viola solo. Meyer - Vieland, NY, No. 905

REGER, Max. Suiten g moll, D dur, e moll, op. 131d, EP3971

Etudy:

CAMPAGNOLI, Bartolomeo. 41 Caprices op. 22 pre violu. Edition Peters, Nr.2548

HOFFMEISTER, Franz Anton. Etuden fur Viola. Edition Peters, Nr.1993

DONT, Jacob. Etudes op.35 a op. 37. VEB Friedrich Hofmeister Musikverlag Leipzig, 7228

HEROLD, Jiří. Etudes. 1937, Hudební matice umělecké besedy /592/ Praha

PALAŠKO, Johannes. Desat' koncertných etúd. 1959, Štátne hudobné nakladateľstvo Moskva ,  
Koncerty:

STAMITZ, Carl. , Koncert D dur pre violu a orchester. EP, Nr.3816a/Lizenz- Nr.415- 330/393/83

VANĀHAL, Jan Křtitel. Koncert C dur pre violu a orchester. 1962, Státní hudební nakladatelství Praha 1962, H 3586

HOFFMEISTER, Franz Anton. Koncert D dur. Belwin- Mills Publishing Corp. Melville N.Y. No. 4336

Sonáty:

HUMMEL, Johann Nepomuk. Fansie for viola and orchestra. Breikopf &Haertel, Musica Rara ,MR 1624

SCHUBERT, Franz. Sonate Arpeggione. L. Doblinger, Leipzig- Wien

BARTHOLDY- MENDELSON, Felix. Sonata pre violu a klavír. 1970, Nakl.Muzika, Moskva 9- 6- 2

SCHUMANN, Robert. Märchenbilder op.113. EP Leipzig 2372

Metodická literatúra:

MENUHIN, Yehudi. a PRIMROSE. Wilton. Violine und viola. Fisher, ISBN 3- 596- 22976- 6

GALAMIAN, Ivan. Principles of Violin Playing and Teaching, Edition Sven, Erik Bergh in der Europabuch AG, ISBN 3- 7163- 0133- 7

/Uvedené diela sú súčasťou súkromného archívu pedagóga/

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. Zuzana Bouřová, PhD., ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn017/22	<b>Course title:</b> Musical Instrument Play - Viola 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performing in class and other concerts (at least once a semester in a public class concert) (20%) - passing an examination before a committee (30%) - studying the required material for the examination: 1. the 1st and 2nd movements of a viola concerto by 20th and 21st century composers or 2. the 1st movement of a viola concerto by 20th and 21st century composers and one composition: a small musical form of your choice (Vieuxtemps, Enescu, David, Kodály, etc.) - recording of artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> The student improves his/her technical aptitudes and acquired skills. He/she masters the articulatory elements of playing, which he/she can apply adequately in the interpretation of major works of the viola repertoire. Both intonation and sound quality move to a professional level, characterized by reliability and artistic balance of individual artistic performances. Upon successful completion of the learning process, the student will: - be able to characterize, using verbal terminology but especially through newly acquired technical skills, works of music of the 20th and 21st centuries, - understand the compositional structure of the interpreted work and thus create an appropriate artistic form for the interpretation of the studied work, - to be able to independently select and implement selected means of interpretation of a performed work, - control his/her mental attitude and work concentratedly with his/her own movement apparatus, be able to co-create with the accompanist/co-player a coherent interpretation of the interpreted composition	
<b>Brief outline of course (contents standard):</b> - Performance of two movements of a viola concerto from compositions by 20th and 21st century composers - Study of challenging literature of small forms (Enescu, Vieuxtemps, Hindemith, etc.) - Continued study of the cyclical compositions of Romanticism	

- Streamlining the work of the musculoskeletal apparatus in connection with the sound form of the performance of the work, preparation of the public performance
- Interpretive analysis of audio- and video-recordings of own performances
- Analysis and comparison of works in different editions and interpretations by different musicians

**Recommended literatue:**

Koncerty:

WALTON, William. Koncert pre violu a orchester. Oxford University Pres, O. U. P. 160

BARTÓK, Béla. Koncert pre violu a orchester. Boosey&Hawkes 16854

HINDEMITH, Paul. Der Schwanendreher pre violu a orch. B.Schotts 2517

DAVID, Gyula. , Koncert pre violu a orchester. Editio Musica Budapest, Z760

MARTINŮ, Bohuslav. Rhapsody concerto pre violu a orch. Baerenreiter- Edition Supraphon 4316,

Sonáty:

HUMMEL, Johann Nepomuk. Fantasie for viola and orchestra. Breikopf&Haertel, Musica Rara, MR 1624

SCHUBERT, Franz. Sonate Arpeggione. L.Doblinger, Leipzig- Wien

BARTHOLDY- MENDELSON, Felix. Sonáta pre violu a klavír. 1970, Nakl. Muzika, Moskva

SCHUMANN, Robert. Märchenbilder op.113, EP Leipzig 2372

Malé formy:

GLAZUNOV, Alexander. Elegy op.144. International Music Company, No. 555

BORISOVSKIJ, Vadim. Transkripcie a skladby pre violu a klavír. Muzgiz - 1945. Moskvy, Séria 1- 3/ No 18269

VIEUXTEMPS, Henri. Elégia pre violu a klavír. G.Henle Verlag, 577

ENESCU, George. Concertstuck. International Music Company, NY, No.1052

HINDEMITH, Paul. Trauermusik. Schott, ED 2515

HINDEMITH, Paul. Meditation. Schott, ED3684

DÁVID, Gyula. Pezzo per viola a klavír. Editio Musica Budapest, Z 7607

Metodická literatúra:

MENUHIN, Yehudi a PRIMROSE, William. Violine und viola. Fisher ISBN 3- 596- 22976- I

MAJKAPAR, Samuel. Hudobný sluch. MPI ISBN 9628- 0091- 5

/Uvedené diela sú súčasťou súkromného archívu pedagóga/

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. Zuzana Bouřová, PhD., ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn018/22	<b>Course title:</b> Musical Instrument Play - Viola 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performing in class and other concerts (at least once a semester in a public class concert) (20%) - passing an examination before a committee (30%) - studying the required material for the examination: 1. one movement of a viola concerto by 20th and 21st century composers, 2. a selection from the repertoire intended for the Bachelor's artistic performance of a maximum of 10 min. - recording of artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> The student is able to capitalise on his/her acquired skills. He/she uses varied articulation techniques and has mastered a wide range of dynamic and sonically interesting interpretative solutions in the performance of major works of the viola repertoire. The student's playing reaches a professional level, bearing elements of both reliability and artistic expression coupled with an emotionally believable rendition of the artwork. Upon successful completion of the learning process, the student will: - Be able to communicate 20th and 21st century works of music to the listener with insight using detailed technical and artistic skills, - understand not only the compositional structure of the interpreted work, but will also be able to find an appropriate artistic form for the interpretation of the studied work, - be able to prepare and perform his/her Bachelor's artistic performance largely independently, - be able to work purposefully with an accompanist/co-performer on a unified vision of the interpretation of the interpreted works, - be able to optimise his/her public artistic performance by developing intuitive movement patterns	
<b>Brief outline of course (contents standard):</b> - Violin concerto from compositions by 20th and 21st century composers - Study of demanding literature of small forms (Enescu, Vieuxtemps, Hindemith, etc.) - In case of sufficient maturity of the student, deepening the knowledge of the repertoire of cyclical compositions of Romanticism	

- Continuous work on the improvement of the work of the movement apparatus in connection with the sound form of the performance of the work
- Preparation of a public performance
- Interpretive analysis of audio- and video-recordings of own performances
- Analysis and comparison of works in different editions and interpretations by different musicians

**Recommended literature:**

**Koncerty:**

WALTON, William. Koncert pre violu a orchester. Oxford University Pres, O. U. P. 160

BARTÓK, Béla. Koncert pre violu a orchester. Boosey&Hawkes 16854

HINDEMITH, Paul. Der Schwanendreher pre violu a orch. B.Schotts 2517

DÁVID, Gyula. , Koncert pre violu a orchester. Editio Musica Budapest, Z760

MARTINŮ, Bohuslav. Rhapsody concerto pre violu a orch. Baerenreiter- Edition Supraphon 4316,

**Sonáty:**

HUMMEL, Johann Nepomuk. Fantasie for viola and orchestra. Breikopf&Haertel, Musica Rara, MR 1624

SCHUBERT, Franz. Sonate Arpeggione. L.Doblinger, Leipzig- Wien

BARTHOLDY- MENDELSON, Felix. Sonáta pre violu a klavír. 1970, Nakl. Muzika, Moskva

SCHUMANN, Robert. Märchenbilder op.113, EP Leipzig 2372

**Malé formy:**

GLAZUNOV, Alexander. Elegy op.144. International Music Company, No. 555

BORISOVSKIJ, Vadim., Transkripcie a skladby pre violu a klavír. Muzgiz - 1945. Moskvy, Séria 1- 3/ No 18269

VIEUXTEMPS, Henri. Elégia pre violu a klavír. G.Henle Verlag, 577

ENESCU, George. Concertstuck. International Music Company, NY, No.1052

HINDEMITH, Paul. Trauermusik. Schott, ED 2515

HINDEMITH, Paul. Meditation. Schott, ED3684

DÁVID, Gyula. Pezzo per viola a klavír. Editio Musica Budapest, Z 7607

**Metodická literatúra:**

MENUHIN, Yehudi a PRIMROSE, William. Violine und viola. Fisher ISBN 3- 596- 22976- I

MAJKAPAR, Samuel. Hudobný sluch. MPI ISBN 9628- 0091- 5

KLEIN- VOGELBACH, Susanne, LAHME, A. a SPIRGI- GANTER, Irene. Musikinstrument und Koerperhaltung. ISBN 3- 540- 64537- 3 Springer - Verlag Berlin

/Uvedené diela sú súčasťou súkromného archívu pedagóga/

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. Zuzana Bouřová, PhD., ArtD.

<b>Last changed:</b> 09.08.2022
<b>Granted by:</b>

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn001/22	<b>Course title:</b> Musical Instrument Play - Violin 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - passing an exam before a board (20%) - concert performance at school events or outside the school premises (30%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of violin works; - be able to characterize the specifics of the interpretation of compositions from the Renaissance and Baroque periods; - be able to work independently in the study of repertoire; - Able to organise own preparation for performance and rehearsal; - able to solve technical and expressive problems arising from the nature of the works interpreted	
<b>Brief outline of course (contents standard):</b> 1. min. 2 etudes (or similar works) of different technical issues (Wieniawski, Dont) 2. a cyclic polyphonic work from the Renaissance or Baroque period for solo violin (min. 2 movements with contrasting character) 3. Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied 4. Introduction to the various techniques and timbral possibilities of the instrument 5. Formation of interpretative opinion and taste 6. Optimizing the use of the playing apparatus with the intention of its flexibility and efficiency	
<b>Recommended literatue:</b> WIENIAWSKI, Henri. Etudes- caprices for violin with a second violin. Edited by Leopold Lichtenberg. New York: G. Schirmer. DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979- 0- 2018- 1175- 8 BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Rönna. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8	

WESTHOFF, Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag.

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

BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979- 0- 2018- 0007- 3

MENDELSSOHN, Felix. 1953. Sonata in F major for Violin and Piano. Edited by Yehudi Menuhin. New York: Edition Peters.

MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8

MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 210 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

60 hours self-study

124 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ewald Danel, ArtD., prof. Mgr. art. Jela Špitková, Jolanta Ewa Sosnowska

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn002/22	<b>Course title:</b> Musical Instrument Play - Violin 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - passing an exam before a board (20%) - concert performance at school events or outside the school premises (30%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of violin works; - be able to characterize the specifics of the interpretation of compositions from the Renaissance and Baroque periods; - be able to work independently in the study of repertoire; - Able to organise his/her own preparation for concert performance and rehearsal; - Able to solve technical and expressive problems arising from the nature of the works to be interpreted	
<b>Brief outline of course (contents standard):</b> - cyclic polyphonic work from the Renaissance or Baroque period for solo violin (min. 2 movements with contrasting character) - sonata (or a work of similar parameters) for violin and piano - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied - Formation of interpretative opinion and taste - Optimising the use of the playing apparatus with a view to its flexibility and efficiency	
<b>Recommended literatue:</b> WIENIAWSKI, Henri. Etudes- caprices for violin with a second violin. Edited by Leopold Lichtenberg. New York: G. Schirmer. ELGAR, Edward. Etudes caracteristiques pour violon seul, op. 24. London: Bosworth. DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979- 0- 2018- 1175- 8 BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Rönna. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8	

WESTHOFF, Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag.

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

BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979- 0- 2018- 0007- 3

MENDELSSOHN, Felix. 1953. Sonata in F major for Violin and Piano. Edited by Yehudi Menuhin. New York: Edition Peters.

MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8

MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 210 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

60 hours self-study

124 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ewald Danel, ArtD., prof. Mgr. art. Jela Špitková, Jolanta Ewa Sosnowska

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn003/22	<b>Course title:</b> Musical Instrument Play - Violin 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - passing an exam before a board (20%) - concert performance at school events or outside the school premises (30%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of violin works; - be able to characterize the specifics of the interpretation of compositions from the Renaissance, Baroque and Classical periods; - be able to work independently in the study of repertoire; - Able to organise his/her own preparation for artistic performance and rehearsal; - able to solve technical and expressive problems arising from the nature of the works to be interpreted	
<b>Brief outline of course (contents standard):</b> - min. 2 etudes (or similar works) of various technical issues (Wieniawski, Dont) - a cyclic polyphonic work from the Baroque period for solo violin (min. 2 movements with contrasting character) - a sonata (or a work of similar parameters) for violin and piano from the Baroque or Classical periods - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied - Formation of interpretative opinion and taste - Optimisation of the use of the playing apparatus with a view to its flexibility and efficiency	
<b>Recommended literatue:</b> PAGANINI, Nicolò. 24 Capricci op. 1. Urtext Edition. Edited by Ernst Hertrich. München: Henle Verlag. HN 450. ISMN 979- 0- 2018- 0450- 7 WIENIAWSKI, Henri. Etudes- caprices for violin with a second violin. Edited by Leopold DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979- 0- 2018- 1175- 8	

BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Rönna. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8

WESTHOFF, Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag.

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

BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979- 0- 2018- 0007- 3

MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8

MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ewald Danel, ArtD., prof. Mgr. art. Jela Špitková, Jolanta Ewa Sosnowska

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn004/22	<b>Course title:</b> Musical Instrument Play - Violin 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - passing an exam before a board (20%) - concert performance of 35 minutes (30%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of violin works; - be able to characterize the specifics of the interpretation of compositions from the Classical and Romantic periods; - be able to work independently in the study of repertoire; - Able to organise his/her own preparation for concert performance and rehearsal; - able to solve technical and expressive problems arising from the nature of the works interpreted - able to decipher various types of musical notation	
<b>Brief outline of course (contents standard):</b> - cyclic polyphonic work for solo violin - sonata (or a work of similar parameters) for violin and piano of the 18th, 19th, centuries with preference for key composers of each period - any composition by a Slovak composer - a movement of a concerto for violin and orchestra from the Classical period - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied - Formation of interpretative opinion and taste - Optimising the use of the playing apparatus with a view to its flexibility and efficiency	
<b>Recommended literatue:</b> PAGANINI, Nicolò. 24 Capricci op. 1. Urtext Edition. Edited by Ernst Hertrich. München: Henle Verlag. HN 450. ISMN 979- 0- 2018- 0450- 7 WIENIAWSKI, Henri. Etudes- caprices for violin with a second violin. Edited by Leopold Lichtenberg. New York: G. Schirmer. ELGAR, Edward. Etudes caracteristiques pour violon seul, op. 24. London: Bosworth.	

DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979- 0- 2018- 1175- 8

BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Rönau. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8

WESTHOFF, Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag.

REGER, Max. Präludien und fugen für violine op.131a. Leipzig: Edition Peters.

REGER, Max. Präludien und fugen für violine op.117. Leipzig: Edition Peters.

REGER, Max. Sieben Sonaten für Violine Solo op. 91. Berlin: Boosey & Hawkes - Bote & Bock. ISMN M- 2025- 0331- 7

YSAÏE, Eugène. Six Sonatas op. 27 for Violin solo. Edited by Norbert Gertsch. München: Henle Verlag. HN 776. ISMN 979- 0- 2018- 0776- 8

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

BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979- 0- 2018- 0007- 3

MENDELSSOHN, Felix. 1953. Sonata in F major for Violin and Piano. Edited by Yehudi Menuhin. New York: Edition Peters.

HRUŠOVSKÝ, Ivan. 1987. Sonáta d- mol pre husle a klavír (1956). Bratislava: Slovenský hudobný fond.

MALOVEC, Jozef. 1986. Amoroso pre husle a klavír. Bratislava: OPUS.

MALOVEC, Jozef. 1986. Melancholická romanca pre husle a klavír. Bratislava: OPUS.

PARÍK, Ivan. 1986. Nokturno pre husle a klavír. Bratislava: OPUS.

ZIMMER, Ján. 1986. Poetická sonáta pre husle a klavír. Bratislava: OPUS.

ZELJENKA, Ilja. 1993. Sonáta pre husle a klavír. Bratislava: Slovenský hudobný fond.

ZELJENKA, Ilja. 1999. Sonáta pre husle a klavír č.2. Bratislava: Slovenský hudobný fond.

ZELJENKA, Ilja. 2001. Sonáta pre husle a klavír č.3. Bratislava: Slovenský hudobný fond.

IRŠAI, Jevgenij. 2007. Sonáta pre Edwarda Griega [pre husle a klavír]. Bratislava: Hudobný fond.

BENEŠ, Juraj. 1981. Sonata per violino solo. Bratislava: OPUS.

BENEŠ, Juraj. 1981. Lamento per violino solo. Bratislava: OPUS.

MALOVEC, Jozef. 1981. Poéma pre sólové husle. Bratislava: OPUS.

SALVA, Tadeáš. 1981. Balada pre sólové husle. Bratislava: OPUS.

SALVA, Tadeáš. 1981. Burleska pre sólové husle. Bratislava: OPUS.

SIXTA, Jozef. 1981. Recitativ pre sólové husle. Bratislava: OPUS.

MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8

MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

SUCHOŇ, Eugen. 1968. Fantázia pre husle a veľký orchester, op. 7. Bratislava: Slovenský hudobný fond.  
MOYZES, Alexander. 1972. Koncert pre husle a orchester, op. 53. Bratislava: Slovenský hudobný fond.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ewald Danel, ArtD., prof. Mgr. art. Jela Špitková, Jolanta Ewa Sosnowska

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn005/22	<b>Course title:</b> Musical Instrument Play - Violin 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - passing an exam before a board (20%) - attending any concert performance at FMU AU (30%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of violin works; - be able to characterize the specifics of the interpretation of individual stylistic periods, including classicism, romanticism and the 20th century; - be able to work independently in the study of repertoire; - Able to organise his/her own preparation for concert performance and rehearsal; - able to solve technical and expressive problems arising from the nature of the works to be performed - able to decipher various types of musical notation	
<b>Brief outline of course (contents standard):</b> - sonata for violin and piano of the 18th, 19th and 20th centuries with preference for key composers of each period - the first movement of a concerto (or similar work) for violin and orchestra - 1 composition for solo violin or violin and piano by a Slovak composer - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied - Introduction to the various techniques and timbral possibilities of the instrument - Formation of interpretative opinion and taste	
<b>Recommended literatue:</b> PAGANINI, Nicolò. 24 Capricci op. 1. Urtext Edition. Edited by Ernst Hertrich. München: Henle Verlag. HN 450. ISMN 979- 0- 2018- 0450- 7 WIENIAWSKI, Henri. Etudes- caprices for violin with a second violin. Edited by Leopold Lichtenberg. New York: G. Schirmer. ELGAR, Edward. Etudes caracteristiques pour violon seul, op. 24. London: Bosworth.	

ERNST, Heinrich Wilhelm. Six polyphonic studies. Edited by Franz Schmidtner. Hamburg: Musikverlag Hans Sikorski.

YSAÏE, Eugène. Dix preludes pour violon solo, op. 35. Bruxelles - Paris: Schott Freres.

DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979- 0- 2018- 1175- 8

BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Rönna. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8

WESTHOFF, Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag.

REGER, Max. Präludien und fugen für violine op.131a. Leipzig: Edition Peters.

REGER, Max. Präludien und fugen für violine op.117. Leipzig: Edition Peters.

REGER, Max. Sieben Sonaten für Violine Solo op. 91. Berlin: Boosey & Hawkes - Bote & Bock. ISMN M- 2025- 0331- 7

YSAÏE, Eugène. Six Sonatas op. 27 for Violin solo. Edited by Norbert Gertsch. München: Henle Verlag. HN 776. ISMN 979- 0- 2018- 0776- 8

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

BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979- 0- 2018- 0007- 3

MENDELSSOHN, Felix. 1953. Sonata in F major for Violin and Piano. Edited by Yehudi Menuhin. New York: Edition Peters.

BRAHMS, Johannes. Violin Sonatas. Urtext edition. Edited by Hans O. Hiekel. München: Henle Verlag. HN 194. ISMN 979- 0- 2018- 0194- 0

SCHUMANN, Robert. Violin Sonata No. 1 a minor, op. 105. Edited by Wiltrud Haug-Freienstein. München: Henle Verlag. HN 428. ISMN 979- 0- 2018- 0428- 6

SCHUMANN, Robert. Violin Sonata No. 2 in d minor op. 121. Edited by Ernst Hertrich. München: Henle Verlag. HN 1098. ISMN 979- 0- 2018- 1098- 0

SCHUMANN, Robert. 1956. Sonata No.3 for Violin and Piano. Edited by Oliver Neighbour. London: Schott.

GRIEG, Edvard. 2011. Sonate Nr.1 F major Op. 8. Edited by Finn Benestad. Leipzig: Edition Peters.

GRIEG, Edvard. 2011. Sonate Nr.2 G major Op. 13. Edited by Finn Benestad. Leipzig: Edition Peters.

GRIEG, Edvard. 2012. Sonate Nr.3 c minor Op. 45. Edited by Finn Benestad. Leipzig: Edition Peters.

FRANCK, César. Violin Sonata A major. Urtext edition. Edited by Peter Jost. München: Henle Verlag. HN 1351. ISMN 979- 0- 2018- 1351- 6

STRAVINSKY, Igor. 1934. Divertimento pour Violon et Piano. London: Boosey & Hawkes.

STRAVINSKY, Igor. 1934. Suite Italienne pour Violon et Piano. London: Boosey & Hawkes.

PROKOFIEFF, Serge. 1926. 5 Melodies , Op. 35a [violin and piano]. Edited by Albert Spalding. London: Boosey & Hawkes.

PROKOFIEV, Sergei. 1960. Sonate Nr. 2 für Violine und Klavier, Op. 94a. Hamburg: Musikverlag Hans Sikorski.

RAVEL, Maurice. 1975. Sonate posthume [Violon et piano]. Paris: Éditions Salabert.

RAVEL, Maurice. 1927. Sonate pour violon et piano. Paris: Éditions Durand. ISMN M- 044- 07619- 2

WEINBERG, Mieczyslaw. 2003. Sonate Nr.1 für Violine und Klavier, op. 12 (1943). Hamburg: Peermusic Classical GmbH.

WEINBERG, Mieczyslaw. 2003. Sonate Nr.2 für Violine und Klavier, op. 15 (1944). Hamburg: Peermusic Classical GmbH.

MARTINŮ, Bohuslav. 1950. Five Madrigal Stanzas for Violin and Piano. New York: Associated Music Publishers, Inc.

MARTINŮ, Bohuslav. 1930. Cinq pièces brèves pour violon et piano. Paris: Editions Musicales Alphonse Leduc.

HRUŠOVSKÝ, Ivan. 1987. Sonáta d- mol pre husle a klavír (1956). Bratislava: Slovenský hudobný fond.

MALOVEC, Jozef. 1986. Amoroso pre husle a klavír. Bratislava: OPUS.

MALOVEC, Jozef. 1986. Melancholická romanca pre husle a klavír. Bratislava: OPUS.

PARÍK, Ivan. 1986. Nokturno pre husle a klavír. Bratislava: OPUS.

ZIMMER, Ján. 1986. Poetická sonáta pre husle a klavír. Bratislava: OPUS.

ZELJENKA, Ilja. 1993. Sonáta pre husle a klavír. Bratislava: Slovenský hudobný fond.

ZELJENKA, Ilja. 1999. Sonáta pre husle a klavír č.2. Bratislava: Slovenský hudobný fond.

ZELJENKA, Ilja. 2001. Sonáta pre husle a klavír č.3. Bratislava: Slovenský hudobný fond.

IRŠAI, Jevgenij. 2007. Sonáta pre Edwarda Griega [pre husle a klavír]. Bratislava: Hudobný fond.

RAUTAVAARA, Einojuhani. 2006. Lost Landscapes [violin and piano]. London: Boosey & Hawkes.

RAUTAVAARA, Einojuhani. 2007. April Lines [violin and piano]. London: Boosey & Hawkes.

RAUTAVAARA, Einojuhani. 2009. Summer Thoughts [violin and piano]. London: Boosey & Hawkes.

SAARIAHO, Kaija. 2009. Calices for violin and piano. London: Chester Music Ltd.

TAKEMITSU, Toru. 1989. Distance de fée for violin and piano. Tokyo: Schott Music Co. Ltd.

BENEŠ, Juraj. 1981. Sonata per violino solo. Bratislava: OPUS.

BENEŠ, Juraj. 1981. Lamento per violino solo. Bratislava: OPUS.

MALOVEC, Jozef. 1981. Poéma pre sólové husle. Bratislava: OPUS.

SALVA, Tadeáš. 1981. Balada pre sólové husle. Bratislava: OPUS.

SALVA, Tadeáš. 1981. Burleska pre sólové husle. Bratislava: OPUS.

SIXTA, Jozef. 1981. Recitativ pre sólové husle. Bratislava: OPUS.

MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8

MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979- 0- 2018- 0326- 5

MENDELSSOHN, Felix. Violin Concerto e minor op. 64. Edited by Ullrich Scheideler. München: Henle Verlag. HN 720. ISMN 979- 0- 2018- 0720- 1

BRUCH, Max. Violin Concerto g minor op. 26. Urtext edition. Edited by Michael Kube. München: Henle Verlag. HN 708. ISMN 979- 0- 2018- 0708- 9

BRAHMS, Johannes. Violin Concerto D major op.77. Urtext edition. Edited by Michael Struck. München: Henle Verlag. HN 818. ISMN 979- 0- 2018- 0818- 5

SCHUMANN, Robert. 2009. Koncert für Violine und Orchester d- moll, WoO1. Edited by Christian Rudolf Riedel. Wiesbaden: Breitkopf & Härtel.

SCHUMANN, Robert. 1987. Koncert für Violine und Orchester a- moll [nach dem Koncert für Violoncello und Orchester a mol op. 129. Edited by Joachim Draheim. Wiesbaden: Breitkopf & Härtel.

TCHAIKOVSKY, Peter Ilich. Violin Concerto D major op.35. Urtext edition. Edited by Ernst Hettrich. München: Henle Verlag. HN 685. ISMN 979- 0- 2018- 0685- 3

DVOŘÁK, Antonín. 2003. Houslový koncert a moll, op. 53. Kritické vydání poodle skladatelova rukopisu. Praha: Editio Bärenreiter. ISMN M- 2601- 0241- 5

FOERSTER, Josef Bohuslav. 1913. Koncert für Violine und Orchester op. 88 (1910/1911). Wien: Universal Edition.

SIBELIUS, Jean. 1905. Violin Concerto in D minor op. 47. Erzhausen: Robert Lienau Musikverlag.

PROKOFIEFF, Serge. 1921. Violin Concerto No. 1, Op. 19. Edited by Joseph Szigeti. London: Boosey & Hawkes.

BARTÓK, Béla. 1929. Rhapsody No. 1. Corrected edition. Edited by Peter Bartók. London: Boosey & Hawkes.

BARTÓK, Béla. 1947. Second Rhapsody [revised version (1945)]. London: Boosey & Hawkes.

BARTÓK, Béla. 1958. Violin Concerto No. 1, Op. Posth. . London: Boosey & Hawkes.

SUCHOŇ, Eugen. 1968. Fantázia pre husle a veľký orchester, op. 7. Bratislava: Slovenský hudobný fond.

MOYZES, Alexander. 1972. Koncert pre husle a orchester, op. 53. Bratislava: Slovenský hudobný fond.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ewald Danel, ArtD., prof. Mgr. art. Jela Špitková, Jolanta Ewa Sosnowska

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn006/22	<b>Course title:</b> Musical Instrument Play - Violin 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- know the basic terminology related to the interpretation of violin works;</li><li>- be able to characterize the specifics of the interpretation of individual stylistic periods;</li><li>- be able to work independently in the study of repertoire;</li><li>- be able to organize his/her own preparation for a concert performance;</li><li>- able to solve technical and expressive problems arising from the nature of the works interpreted</li><li>- able to decipher various types of musical notation</li></ul>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- know the basic terminology related to the interpretation of violin works;</li><li>- be able to characterize the specifics of the interpretation of individual stylistic periods;</li><li>- be able to work independently in the study of repertoire;</li><li>- be able to organize his/her own preparation for a concert performance;</li><li>- able to solve technical and expressive problems arising from the nature of the works interpreted</li><li>- able to decipher various types of musical notation</li></ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"><li>- sonata (or a work of similar parameters) for violin and piano of the 18th, 19th, 20th or 21st centuries, with a preference for key composers of each period</li><li>- a concerto (or a work of equivalent quality) for violin and orchestra</li><li>- min. 1 composition for solo violin or violin and piano by a Slovak composer</li><li>- min. 1 composition for solo violin or violin and piano by a contemporary world composer (20th or 21st century)</li><li>- Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied</li><li>- Introduction to the various techniques and timbral possibilities of the instrument</li><li>- Formation of interpretative opinion and taste</li><li>- Optimisation of the use of the playing apparatus with a view to its flexibility and efficiency</li></ul>	
<b>Recommended literatue:</b>	

PAGANINI, Nicolò. 24 Capricci op. 1. Urtext Edition. Edited by Ernst Hertrich. München: Henle Verlag. HN 450. ISMN 979- 0- 2018- 0450- 7

WIENIAWSKI, Henri. Etudes- caprices for violin with a second violin. Edited by Leopold Lichtenberg. New York: G. Schirmer.

ELGAR, Edward. Etudes caracteristiques pour violon seul, op. 24. London: Bosworth.

ERNST, Heinrich Wilhelm. Six polyphonic studies. Edited by Franz Schmidtner. Hamburg: Musikverlag Hans Sikorski.

YSAÏE, Eugène. Dix preludes pour violon solo, op. 35. Bruxelles - Paris: Schott Freres.

DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979- 0- 2018- 1175- 8

BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Rönna. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8

WESTHOFF, Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag.

REGER, Max. Präludien und fugen für violine op.131a. Leipzig: Edition Peters.

REGER, Max. Präludien und fugen für violine op.117. Leipzig: Edition Peters.

REGER, Max. Sieben Sonaten für Violine Solo op. 91. Berlin: Boosey & Hawkes - Bote & Bock. ISMN M- 2025- 0331- 7

YSAÏE, Eugène. Six Sonatas op. 27 for Violin solo. Edited by Norbert Gertsch. München: Henle Verlag. HN 776. ISMN 979- 0- 2018- 0776- 8

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

BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979- 0- 2018- 0007- 3

MENDELSSOHN, Felix. 1953. Sonata in F major for Violin and Piano. Edited by Yehudi Menuhin. New York: Edition Peters.

BRAHMS, Johannes. Violin Sonatas. Urtext edition. Edited by Hans O. Hiekel. München: Henle Verlag. HN 194. ISMN 979- 0- 2018- 0194- 0

SCHUMANN, Robert. Violin Sonata No. 1 a minor, op. 105. Edited by Wiltrud Haug-Freienstein. München: Henle Verlag. HN 428. ISMN 979- 0- 2018- 0428- 6

SCHUMANN, Robert. Violin Sonata No. 2 in d minor op. 121. Edited by Ernst Hertrich. München: Henle Verlag. HN 1098. ISMN 979- 0- 2018- 1098- 0

SCHUMANN, Robert. 1956. Sonata No.3 for Violin and Piano. Edited by Oliver Neighbour. London: Schott.

GRIEG, Edvard. 2011. Sonate Nr.1 F major Op. 8. Edited by Finn Benestad. Leipzig: Edition Peters.

GRIEG, Edvard. 2011. Sonate Nr.2 G major Op. 13. Edited by Finn Benestad. Leipzig: Edition Peters.

GRIEG, Edvard. 2012. Sonate Nr.3 c minor Op. 45. Edited by Finn Benestad. Leipzig: Edition Peters.

FRANCK, César. Violin Sonata A major. Urtext edition. Edited by Peter Jost. München: Henle Verlag. HN 1351. ISMN 979- 0- 2018- 1351- 6

STRAVINSKY, Igor. 1934. Divertimento pour Violon et Piano. London: Boosey & Hawkes.

STRAVINSKY, Igor. 1934. Suite Italienne pour Violon et Piano. London: Boosey & Hawkes.

PROKOFIEFF, Serge. 1926. 5 Melodies , Op. 35a [violin and piano]. Edited by Albert Spalding. London: Boosey & Hawkes.

PROKOFIEV, Sergei. 1960. Sonate Nr. 2 für Violine und Klavier, Op. 94a. Hamburg: Musikverlag Hans Sikorski.

RAVEL, Maurice. 1975. Sonate posthume [Violon et piano]. Paris: Éditions Salabert.

RAVEL, Maurice. 1927. Sonate pour violon et piano. Paris: Éditions Durand. ISMN M- 044-07619- 2

WEINBERG, Mieczyslaw. 2003. Sonate Nr.1 für Violine und Klavier, op. 12 (1943). Hamburg: Peermusic Classical GmbH.

WEINBERG, Mieczyslaw. 2003. Sonate Nr.2 für Violine und Klavier, op. 15 (1944). Hamburg: Peermusic Classical GmbH.

MARTINŮ, Bohuslav. 1950. Five Madrigal Stanzas for Violin and Piano. New York: Associated Music Publishers, Inc.

MARTINŮ, Bohuslav. 1930. Cinq pièces brèves pour violon et piano. Paris: Editions Musicales Alphonse Leduc.

HRUŠOVSKÝ, Ivan. 1987. Sonáta d- mol pre husle a klavír (1956). Bratislava: Slovenský hudobný fond.

MALOVEC, Jozef. 1986. Amoroso pre husle a klavír. Bratislava: OPUS.

MALOVEC, Jozef. 1986. Melancholická romanca pre husle a klavír. Bratislava: OPUS.

PARÍK, Ivan. 1986. Nokturno pre husle a klavír. Bratislava: OPUS.

ZIMMER, Ján. 1986. Poetická sonáta pre husle a klavír. Bratislava: OPUS.

ZELJENKA, Ilja. 1993. Sonáta pre husle a klavír. Bratislava: Slovenský hudobný fond.

ZELJENKA, Ilja. 1999. Sonáta pre husle a klavír č.2. Bratislava: Slovenský hudobný fond.

ZELJENKA, Ilja. 2001. Sonáta pre husle a klavír č.3. Bratislava: Slovenský hudobný fond.

IRŠAI, Jevgenij. 2007. Sonáta pre Edwarda Griega [pre husle a klavír]. Bratislava: Hudobný fond.

RAUTAVAARA, Einojuhani. 2006. Lost Landscapes [violin and piano]. London: Boosey & Hawkes.

RAUTAVAARA, Einojuhani. 2007. April Lines [violin and piano]. London: Boosey & Hawkes.

RAUTAVAARA, Einojuhani. 2009. Summer Thoughts [violin and piano]. London: Boosey & Hawkes.

SAARIAHO, Kaija. 2009. Calices for violin and piano. London: Chester Music Ltd.

TAKEMITSU, Toru. 1989. Distance de fée for violin and piano. Tokyo: Schott Music Co. Ltd.

BENEŠ, Juraj. 1981. Sonata per violino solo. Bratislava: OPUS.

BENEŠ, Juraj. 1981. Lamento per violino solo. Bratislava: OPUS.

MALOVEC, Jozef. 1981. Poéma pre sólové husle. Bratislava: OPUS.

SALVA, Tadeáš. 1981. Balada pre sólové husle. Bratislava: OPUS.

SALVA, Tadeáš. 1981. Burleska pre sólové husle. Bratislava: OPUS.

SIXTA, Jozef. 1981. Recitativ pre sólové husle. Bratislava: OPUS.

MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8

MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979- 0- 2018- 0326- 5

MENDELSSOHN, Felix. Violin Concerto e minor op. 64. Edited by Ullrich Scheideler. München: Henle Verlag. HN 720. ISMN 979- 0- 2018- 0720- 1

BRUCH, Max. Violin Concerto g minor op. 26. Urtext edition. Edited by Michael Kube. München: Henle Verlag. HN 708. ISMN 979- 0- 2018- 0708- 9

BRAHMS, Johannes. Violin Concerto D major op.77. Urtext edition. Edited by Michael Struck. München: Henle Verlag. HN 818. ISMN 979- 0- 2018- 0818- 5

SCHUMANN, Robert. 2009. Konzert für Violine und Orchester d- moll, WoO1. Edited by Christian Rudolf Riedel. Wiesbaden: Breitkopf & Härtel.

SCHUMANN, Robert. 1987. Konzert für Violine und Orchester a- moll [nach dem Konzert für Violoncello und Orchester a mol op. 129. Edited by Joachim Draheim. Wiesbaden: Breitkopf & Härtel.

TCHAIKOVSKY, Peter Ilich. Violin Concerto D major op.35. Urtext edition. Edited by Ernst Hettrich. München: Henle Verlag. HN 685. ISMN 979- 0- 2018- 0685- 3

DVOŘÁK, Antonín. 2003. Houslový koncert a moll, op. 53. Kritické vydání poodle skladatelova rukopisu. Praha: Editio Bärenreiter. ISMN M- 2601- 0241-

FOERSTER, Josef Bohuslav. 1913. Konzert für Violine und Orchester op. 88 (1910/1911). Wien: Universal Edition.

SIBELIUS, Jean. 1905. Violin Concerto in D minor op. 47. Erzhausen: Robert Lienau Musikverlag.

PROKOFIEFF, Serge. 1921. Violin Concerto No. 1, Op. 19. Edited by Joseph Szigeti. London: Boosey & Hawkes.

BARTÓK, Béla. 1929. Rhapsody No. 1. Corrected edition. Edited by Peter Bartók. London: Boosey & Hawkes.

BARTÓK, Béla. 1947. Second Rhapsody [revised version (1945)]. London: Boosey & Hawkes.

BARTÓK, Béla. 1958. Violin Concerto No. 1, Op. Posth. . London: Boosey & Hawkes.

SUCHOŇ, Eugen. 1968. Fantázia pre husle a veľký orchester, op. 7. Bratislava: Slovenský hudobný fond.

MOYZES, Alexander. 1972. Koncert pre husle a orchester, op. 53. Bratislava: Slovenský hudobný fond.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Ewald Danel, ArtD., prof. Mgr. art. Jela Špitková, Jolanta Ewa Sosnowska

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn019/22	<b>Course title:</b> Musical Instrument Play - Violoncello 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum class attendance 70%. Board exam at the end of the semester. Playing by heart is a prerequisite	
<b>Educational outcomes (performance standard):</b> Ability to observe correct right and left hand positions, knowledge of technical parameters the ability to study and interpretatively analyse basic works from the Baroque and Classical periods.	
<b>Brief outline of course (contents standard):</b> Understanding and reinforcing the correct seating behind the instrument, understanding and reinforcing the correct position of the right and left hands, familiarizing oneself with the technical parameters of teaching at the college. The study and interpretive analysis of basic works of the Baroque period. Selection of etudes suitable for the first semester of cello study, study of at least one sonata from the Baroque and Early Classical periods.	
<b>Recommended literatue:</b> Základný výber zo 113 etúd pre violončelo Justusa Johanna Friedricha Dotzauera, Zošit I, čísla 1-34, Alfredo Piatti – Dodici Caprici ( 12 Capricio) – výber č. 1 alebo č.7 J.S.Bach – Suita č. 1 pre violončelo sólo, BWV 1007 ( minimálne 3 časti) Antonio Vivaldi - Sonáty pre violončelo a basso continuo (klavír) Francois Franceour alebo - Sonáta e mol pre violončelo a basso continuo, Carl Philipp Emanuel Bach – Koncert pre violončelo a orchester(klavír) a mol wq72 Dotzauer, J.J.: 113 Violoncello-Etüden, Band I. Nr.1-34. EditionPeters, EP5956, 2002 Vivaldi, A.: Complete Sonatas for Violoncello and Bassocontinuo. BÄRENREITER URTEXT, BA 6995, 2018	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 210 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching	

60 hours self-study								
124 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Jozef Lupták, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn020/22	<b>Course title:</b> Musical Instrument Play - Violoncello 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 7	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum class attendance 70%. Board exam at the end of the semester. Playing by heart is a prerequisite	
<b>Educational outcomes (performance standard):</b> Knowledge of bowing technique with use of a variety of bowings. Mastery of left hand technique at the required level (scales in thirds, sixths and octaves). Ability to study and interpret works not only of the Baroque period but also of the Classical period.	
<b>Brief outline of course (contents standard):</b> Proper mastery of string technique using a variety of bowings and reinforcement of left hand technique by practicing major and minor scales, focusing on thirds, sixths, and octaves. Reinforcement of proper habits, and breathing while playing the instrument. Selection of etudes suitable for the second semester of cello study, focusing on the variety of string technique ( legato, détaché, marcato, spiccato...) study of two sonatas, from the Baroque or Classical period, study of the first movement of a Baroque or Classical concerto.	
<b>Recommended literatue:</b> Základný výber zo 113 etúd pre violončelo Justusa Johanna Friedricha Dotzauera, Zošit II. David Popper – Etudy: Hohe Schule des Violoncellospiels op. 73 Johann Sebastian Bach – Suita pre sólové violončelo č.2 d mol, BWV 1008 Antonio Vivaldi - Sonáty pre violončelo a bassocontinuo (klavír), Giovanni Batista Sammartini -Sonáta G dur pre violončelo a bassocontinuo, Joseph Haydn – Koncert pre violončelo a orchester C dur, 1 časť, aleb Dotzauer, J.J.: 113 Violoncello-Etüden, Band II. Nr.35-62. EditionPeters, EP5962B, 2002 Popper, D.: Hohe Schule des Violoncellospielsop. 73, Heft 1. Hofmeister, FH-FH2952, 1979 Sammartini, G.B.: Sonata in G Major. International Music Co., IM.2093, 2019	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 210 hours per semester (1 credit/30 hours of work).	

26 hours of contact teaching 60 hours self-study 124 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Jozef Lupták, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn022/22	<b>Course title:</b> Musical Instrument Play - Violoncello 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum 70% attendance. Board exam at the end of the semester. A minimum of 20 minutes of performance in the class concert is required for admission to the board examination. A written statement on the concert by the teacher. Playing by heart is a prerequisite.	
<b>Educational outcomes (performance standard):</b> Creative approach and forming an independent view of artistic expression in solo playing, the ability of precise technical playing and phrasing in collaboration with the piano, especially in the interpretation of sonatas from the Classical or Romantic periods. Proficiency in the interpretation of classical concertos of world cello literature, ability to perform etudes with a focus on higher technical requirements	
<b>Brief outline of course (contents standard):</b> Creative approach and forming an independent view of artistic expression in solo playing, the ability of precise technical playing and phrasing in collaboration with the piano, especially in the interpretation of sonatas from the Classical or Romantic periods. Independent penetration of the problems of interpretation of all movements of classical and romantic concertos of the world's cello literature, a selection of etudes suitable for the fourth semester of study of the cello, focusing especially on double-harmonies or difficult technical passages.	
<b>Recommended literatue:</b> Základný výber etúd pre violončelo Justusa Johanna Friedricha Dotzauera, Zošit 4. David Popper – Etudy: Hohe Schule des Violoncellospiels, op. 73, vyššie čísla. Johann Sebastian Bach – Suita pre sólové violončelo č. 4 Es dur BWV 1010 Sonáty pre klavír violončelo Ludwiga van Beethovena, všetky časti violončelového koncertu z obdobia klasicizmu (Jozeph Haydn, Luigi Boccherini, Josef Rejcha, Carl Stamitz,...) alebo výber z romantického koncertu – ( Camille Saint Saens – Koncert a mol alebo Pjotr Iljič Čajkovskij – Rokokové Variácie) Bach, J.S.: 6 Suites BWV 1007-1012. Edition Breitkopf, EB 8714, 2000 Beethoven, L.v.: Sonaten für Klavier und Violoncello. G. Henle Verlag, HN 894, 2002 Dotzauer, J.J.: 113 Violoncello-Etüden, Band III. Nr.86-113. Edition Peters, EP5959, 2002	

Haydn, J: Concerto for Violoncello and Orchestra C major Hob. VIIb:1. Bärenreiter, BA4684-90  
Haydn, J: Concerto for Violoncello and Orchestra D major Hob. VIIb:V. Bärenreiter, BA 4675  
Popper, D.: , Hohe Schule des Violoncellospiels, op. 73, Heft 4. Hofmeister,

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Jozef Lupták, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn023/22	<b>Course title:</b> Musical Instrument Play - Violoncello 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum class attendance 70%. Board exam at the end of the semester. Playing by heart is a prerequisite	
<b>Educational outcomes (performance standard):</b> Recognition and identification of the stylistic elements of the music of Romanticism, distinguishing the importance of the highlights of the works. Working with the management of long phrases. Ability to define harmonic progressions in Romanticism. Study of a selection of etudes, focusing on fast technical progressions and staggered chords. An orientation to flageolet technique, interpretation of Romantic concertos from the world's cello literature, and an orientation to the works of Slovak composers for cello.	
<b>Brief outline of course (contents standard):</b> Recognition and identification of the stylistic elements of the music of Romanticism, distinguishing the importance of the highlights of the works. Working with the management of long phrases. Ability to define harmonic progressions in Romanticism. A selection of etudes appropriate for fifth semester study of the cello, focusing on fast technical progressions and staggered chords. Initial preparation for mastery of flageolet technique. Continuous penetration into the problems of interpretation of the first movements of the Romantic concertos of the world cello literature. Familiarisation with the basic compositions of Slovak composers for cello.	
<b>Recommended literatue:</b> Základný výber etúd pre violončelo, David Popper – Etudy: Hohe Schule des Violoncellospiels, op. 73 Johann Sebastian Bach – Suita pre sólové violončelo č. 5 c mol BWV 1011 Sonáty pre violončelo a klavír Johannes Brahmsa, Sergeja Rachmaninova, Richarda Straussa alebo Sonáty alebo iné diela pre violončelo a klavír ( alebo sólo) slovenských autorov - Frico Kafenda, Michal Vileca, Ilja Zeljenka, Vladimír Godár, Peter Zagar a iní Vybrané violončelové koncerty z obdobia romantizmu (Camille Saint-Saëns, Edouard Lalo, Edward Elgar, Antonín Dvořák, Johannes Brahms – Dvojkoncert pre husle a violončelo, ....) Bach, J.S.: 6 Suites BWV 1007-1012. Edition Breitkopf, EB 8714, 2000	

Brahms, J.: Sonate für Violoncello und Klavier Nr. 1 e-moll, op. 38. Edition Peters, EP 3897A, 2002  
 Brahms, J.: Sonate für Violoncello und Klavier Nr. 2 F Dur, op. 99. Edition Peters, EP EP 3897B, 2002  
 Popper, D.: Hohe Schule des Violoncellospiels, op. 73, Heft 3. Hofmeister, FH 2954, 2002  
 Saint-Saëns, C.:Konzert für Violoncello no. 1 aminor, op. 33. G.HenleVerlag, HN 1057, 201

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Jozef Lupták, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn024/22	<b>Course title:</b> Musical Instrument Play - Violoncello 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum class attendance 70%. Publicly presented artistic performance of at least 45 min. Successful defense of the bachelor's thesis evaluated, with the decision of the State Examination Committee.	
<b>Educational outcomes (performance standard):</b> Finalisation of the staging of works of high interpretative difficulty. Finalisation of the final thesis in its complexity. Deep orientation in the musical material, ways of its interpretation. Ability to detect and analyze instrumental, psychotechnical, aesthetic and other interpretative challenges in the process of studying a work. Ability to apply the results of the analysis to performance and pedagogical work. Alignment of the acquired interpretative means with the ideological content and style of the interpreted works. An artistic performance presenting the professional level of the Bachelor's degree graduate and documenting his/her ability to master the instrument in the sense of artistic interpretation of musical works, understanding all the components of the musical text and their creative interpretative application on the stage.	
<b>Brief outline of course (contents standard):</b> Preparation and performance of an artistic performance, the programme of which is determined by the assignment of the Bachelor's thesis, which is subject to the approval of the relevant department. Detailing all aspects of performance and deepening understanding of the full range of musical material. Understanding of the context of the selected pieces and the stylistic interpretation. The performance is of a solo nature - works for solo instrument or instrument with piano accompaniment, or works in which the student's performance is dominant in terms of quality and difficulty. During the defence of the thesis, the student responds to questions and comments concerning the dramaturgy of the thesis programme (quality, difficulty, etc.), the artistic rendering of the programme, its professional mastery, etc.	
<b>Recommended literatue:</b> Literature across the full spectrum of the world or Slovak cello repertoire of adequate high difficulty. Relevant music editions. Selection of literature in consultation with the instructor	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 180 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 50 hours self-study 104 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Jozef Lupták, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP055/22	<b>Course title:</b> Musical Journalism 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 1. active participation in classes (20%); 2. independent written work (60%); 3. presentation of a review of a concert, CD, DVD in a professional journal (20%);	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to take a critical stance towards a work of art or performance - record in writing the objective qualities of the assessed work or performance - analytically be able to evaluate and assess an art project from kitsch or poor quality level - develop their own critical attitude - be able to record critical reflection - critically evaluate musical developments with professional objectification and selection	
<b>Brief outline of course (contents standard):</b> 1. reflections on terminology 2. genres of art criticism 3. history of criticism 4. music criticism in Slovakia 5. active journalistic-critical written reactions to the analysed works and concerts 6. mapping of professional periodicals at home and abroad	
<b>Recommended literatue:</b> VIČAR, Jan. 1997. Hudební kritika a popularizace hudby. Filozofická fakulta Univerzity Karlovy, Praha - Koniasch Latin Press. ISBN 80-85917-27-0 GLOCKOVÁ, Mária. 2007. Hudobná kritika v dejinách. AU, Banská Bystrica. ISBN 978-80-89-078-27-11 HRČKOVÁ, Naďa. 1986. Hudobná kritika a hodnotenie. Opus, Bratislava. Všetky dostupné odborné časopisy v printovaj aj on-line forme	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

VIČAR, Jan. 1997. Music criticism and music popularization. Faculty of Arts, Charles University, Prague - Koniasch Latin Press. ISBN 80-85917-27-0  
GLOCKOVÁ, Mária. 2007. Music criticism in history. AU, Banská Bystrica. ISBN 978-80-89-078-27-11  
HRČKOVÁ, Naďa. 1986. Music criticism and evaluation. Opus, Bratislava.  
All available professional journals in print and online

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Andrej Šuba, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP056/22	<b>Course title:</b> Musical Journalism 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 1. active participation in classes (20%); 2. independent written work (60%); 3. presentation of a review of a concert, CD, DVD in a professional journal (20%);	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the issue of journalism in general; - be able to describe the structure of selected journalistic genres; - understand the essence of journalistic work; - be able to navigate cultural issues through personal critical reflection; - be familiar with both aesthetic and ethical rules of journalism; - be able to work with vocabulary in professional terminology	
<b>Brief outline of course (contents standard):</b> 1. written reflection on the artistic performance 2. application of genres of art criticism 3. reflection on the history of art criticism 4. active journalistic and critical written responses to the works and concerts analysed 5. active work focused on following art events at home and abroad	
<b>Recommended literatue:</b> VIČAR, Jan. 1997. Hudební kritika a popularizace hudby. Filozofická fakulta Univerzity Karlovy, Praha - Koniasch Latin Press. ISBN 80-85917-27-0 GLOCKOVÁ, Mária. 2007. Hudobná kritika v dejinách. AU, Banská Bystrica. ISBN 978-80-89-078-27-11 HRČKOVÁ, Naďa. 1986. Hudobná kritika a hodnotenie. Opus, Bratislava. MISTRÍK, Ján. 1975. Žánre vecnej literatúry. SPN Bratislava. Všetky dostupné odborné časopisy v printovej a on-line forme;	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Andrej Šuba, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP087/22	<b>Course title:</b> Musical analysis - choir conducting 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in lectures and seminars (70%) Writing an analysis of the recommended work at least 1 time per semester (30%) The number of points achieved constitutes the following overall grade for the course: for a grade of A you must obtain at least 94 points, for a grade of B you must obtain at least 87 points, for a grade of C you must obtain at least 80 points, for a grade of D you must obtain at least 73 points, for a grade of E you must obtain at least 65 points (65%). Credit will not be awarded to a student who has had more than 30% unexcused absences from lectures and seminars	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the learning process, the student will be able to: - understand and analyze the music of the European Middle Ages and Renaissance and analyze works of the High Renaissance (Palestrina, Ockeghem, Marenzio, etc.), including Gesualdo and his musical chromaticism	
<b>Brief outline of course (contents standard):</b> The course is aimed at mastering musical analysis with respect to the logic of the development of musical thought from the Middle Ages to the first half of the 20th century. The content is modal thinking in antiquity, the Middle Ages in European music, its developmental transformation in the High Renaissance, the emergence of tonal functional thinking, and further implications in the stage of the disintegration of the tonal functional system in the late 19th and during the first half of the 20th century.	
<b>Recommended literatue:</b> ANTOLÓGIA Geschichte der Musiktheorie, Darmstadt 1986, Bande 5, 7, 9. CHOMINSKI, Józef: Historia harmonii i kontrapunktu. Krakow 1958 LEICHTENTRITT, Hugo: Musikalische Formenlehre, Mainz 1980 BOULEZ, Pierre: Anhaltspunkte – Essays, Stuttgart-Zürich 1975 DE LA MOTTE, Diether: Musik Formen, Wien 1968 KRESÁNEK, Jozef: Tonalita. Bratislava: OPUS 1983, 406 s. KOFROŇ, Jiří: Učebnice harmonie, SNKLHU Praha 1958 POSPÍŠIL, Juraj: Hudobná teória pre konzervatória I., II, SPN 1975	

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

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	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. PhDr. Zuzana Martináková, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP088/22	<b>Course title:</b> Musical analysis - choir conducting 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in lectures and seminars (70%) Developing an analysis of the recommended work at least 1 time per semester (30%) The number of points achieved constitutes the following overall assessment of the course: at least 94 points must be obtained for grade A, at least 87 points must be obtained for grade B, at least 80 points must be obtained for grade C, at least 73 points must be obtained for grade D, and at least 65 points must be obtained for grade E (65%). Credit will not be awarded to a student who has had more than 30% unexcused absences from lectures and seminars	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the learning process, the student will be able to: - understand and analyze the music of the European Middle Ages and Renaissance and analyze works of the High Renaissance (Palestrina, Ockeghem, Marenzio, etc.), including Gesualdo and his musical chromaticism	
<b>Brief outline of course (contents standard):</b> The course is aimed at mastering musical analysis with respect to the logic of the development of musical thought from the Middle Ages to the first half of the 20th century. The content is modal thinking in antiquity, the Middle Ages in European music, its developmental transformation in the High Renaissance, the emergence of tonal functional thinking, and further implications in the stage of the disintegration of the tonal functional system in the late 19th and during the first half of the 20th century.	
<b>Recommended literatue:</b> ANTOLÓGIA Geschichte der Musiktheorie, Darmstadt 1986, Bande 5, 7, 9. CHOMINSKI, Józef: Historia harmonii i kontrapunktu. Krakow 1958 LEICHTENTRITT, Hugo: Musikalische Formenlehre, Mainz 1980 BOULEZ, Pierre: Anhaltspunkte – Essays, Stuttgart-Zürich 1975 DE LA MOTTE, Diether: Musik Formen, Wien 1968 KRESÁNEK, Jozef: Tonalita. Bratislava: OPUS 1983, 406 s. KOFROŇ, Jiří: Učebnice harmonie, SNKLHU Praha 1958 POSPÍŠIL, Juraj: Hudobná teória pre konzervatória I., II, SPN 1975	

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

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	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. PhDr. Zuzana Martináková, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP089/22	<b>Course title:</b> Musical analysis - choir conducting 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in lectures and seminars (70%) Developing an analysis of the recommended work at least 1 time per semester (30%) The number of points achieved constitutes the following overall assessment of the course: at least 94 points must be obtained for grade A, at least 87 points must be obtained for grade B, at least 80 points must be obtained for grade C, at least 73 points must be obtained for grade D, and at least 65 points must be obtained for grade E (65%). Credit will not be awarded to a student who has had more than 30% unexcused absences from lectures and seminars.	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the learning process, the student will be able to: - understand and analyze the works of European Baroque, Classical and Romantic composers	
<b>Brief outline of course (contents standard):</b> The course is aimed at mastering musical analysis with respect to the logic of the development of musical thought from the Middle Ages to the first half of the 20th century. The content is modal thinking in antiquity, the Middle Ages in European music, its developmental transformation in the High Renaissance, the emergence of tonal functional thinking, and further implications in the stage of the disintegration of the tonal functional system in the late 19th and during the first half of the 20th century.	
<b>Recommended literatue:</b> ANTOLÓGIA Geschichte der Musiktheorie, Darmstadt 1986, Bande 5, 7, 9. CHOMINSKI, Józef: Historia harmonii i kontrapunktu. Krakow 1958 LEICHTENTRITT, Hugo: Musikalische Formenlehre, Mainz 1980 BOULEZ, Pierre: Anhaltspunkte – Essays, Stuttgart-Zürich 1975 DE LA MOTTE, Diether: Musik Formen, Wien 1968 KRESÁNEK, Jozef: Tonalita. Bratislava: OPUS 1983, 406 s. KOFROŇ, Jiří: Učebnice harmonie, SNKLHU Praha 1958 POSPÍŠIL, Juraj: Hudobná teória pre konzervatória I., II, SPN 1975 BURLAS, Ladislav: Formy a druhy hudobného umenia, Supraphon Bratislava 1967 JANEČEK, Karel.: Hudební formy, SNKLHU Praha 1955	

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

**Language of instruction:**

Slovak

**Notes:**

Celková pracovná záťaž študenta je 60 hodín za semester (1 kredit / 30 hodín práce).  
 26 hodín kontaktná výučba  
 14 hodín samoštúdium  
 20 hodín riešenie zadaných úloh a cvičení / semester

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. PhDr. Zuzana Martináková, PhD.								
<b>Last changed:</b> 31.07.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP090/22	<b>Course title:</b> Musical analysis - choir conducting 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in lectures and seminars (70%) Developing an analysis of the recommended work at least 1 time per semester (30%) The number of points achieved constitutes the following overall assessment of the course: at least 94 points must be obtained for grade A, at least 87 points must be obtained for grade B, at least 80 points must be obtained for grade C, at least 73 points must be obtained for grade D, and at least 65 points must be obtained for grade E (65%). Credit will not be awarded to a student who has had more than 30% unexcused absences from lectures and seminars.	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the learning process, the student will be able to: - understand and analyze the works of European Baroque, Classical and Romantic composers	
<b>Brief outline of course (contents standard):</b> The course is aimed at mastering musical analysis with respect to the logic of the development of musical thought from the Middle Ages to the first half of the 20th century. The content is modal thinking in antiquity, the Middle Ages in European music, its developmental transformation in the High Renaissance, the emergence of tonal functional thinking, and further implications in the stage of the disintegration of the tonal functional system in the late 19th and during the first half of the 20th century.	
<b>Recommended literatue:</b> ANTOLÓGIA Geschichte der Musiktheorie, Darmstadt 1986, Bande 5, 7, 9. CHOMINSKI, Józef: Historia harmonii i kontrapunktu. Krakow 1958 LEICHTENTRITT, Hugo: Musikalische Formenlehre, Mainz 1980 BOULEZ, Pierre: Anhaltspunkte – Essays, Stuttgart-Zürich 1975 DE LA MOTTE, Diether: Musik Formen, Wien 1968 KRESÁNEK, Jozef: Tonalita. Bratislava: OPUS 1983, 406 s. KOFROŇ, Jiří: Učebnice harmonie, SNKLHU Praha 1958 POSPÍŠIL, Juraj: Hudobná teória pre konzervatória I., II, SPN 1975 BURLAS, Ladislav: Formy a druhy hudobného umenia, Supraphon Bratislava 1967 JANEČEK, Karel.: Hudební formy, SNKLHU Praha 1955	

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

**Language of instruction:**

Slovak

**Notes:**

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

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. PhDr. Zuzana Martináková, PhD.								
<b>Last changed:</b> 31.07.2022								
<b>Granted by:</b>								

## Course information letter

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

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

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	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. PaedDr. Mária Strenáčiková, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

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

<p>KENNY, Diana Theadora &amp; OSBORNE, Margaret. 2006. Music performance anxiety: New insights from young musicians. In <i>Advances in Cognitive Psychology</i>. Vol. 2, No. 2-3, 103-112. Dostupné na <a href="https://www.researchgate.net/publication/26450060_Music_performance_anxiety_New_insights_from_young_musicians">https://www.researchgate.net/publication/26450060_Music_performance_anxiety_New_insights_from_young_musicians</a></p> <p>KÖNIGOVÁ, Marie. 2007. <i>Tvořivost. Techniky a cvičenie</i>. Praha: Grada. ISBN 978-80-2471-652-7. (súkromný archív pedagóga)</p> <p>STRENÁČIKOVÁ, Mária. 2018. <i>Teoretické východiská učiteľskej praxe pre doplňujúce pedagogické štúdium učiteľov umeleckých predmetov, III. diel – Pedagogická komunikácia; Tvorivosť</i>. Banská Bystrica: Akadémia umení, Fakulta múzických umení. ISBN 978-80-8206-002-0.</p>								
<b>Language of instruction:</b>								
Slovak								
<b>Notes:</b>								
The student's total workload is 30 hours per semester (1 credit/30 hours of work).								
26 hours of contact teaching								
4 self-study								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. PaedDr. Mária Strenáčiková, PhD.								
<b>Last changed:</b> 31.07.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP037/22	<b>Course title:</b> Musical instruments theory 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in classes (30%) Completion of an assessed project on the assigned topic (40%) Successful completion of the exam (30 %)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - will be able to apply the knowledge and experience gained in the Doctrine of Musical Instruments as a practical and propedeutic discipline during his/her studies at the conservatory; - know the main systematic instrumental classifications; - understand organology as the science of musical instruments, their development, construction, function, acoustic and expressive properties; - Able to aurally identify musical instruments in the context of the actual wording of musical works; - know the basic characteristics of musical instruments; - know the instrumental composition of orchestral and chamber ensembles and the composition of vocal ensembles.	
<b>Brief outline of course (contents standard):</b> 1. Organology as a science of musical instruments, their development, construction, function, acoustic and expressive properties. 2. Historical aspect of organology - developmental types of individual musical instruments and groups. The technical aspect of organology - construction, acoustics of instruments and implications for performance. 3. Aural identification of musical instruments (Benjamin Britten - A Young Man's Guide to the Orchestra, Sergei Sergejevich Prokofiev - Peter and the Wolf, Maurice Ravel - Bolero, etc.). 4. The main instrumental classifications. 5. Construction of orchestral and chamber ensembles and composition of vocal ensembles.	
<b>Recommended literatue:</b> ČÍŽEK, Bohuslav. 2011. Hudební nástroje evropské hudební kultury. Praha: Aventinum. ISBN 978- 80- 8685- 875- 3. (súkromný archív pedagóga) GRÁC, R. 1985. Náuka o hudobných nástrojoch. Bratislava: SPN. AK AU: <a href="https://chamo.kis3g.sk/lib/item?id=chamo:1087855&amp;theme=aubb">https://chamo.kis3g.sk/lib/item?id=chamo:1087855&amp;theme=aubb</a> .	

Dostupné z: <https://www.tankonba.sk/dokumenty/2019/nauka-o-nastrojoch.pdf>.  
 CHEMEZOVÁ, V. 1983. Náuka o hudobných nástrojoch. Bratislava: SPN. (súkromný archív pedagóga)  
 KELLER, J., KOPECKÁ, M. 1977. Hornbostelova a Sachsova systematika hudobných nástrojů. In Hudební nástroje 1977, č. 1, č. 2, č. 3, č. 4. (súkromný archív pedagóga)  
 LENG, L. 1967. Slovenské ľudové hudobné nástroje. Bratislava: SPN. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:8662913&theme=aubb>.  
 MODR, Antonín. 2009. Hudební nástroje. Praha: Bärenreiter. ISBN 978- 80- 8638- 512- 9. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:8559629&theme=aubb>.  
 OLING, B, WALISCH, H. 2004. Encyklopedie hudobných nástrojů. Dobřejovice: Rebo Productions CZ. ISBN 80- 7234- 289- 4. (súkromný archív pedagóga)  
 PLAVEC, M. 2003. Majstri. Bratislava: EUROLITERA. ISBN 80 - 968520- 7- 8. (súkromný archív pedagóga)  
 STRENÁČIKOVÁ, Mária, STRENÁČIK, Peter. 2011. Kapitoly o hudobných nástrojoch. Zlín: Alisa Group. ISBN 978- 80- 903965- 2- 4. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:10324272&theme=aubb>.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP038/22	<b>Course title:</b> Musical instruments theory 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in classes (30%) Completion of an assessed project on the assigned topic (40%) Successful completion of the exam (30 %)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- know the basic terminology related to string and plucked chordophones;</li><li>- be able to describe the basic design and technical characteristics of the instruments;</li><li>- understand the determinants of the development of the instruments of this group;</li><li>- be able to orientate themselves in the main works of musical literature in which the instruments of the above group are represented;</li><li>- Able to identify aurally the instruments in a sounding composition;</li><li>- be familiar with the method of tuning and notation and the methods of basic maintenance of instruments;</li><li>- be able to find and present information about instruments, both orally and in writing.</li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1. Basic terminology.</li><li>2. Technical characteristics of the instruments of a given group.</li><li>3. Determinants of development, construction, structural functions, acoustic and expressive properties.</li><li>4. Auditory identification of musical instruments.</li><li>5. Tuning, notation, score.</li><li>6. Advocacy in major works of musical literature.</li><li>7. Basic instrument maintenance.</li></ol>	
<b>Recommended literatue:</b> ČÍŽEK, Bohuslav. 2011. Hudební nástroje evropské hudební kultury. Praha: Aventinum. ISBN 978- 80- 8685- 875- 3. (súkromný archív pedagóga) GRÁC, R. 1985. Náuka o hudobných nástrojoch. Bratislava: SPN. AK AU: <a href="https://chamo.kis3g.sk/lib/item?id=chamo:1087855&amp;theme=aubb">https://chamo.kis3g.sk/lib/item?id=chamo:1087855&amp;theme=aubb</a> . Dostupné z: <a href="https://www.tankonba.sk/dokumenty/2019/nauka- o- nástrojoch.pdf">https://www.tankonba.sk/dokumenty/2019/nauka- o- nástrojoch.pdf</a> .	

CHEMEZOVÁ, V. 1983. Náuka o hudobných nástrojoch. Bratislava: SPN. (súkromný archív pedagóga)

KELLER, J., KOPECKÁ, M. 1977. Hornbostelova a Sachsova systematika hudobných nástrojů. In *Hudobní nástroje 1977*, č. 1, č. 2, č. 3, č. 4. (súkromný archív pedagóga)

LENG, L. 1967. Slovenské ľudové hudobné nástroje. Bratislava: SPN. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:8662913&theme=aubb>.

MODR, Antonín. 2009. *Hudobní nástroje*. Praha: Bärenreiter. ISBN 978- 80- 8638- 512- 9. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:8559629&theme=aubb>.

OLING, B, WALISCH, H. 2004. *Encyklopedie hudobných nástrojů*. Dobřejovice: Rebo Productions CZ. ISBN 80- 7234- 289- 4. (súkromný archív pedagóga)

PLAVEC, M. 2003. *Majstri*. Bratislava: EUROLITERA. ISBN 80 - 968520- 7- 8. (súkromný archív pedagóga)

STRENÁČIKOVÁ, Mária, STRENÁČIK, Peter. 2011. *Kapitoly o hudobných nástrojoch*. Zlín: Alisa Group. ISBN 978- 80- 903965- 2- 4. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:10324272&theme=aubb>.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP039/22	<b>Course title:</b> Musical instruments theory 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in classes (30%) Completion of an assessed project on the assigned topic (40%) Successful completion of the exam (30 %)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- know the basic terminology related to percussion chordophones;</li><li>- be able to describe the basic design and technical characteristics of the instruments;</li><li>- understand the determinants of the development of the instruments of this group;</li><li>- be able to orientate himself/herself in the main works of musical literature in which the instruments of the above group are represented;</li><li>- Able to identify aurally the instruments in a sounding composition;</li><li>- be familiar with the method of tuning and notation and the methods of basic maintenance of instruments;</li><li>- be able to find and present information about instruments, both orally and in writing.</li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1. Basic terminology.</li><li>2. Technical characteristics of the instruments of a given group.</li><li>3. Determinants of development, construction, structural functions, acoustic and expressive properties.</li><li>4. Auditory identification of musical instruments.</li><li>5. Tuning, notation, score.</li><li>6. Advocacy in major works of musical literature.</li><li>7. Basic instrument maintenance.</li></ol>	
<b>Recommended literatue:</b> ČÍŽEK, Bohuslav. 2011. Hudební nástroje evropské hudební kultury. Praha: Aventinum. ISBN 978- 80- 8685- 875- 3. (súkromný archív pedagóga) GRÁC, R. 1985. Náuka o hudobných nástrojoch. Bratislava: SPN. AK AU: <a href="https://chamo.kis3g.sk/lib/item?id=chamo:1087855&amp;theme=aubb">https://chamo.kis3g.sk/lib/item?id=chamo:1087855&amp;theme=aubb</a> . Dostupné z: <a href="https://www.tankonba.sk/dokumenty/2019/nauka- o- nástrojoch.pdf">https://www.tankonba.sk/dokumenty/2019/nauka- o- nástrojoch.pdf</a> .	

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LENG, L. 1967. Slovenské ľudové hudobné nástroje. Bratislava: SPN. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:8662913&theme=aubb>.

MODR, Antonín. 2009. *Hudobní nástroje*. Praha: Bärenreiter. ISBN 978- 80- 8638- 512- 9. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:8559629&theme=aubb>.

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PLAVEC, M. 2003. *Majstri*. Bratislava: EUROLITERA. ISBN 80 - 968520- 7- 8. (súkromný archív pedagóga)

STRENÁČIKOVÁ, Mária, STRENÁČIK, Peter. 2011. *Kapitoly o hudobných nástrojoch*. Zlín: Alisa Group. ISBN 978- 80- 903965- 2- 4. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:10324272&theme=aubb>.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 1

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

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

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP040/22	<b>Course title:</b> Musical instruments theory 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in classes (30%) Completion of an assessed project on the assigned topic (40%) Successful completion of the exam (30 %)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- know the basic terminology related to edge and reed aerophone;</li><li>- be able to describe the basic design and technical characteristics of the instruments;</li><li>- understand the determinants of the development of the instruments of this group;</li><li>- be able to orientate themselves in the main works of musical literature in which the instruments of the above group are represented;</li><li>- Able to identify aurally the instruments in a sounding composition;</li><li>- be familiar with the method of tuning and notation and the methods of basic maintenance of instruments;</li><li>- be able to find and present information about instruments, both orally and in writing.</li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1. Basic terminology.</li><li>2. Technical characteristics of the instruments of a given group.</li><li>3. Determinants of development, construction, structural functions, acoustic and expressive properties.</li><li>4. Auditory identification of musical instruments.</li><li>5. Tuning, notation, score.</li><li>6. Advocacy in major works of musical literature.</li><li>7. Basic instrument maintenance</li></ol>	
<b>Recommended literatue:</b> ČÍŽEK, Bohuslav. 2011. Hudební nástroje evropské hudební kultury. Praha: Aventinum. ISBN 978- 80- 8685- 875- 3. (súkromný archív pedagóga) GRÁC, R. 1985. Náuka o hudobných nástrojoch. Bratislava: SPN. AK AU: <a href="https://chamo.kis3g.sk/lib/item?id=chamo:1087855&amp;theme=aubb">https://chamo.kis3g.sk/lib/item?id=chamo:1087855&amp;theme=aubb</a> . Dostupné z: <a href="https://www.tankonba.sk/dokumenty/2019/nauka- o- nástrojoch.pdf">https://www.tankonba.sk/dokumenty/2019/nauka- o- nástrojoch.pdf</a> .	

CHEMEZOVÁ, V. 1983. Náuka o hudobných nástrojoch. Bratislava: SPN. (súkromný archív pedagóga)

KELLER, J., KOPECKÁ, M. 1977. Hornbostelova a Sachsova systematika hudobných nástrojů. In *Hudobní nástroje 1977*, č. 1, č. 2, č. 3, č. 4. (súkromný archív pedagóga)

LENG, L. 1967. Slovenské ľudové hudobné nástroje. Bratislava: SPN. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:8662913&theme=aubb>.

MODR, Antonín. 2009. *Hudobní nástroje*. Praha: Bärenreiter. ISBN 978- 80- 8638- 512- 9. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:8559629&theme=aubb>.

OLING, B, WALISCH, H. 2004. *Encyklopedie hudobných nástrojů*. Dobřejovice: Rebo Productions CZ. ISBN 80- 7234- 289- 4. (súkromný archív pedagóga)

PLAVEC, M. 2003. *Majstri*. Bratislava: EUROLITERA. ISBN 80 - 968520- 7- 8. (súkromný archív pedagóga)

STRENÁČIKOVÁ, Mária, STRENÁČIK, Peter. 2011. *Kapitoly o hudobných nástrojoch*. Zlín: Alisa Group. ISBN 978- 80- 903965- 2- 4. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:10324272&theme=aubb>.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP041/22	<b>Course title:</b> Musical instruments theory 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in classes (30%) Completion of an assessed project on the assigned topic (40%) Successful completion of the exam (30 %)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to trumpet and multi-voice aerophones; - be able to describe the basic design and technical characteristics of the instruments; - understand the determinants of the development of the instruments of this group; - be able to orientate themselves in the main works of musical literature in which the instruments of the above group are represented; - Able to identify aurally the instruments in a sounding composition; - be familiar with the method of tuning and notation and the methods of basic maintenance of instruments; - be able to find and present information about instruments, both orally and in writing.	
<b>Brief outline of course (contents standard):</b> 1. Basic terminology. 2. Technical characteristics of the instruments of a given group. 3. Determinants of development, construction, structural functions, acoustic and expressive properties. 4. Auditory identification of musical instruments. 5. Tuning, notation, score. 6. Advocacy in major works of musical literature. 7. Basic instrument maintenance.	
<b>Recommended literatue:</b> ČÍŽEK, Bohuslav. 2011. Hudební nástroje evropské hudební kultury. Praha: Aventinum. ISBN 978- 80- 8685- 875- 3. (súkromný archív pedagóga) GRÁC, R. 1985. Náuka o hudobných nástrojoch. Bratislava: SPN. AK AU: <a href="https://chamo.kis3g.sk/lib/item?id=chamo:1087855&amp;theme=aubb">https://chamo.kis3g.sk/lib/item?id=chamo:1087855&amp;theme=aubb</a> . Dostupné z: <a href="https://www.tankonba.sk/dokumenty/2019/nauka- o- nástrojoch.pdf">https://www.tankonba.sk/dokumenty/2019/nauka- o- nástrojoch.pdf</a> .	

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KELLER, J., KOPECKÁ, M. 1977. Hornbostelova a Sachsova systematika hudobných nástrojů. In *Hudobní nástroje 1977*, č. 1, č. 2, č. 3, č. 4. (súkromný archív pedagóga)

LENG, L. 1967. Slovenské ľudové hudobné nástroje. Bratislava: SPN. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:8662913&theme=aubb>.

MODR, Antonín. 2009. *Hudobní nástroje*. Praha: Bärenreiter. ISBN 978- 80- 8638- 512- 9. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:8559629&theme=aubb>.

OLING, B, WALISCH, H. 2004. *Encyklopedie hudobných nástrojů*. Dobřejovice: Rebo Productions CZ. ISBN 80- 7234- 289- 4. (súkromný archív pedagóga)

PLAVEC, M. 2003. *Majstri*. Bratislava: EUROLITERA. ISBN 80 - 968520- 7- 8. (súkromný archív pedagóga)

STRENÁČIKOVÁ, Mária, STRENÁČIK, Peter. 2011. *Kapitoly o hudobných nástrojoch*. Zlín: Alisa Group. ISBN 978- 80- 903965- 2- 4. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:10324272&theme=aubb>.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP042/22	<b>Course title:</b> Musical instruments theory 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in classes (30%) Completion of an assessed project on the assigned topic (40%) Successful completion of the exam (30 %)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- know the basic terminology related to idiophones and membranophones;</li><li>- be able to describe the basic design and technical characteristics of the instruments;</li><li>- understand the determinants of the development of the instruments of this group;</li><li>- be able to orientate themselves in the main works of musical literature in which the instruments of the above group are represented;</li><li>- Able to identify aurally the instruments in a sounding composition;</li><li>- be familiar with the method of tuning and notation and the methods of basic maintenance of instruments;</li><li>- be able to find and present information about instruments, both orally and in writing.</li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1. Basic terminology.</li><li>2. Technical characteristics of the instruments of a given group.</li><li>3. Determinants of development, construction, structural functions, acoustic and expressive properties.</li><li>4. Auditory identification of musical instruments.</li><li>5. Tuning, notation, score.</li><li>6. Advocacy in major works of musical literature.</li><li>7. Basic instrument maintenance.</li></ol>	
<b>Recommended literatue:</b> ČÍŽEK, Bohuslav. 2011. Hudební nástroje evropské hudební kultury. Praha: Aventinum. ISBN 978- 80- 8685- 875- 3. (súkromný archív pedagóga) GRÁC, R. 1985. Náuka o hudobných nástrojoch. Bratislava: SPN. AK AU: <a href="https://chamo.kis3g.sk/lib/item?id=chamo:1087855&amp;theme=aubb">https://chamo.kis3g.sk/lib/item?id=chamo:1087855&amp;theme=aubb</a> . Dostupné z: <a href="https://www.tankonba.sk/dokumenty/2019/nauka- o- nástrojoch.pdf">https://www.tankonba.sk/dokumenty/2019/nauka- o- nástrojoch.pdf</a> .	

CHEMEZOVÁ, V. 1983. Náuka o hudobných nástrojoch. Bratislava: SPN. (súkromný archív pedagóga)

KELLER, J., KOPECKÁ, M. 1977. Hornbostelova a Sachsova systematika hudobných nástrojů. In Hudební nástroje 1977, č. 1, č. 2, č. 3, č. 4. (súkromný archív pedagóga)

LENG, L. 1967. Slovenské ľudové hudobné nástroje. Bratislava: SPN. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:8662913&theme=aubb>.

MODR, Antonín. 2009. Hudební nástroje. Praha: Bärenreiter. ISBN 978- 80- 8638- 512- 9. AK AU: <https://chamo.kis3g.sk/lib/item?id=chamo:8559629&theme=aubb>.

OLING, B, WALISCH, H. 2004. Encyklopedie hudobných nástrojů. Dobřejovice: Rebo Productions CZ. ISBN 80- 7234- 289- 4. (súkromný archív pedagóga)

PLAVEC, M. 2003. Majstri. Bratislava: EUROLITERA. ISBN 80 - 968520- 7- 8. (súkromný archív pedagóga)

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**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms01/22	<b>Course title:</b> Musical theater singing 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (40%) Performing 4 songs (solfeggio, folk song, 2 musical songs) (40%) Attending a public concert (10%) Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basics of wind support and working with wind support, - be able to use the acquired knowledge of breath support and correct tone setting in practice, - to understand his/her own body, his/her breathing and vocal apparatus, - be able to work independently and solve technical and expressive problems arising from the nature of the compositions - able to actively engage and correctly select individual vocal registers - able to lead a phrase in legato Translated with <a href="http://www.DeepL.com/Translator">www.DeepL.com/Translator</a> (free version)	
<b>Brief outline of course (contents standard):</b> 1. Technical exercises focusing on breath support and correct tone guidance 2. Technical exercises aimed at linking and balancing vocal registers 3. Solfeggios, vocalizations of appropriate difficulty (Vaccai, Concone, Tosti, etc.) 4. Folk songs with piano accompaniment 5. Musical songs of appropriate difficulty 6. Interpretive analysis of a selected composition 7. Analysis and comparison of works by different performers Translated with <a href="http://www.DeepL.com/Translator">www.DeepL.com/Translator</a> (free version)	
<b>Recommended literatue:</b> TOSTI, Francesco Paolo , 50 Petits Solfeges vol.1,Collection Litolff No. 2028. Germany (súkromný archív pedagóga) CONCONE , Giuseppe ,15 vocalises pour soprano ou mezzo- soprano opus 12. 1960.Leipzig : Edition Peters VACCAI, Niccolo . Praktická škola italského spěvu.1951. Praha- Orbis	

TRNAVSKÝ, Mikuláš Schneider, Slovenské národné piesne pre klavír a stredný hlas č. 1. Slovenské hudobné vydavateľstvo. Bratislava

RÉPASSYOVÁ, H. a ŠIMKO, M. , Mladým spevákom [spev a klavír]. Opus Bratislava (súkromný archív pedagóga)

KORÍNSKA, Anna, Piesne pre výchovu spevákov. Slovenské vydavateľstvo krásnej literatúry. Bratislava (súkromný archív pedagóga)

The Singers musical theatre Anthology. Vol. 7.2019, Richard, Walters Compiled and Edited : Hal. Leonard. London. ISBN 978- 1- 5400- 5193- 6 (súkromný archív pedagóga)

The Singers musical theatre Anthology Vol. 1. 2019, Richard Walters Compiled and Edited. : Hal. Leonard. London. ISBN 978- 0- 88188- 545- 3 (súkromný archív pedagóga)

Broadway musicals Show by show 1960- 1971. Hal Leonard Publishing corporation. ISBN 0- 7935- 0808- 8 (súkromný archív pedagóga)

Broadway musicals Show by show 1972- 1988. Hal Leonard Publishing corporation. ISBN 0- 7935- 0782- 0 (súkromný archív pedagóga)

Great songs of the century series - Best in Broadway songs, [all organ], OF0198. Warner Bros. Publications INC., 216 strán (súkromný archív pedagóga)

Broadway platinum - 75 favorite show tunes. The Ultimate series, All organ edition, 1984. Hal Leonard Publishing Corporation, Order No. HL00199025, 160 strán (súkromný archív pedagóga)

Broadway Today - Easy piano arrangements by Dan Coates. 1994. PF0885, Warner Bros. Publications Inc., ISBN 0- 89724- 134- 7. 39 strán (súkromný archív pedagóga)

The Broadway Music Collection [piano/vocal/chords] .1994. Warner Bros. Publications Inc., Order No. F3468SMX, 224 strán (súkromný archív pedagóga)

Vocal Selections Sweet Charity. 1984. Wise Publications, Order No. CC 10646. ISBN 0- 7119- 0505- 3 (súkromný archív pedagóga)

Aladdin - [piano / vocal / guitar]. 1992. Hal Leonard Publishing Corporation, Order No. HL00312480. ISBN 0- 7935- 1782- 6 (súkromný archív pedagóga)

Barbra - Back to Broadway, [piano / vocal / guitar]. 1993. Cherry Lane Music Company, Order No. 02502132, ISBN 0- 89524- 806- 9 (súkromný archív pedagóga)

Oliver!, [vocal selections], Tro Songways Service, Inc., 39 strán (súkromný archív pedagóga)

The Lion King. 1994. Hal Leonard Corporation, Order No. HL00312504. ISBN 0- 7935- 3416- X (súkromný archív pedagóga)

Broadway Showtoppers!!!. 1993. Wise Publications, Order No. AM71978. ISBN 0- 7119- 1541- 5 (súkromný archív pedagóga)

ZELOVÁ, Andrea. 2017. Metoda výuky muzikálového zpevu Karla Hegnera. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 114- 9. 174 strán [10. 12. 2021]

Dostupné z: <https://eshop.jamu.cz/metoda-vyuky-muzikaloveho-zpevu-karla-hegnera/>

MORÁVKOVÁ, Blanka. 2013. Metodika zpevu. Janáčkova akademie múzických umění v Brně [online ] ISBN 978- 80- 7460- 042- 5, 2. vyd., 96 strán [10. 12. 2021]

Dostupné z: <https://eshop.jamu.cz/metodika-zpevu-2-2-vyd/>

**Language of instruction:**

Slovak

**Notes:**

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

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Dušan Jarjabek, Mgr. Jana Hubinská, Mgr. art. Michaela Kukurová, ArtD., Mgr. Silvia Lelkes Sklovská, ArtD.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms02/22	<b>Course title:</b> Musical theater singing 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 6	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (40%) Performing 4. songs (vocalise, folk song, 2 any musical songs) (40%) Completion of a public concert (10%) Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> <ul style="list-style-type: none"><li>- Upon successful completion of the training process, the student will:</li><li>- know his/her own vocal apparatus</li><li>- be able to control the thoracic and head register using breath support</li><li>- understand professional terminology</li><li>- be able to work independently and technically correctly</li><li>- be able to independently select appropriate study material</li><li>- be able to choose the appropriate means of expression for a given composition</li></ul> Translated with <a href="http://www.DeepL.com/Translator">www.DeepL.com/Translator</a> (free version)	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"><li>- Technical exercises focusing on breath and correct tone placement in all vocal registers</li><li>- Folk songs with piano accompaniment</li><li>- Musical songs of appropriate difficulty in Slovak or Czech language</li><li>- World musical songs of appropriate difficulty</li><li>- Interpretive analysis of selected songs</li><li>- Analysis and comparison of a composition performed by different performers</li></ul>	
<b>Recommended literatue:</b> TRNAVSKÝ, Mikuláš Schneider, Slovenské národné piesne pre klavír a stredný hlas č. 1. Slovenské hudobné vydavateľstvo. Bratislava RÉPASSYOVÁ, H. a ŠIMKO, M. , Mladým spevákom [spev a klavír]. Opus Bratislava (súkromný archív pedagóga) KORÍNSKA, Anna, Piesne pre výchovu spevákov. Slovenské vydavateľstvo krásnej literatúry. Bratislava (súkromný archív pedagóga) The Singers musical theatre Anthology. Vol. 7.2019, Richard, Walters Compiled and Edited : Hal. Leonard. London. ISBN 978- 1- 5400- 5193- 6 (súkromný archív pedagóga)	

The Singers musical theatre Anthology Vol. 1. 2019, Richard Walters Compiled and Edited. : Hal.Leonard. London. ISBN 978- 0- 88188- 545- 3 (súkromný archív pedagóga)

Broadway musicals Show by show 1960- 1971.Hal Leonard Publishing corporation. ISBN 0- 7935- 0808- 8 (súkromný archív pedagóga)

Broadway musicals Show by show 1972- 1988. Hal Leonard Publishing corporation. ISBN 0- 7935- 0782- 0 (súkromný archív pedagóga)

Great songs of the century series - Best in Broadway songs, [all organ], OF0198. Warner Bros. Publications INC., 216 strán (súkromný archív pedagóga)

Broadway platinum - 75 favorite show tunes. The Ultimate series, All organ edition, 1984. Hal Leonard Publishing Corporation, Order No. HL00199025, 160 strán (súkromný archív pedagóga)

Broadway Today - Easy piano arrangements by Dan Coates. 1994. PF0885, Warner Bros. Publications Inc.,ISBN 0- 89724- 134- 7. 39 strán (súkromný archív pedagóga)

The Broadway Music Collection [piano/vocal/chords] .1994. Warner Bros. Publications Inc., Order No. F3468SMX, 224 strán (súkromný archív pedagóga)

Vocal Selections Sweet Charity. 1984. Wise Publications, Order No. CC 10646. ISBN 0- 7119- 0505- 3 (osobný archív)

Aladdin - [piano / vocal / guitar]. 1992. Hal Leonard Publishing Corporation, Order No. HL00312480. ISBN 0- 7935- 1782- 6 (súkromný archív pedagóga)

Barbra - Back to Broadway, [piano / vocal / guitar]. 1993. Cherry Lane Music Company, Order No. 02502132, ISBN 0- 89524- 806- 9 (súkromný archív pedagóga)

Oliver!, [vocal selections], Tro Songways Service, Inc., 39 strán (súkromný archív pedagóga)

The Lion King. 1994. Hal Leonard Corporation, Order No. HL00312504. ISBN 0- 7935- 3416- X (súkromný archív pedagóga)

Broadway Showtoppers!!!. 1993. Wise Publications, Order No. AM71978. ISBN 0- 7119- 1541- 5 (súkromný archív pedagóga)

ZELOVÁ, Andrea. 2017. Metoda výuky muzikálového zpevu Karla Hegnera. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 114- 9. 174 strán [10. 12. 2021]

Dostupné z: <https://eshop.jamu.cz/metoda-vyuky-muzikaloveho-zpevu-karla-hegnera/>

MORÁVKOVÁ, Blanka. 2013. Metodika zpevu. Janáčkova akademie múzických umění v Brně [online ] ISBN 978- 80- 7460- 042- 5, 2. vyd., 96 strán [10. 12. 2021]

Dostupné z: <https://eshop.jamu.cz/metodika-zpevu-2-2-vyd/>

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 180 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

50 hours self-study

104 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms03/22	<b>Course title:</b> Musical theater singing 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (40%) Performing 4 musical songs (1 musical song in Slovak language, 1 musical song in Czech language, 2 musical songs in any world language) (40%) Attending a public concert (10%) Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> - Upon successful completion of the training process, the student will: - know the basic musical literature - be able to control his/her own vocal apparatus in all registers - understand musical vocabulary, sheet music - be able to select study material independently - be able to independently solve technical and expressive problems arising from the nature of the compositions - able to choose appropriate means of expression for a given composition	
<b>Brief outline of course (contents standard):</b> - Technical exercises focusing on breath and correct tone placement in all vocal registers - Musical songs of appropriate difficulty in Slovak - Musical song of appropriate difficulty in Czech - World musical songs of appropriate difficulty - Interpretive analysis of selected songs - Analysis and comparison of the songs performed by different performers	
<b>Recommended literatue:</b> The Singers musical theatre Anthology. Vol. 7.2019, Richard, Walters Compiled and Edited : Hal. Leonard. London. ISBN 978- 1- 5400- 5193- 6 (súkromný archív pedagóga) The Singers musical theatre Anthology Vol. 1. 2019, Richard Walters Compiled and Edited. : Hal. Leonard. London. ISBN 978- 0- 88188- 545- 3 (súkromný archív pedagóga) Broadway musicals Show by show 1960- 1971. Hal Leonard Publishing corporation. ISBN 0- 7935- 0808- 8 (súkromný archív pedagóga)	

Broadway musicals Show by show 1972- 1988. Hal Leonard Publishing corporation. ISBN 0-7935- 0782- 0 (súkromný archív pedagóga)

Great songs of the century series - Best in Broadway songs, [all organ], OF0198. Warner Bros. Publications INC., 216 strán (súkromný archív pedagóga)

Broadway platinum - 75 favorite show tunes. The Ultimate series, All organ edition, 1984. Hal Leonard Publishing Corporation, Order No. HL00199025, 160 strán (súkromný archív pedagóga)

Broadway Today - Easy piano arrangements by Dan Coates. 1994. PF0885, Warner Bros. Publications Inc., ISBN 0- 89724- 134- 7. 39 strán (súkromný archív pedagóga)

The Broadway Music Collection [piano/vocal/chords] .1994. Warner Bros. Publications Inc., Order No. F3468SMX, 224 strán (súkromný archív pedagóga)

Vocal Selections Sweet Charity. 1984. Wise Publications, Order No. CC 10646. ISBN 0- 7119- 0505- 3 (osobný archív)

Aladdin - [piano / vocal / guitar]. 1992. Hal Leonard Publishing Corporation, Order No. HL00312480. ISBN 0- 7935- 1782- 6 (súkromný archív pedagóga)

Barbra - Back to Broadway, [piano / vocal / guitar]. 1993. Cherry Lane Music Company, Order No. 02502132, ISBN 0- 89524- 806- 9 (súkromný archív pedagóga)

Oliver!, [vocal selections], Tro Songways Service, Inc., 39 strán (súkromný archív pedagóga)

The Lion King. 1994. Hal Leonard Corporation, Order No. HL00312504. ISBN 0- 7935- 3416- X (súkromný archív pedagóga)

Broadway Showtoppers!!!. 1993. Wise Publications, Order No. AM71978. ISBN 0- 7119- 1541- 5 (súkromný archív pedagóga)

ZELOVÁ, Andrea. 2017. Metoda výuky muzikálového zpevu Karla Hegnera. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 114- 9. 174 strán [10. 12. 2021]

Dostupné z: <https://eshop.jamu.cz/metoda-vyuky-muzikaloveho-zpevu-karla-hegnera/>

MORÁVKOVÁ, Blanka. 2013. Metodika zpevu. Janáčkova akademie múzických umění v Brně [online ] ISBN 978- 80- 7460- 042- 5, 2. vyd., 96 strán [10. 12. 2021]

Dostupné z: <https://eshop.jamu.cz/metodika-zpevu-2-vyd/>

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms04/22	<b>Course title:</b> Musical theater singing 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (40%) Performing 4 songs (1 musical song in Slovak language, 1 musical song in Czech language, 2 musical songs in any world language) (40%) Attending a public concert (10%) Record artistic performances in IDM AU BB	
<b>Educational outcomes (performance standard):</b> - Upon successful completion of the training process, the student will: - know the basic musical literature - be able to control his/her own vocal apparatus in all registers - understand musical vocabulary, sheet music - be able to select study material independently - be able to independently solve technical and expressive problems arising from the nature of the compositions - able to choose appropriate means of expression for a given composition	
<b>Brief outline of course (contents standard):</b> - Technical exercises focusing on breath and correct tone placement in all vocal registers - Musical song of appropriate difficulty in Slovak language - Musical song of appropriate difficulty in the Czech language - World musical songs of appropriate difficulty - Interpretive analysis of selected songs - Analysis and comparison of a song performed by different performers	
<b>Recommended literatue:</b> The Singers musical theatre Anthology. Vol. 7.2019, Richard, Walters Compiled and Edited : Hal. Leonard. London. ISBN 978- 1- 5400- 5193- 6 (súkromný archív pedagóga) The Singers musical theatre Anthology Vol. 1. 2019, Richard Walters Compiled and Edited. : Hal. Leonard. London. ISBN 978- 0- 88188- 545- 3 (súkromný archív pedagóga) Broadway musicals Show by show 1960- 1971. Hal Leonard Publishiing corporation. ISBN 0- 7935- 0808- 8 (súkromný archív pedagóga)	

Broadway musicals Show by show 1972- 1988. Hal Leonard Publishing corporation. ISBN 0-7935- 0782- 0 (súkromný archív pedagóga)

Great songs of the century series - Best in Broadway songs, [all organ], OF0198. Warner Bros. Publications INC., 216 strán (súkromný archív pedagóga)

Broadway platinum - 75 favorite show tunes. The Ultimate series, All organ edition, 1984. Hal Leonard Publishing Corporation, Order No. HL00199025, 160 strán (súkromný archív pedagóga)

Broadway Today - Easy piano arrangements by Dan Coates. 1994. PF0885, Warner Bros. Publications Inc., ISBN 0- 89724- 134- 7. 39 strán (súkromný archív pedagóga)

The Broadway Music Collection [piano/vocal/chords] .1994. Warner Bros. Publications Inc., Order No. F3468SMX, 224 strán (súkromný archív pedagóga)

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Aladdin - [piano / vocal / guitar]. 1992. Hal Leonard Publishing Corporation, Order No. HL00312480. ISBN 0- 7935- 1782- 6 (súkromný archív pedagóga)

Barbra - Back to Broadway, [piano / vocal / guitar]. 1993. Cherry Lane Music Company, Order No. 02502132, ISBN 0- 89524- 806- 9 (súkromný archív pedagóga)

Oliver!, [vocal selections], Tro Songways Service, Inc., 39 strán (súkromný archív pedagóga)

The Lion King. 1994. Hal Leonard Corporation, Order No. HL00312504. ISBN 0- 7935- 3416- X (súkromný archív pedagóga)

Broadway Showtoppers!!!. 1993. Wise Publications, Order No. AM71978. ISBN 0- 7119- 1541- 5 (súkromný archív pedagóga)

ZELOVÁ, Andrea. 2017. Metoda výuky muzikálového zpevu Karla Hegnera. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 114- 9. 174 strán [10. 12. 2021]

Dostupné z: <https://eshop.jamu.cz/metoda-vyuky-muzikaloveho-zpevu-karla-hegnera/>

MORÁVKOVÁ, Blanka. 2013. Metodika zpevu. Janáčkova akademie múzických umění v Brně [online ] ISBN 978- 80- 7460- 042- 5, 2. vyd., 96 strán [10. 12. 2021]

Dostupné z: <https://eshop.jamu.cz/metodika-zpevu-2-vyd/>

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms05/22	<b>Course title:</b> Musical theater singing 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (40%) Performing 4 musical compositions for the final Bachelor's thesis (40%) Completion of a public concert (10%) - Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> - Upon successful completion of the training process, the student will: - know music notation, musical vocabulary, own vocal apparatus, - be able to apply the acquired information on singing technique in practice - be able to control his/her own vocal apparatus in all registers - understand the principle of musical singing technique - be able to sound balance and 'mix' the vocal registers - be able to interpret stylistically different genres of musical compositions - be able to independently solve technical and expressive problems arising from the nature of the compositions - able to choose the appropriate means of expression for a given composition - able to work independently in preparation for the bachelor's final output	
<b>Brief outline of course (contents standard):</b> - Technical exercises focusing on breath and correct tone placement in all vocal registers - Slovak musical song of appropriate difficulty in Slovak - Czech musical song of appropriate difficulty in Czech - 2 world musical songs of appropriate difficulty (1st song from a musical before 1990) - Interpretive analysis of selected songs - Analysis and comparison of the songs performed by different interpreters	
<b>Recommended literatue:</b> The Singers musical theatre Anthology. Vol. 7.2019, Richard, Walters Compiled and Edited : Hal. Leonard. London. ISBN 978- 1- 5400- 5193- 6 (súkromný archív pedagóga) The Singers musical theatre Anthology Vol. 1. 2019, Richard Walters Compiled and Edited. : Hal. Leonard. London. ISBN 978- 0- 88188- 545- 3 (súkromný archív pedagóga)	



## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms06/22	<b>Course title:</b> Musical theater singing 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (40%) Production of 2.compositions suitable for the final bachelor's degree (40%) Completion of the final Bachelor's output (semi-recital of at least 30 minutes) (10%) Record artistic output in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> - Upon successful completion of the training process, the student will: - know the musical vocabulary, own vocal apparatus, - be able to apply the acquired information on singing technique in practice - be able to control his/her own vocal apparatus in all registers - understand the principle of musical singing technique - be able to sound balance and 'mix' the vocal registers - be able to interpret stylistically different genres of musical compositions - be able to independently solve technical and expressive problems arising from the nature of the compositions - able to choose the appropriate means of expression for a given composition - able to interpret a 30-minute performance in the form of a final bachelor's performance	
<b>Brief outline of course (contents standard):</b> 1. mastering the stylistic interpretation of vocal parts 2. the ability to perform musical material in collective singing in cooperation with an accompanist and conductor	
<b>Recommended literatue:</b> The Singers musical theatre Anthology. Vol. 7.2019,Richard, Walters Compiled and Edited : Hal. Leonard. London. ISBN 978- 1- 5400- 5193- 6 (súkromný archív pedagóga) The Singers musical theatre Anthology Vol. 1. 2019, Richard Walters Compiled and Edited. : Hal.Leonard. London. ISBN 978- 0- 88188- 545- 3 (súkromný archív pedagóga) Broadway musicals Show by show 1960- 1971.Hal Leonard Publishiing corporation. ISBN 0- 7935- 0808- 8 (súkromný archív pedagóga) Broadway musicals Show by show 1972- 1988. Hal Leonard Publishing corporation. ISBN 0- 7935- 0782- 0 (súkromný archív pedagóga)	

Great songs of the century series - Best in Broadway songs, [all organ], OF0198. Warner Bros. Publications INC., 216 strán (súkromný archív pedagóga)

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Vocal Selections Sweet Charity. 1984. Wise Publications, Order No. CC 10646. ISBN 0- 7119- 0505- 3 (súkromný archív pedagóga)

Aladdin - [piano / vocal / guitar]. 1992. Hal Leonard Publishing Corporation, Order No. HL00312480. ISBN 0- 7935- 1782- 6 (súkromný archív pedagóga)

Barbra - Back to Broadway, [piano / vocal / guitar]. 1993. Cherry Lane Music Company, Order No. 02502132, ISBN 0- 89524- 806- 9 (súkromný archív pedagóga)

Oliver!, [vocal selections], Tro Songways Service, Inc., 39 strán (súkromný archív pedagóga)

The Lion King. 1994. Hal Leonard Corporation, Order No. HL00312504. ISBN 0- 7935- 3416- X (súkromný archív pedagóga)

Broadway Showtoppers!!!. 1993. Wise Publications, Order No. AM71978. ISBN 0- 7119- 1541- 5 (súkromný archív pedagóga)

ZELOVÁ, Andrea. 2017. Metoda výuky muzikálového zpevu Karla Hegnera. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 114- 9.174 strán [10. 12. 2021]  
Dostupné z: <https://eshop.jamu.cz/metoda-vyuky-muzikaloveho-zpevu-karla-hegnera/>

MORÁVKOVÁ, Blanka. 2013. Metodika zpevu. Janáčkova akademie múzických umění v Brně [online ] ISBN 978- 80- 7460- 042- 5, 2. vyd., 96 strán [10. 12. 2021]  
Dostupné z: <https://eshop.jamu.cz/metodika-zpevu-2-2-vyd/>

**Language of instruction:**

slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms23/22	<b>Course title:</b> Musical theater studio 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 26s <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Public presentation of term papers. (40%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be familiar with various theatrical and musical genres - be able to handle monologue, choreography and song separately - understand the importance of each component of a musical performance - be able to work on short theatrical performances	
<b>Brief outline of course (contents standard):</b> 1. Reading texts of short dramatic monologues 2. Selection, staging and acting of the song 3. Choreography	
<b>Recommended literatue:</b> MISTRÍK, Jozef. 1998. Pohyb ako reč. Bratislava: Národné divadelné centrum. ISBN 978- 80- 8545- 590- 0. ČAJKOVÁ, Jaroslava. 2011. Hlasová a rečová príprava na verejné prejavy a vystúpenia. Bratislava: Národné osvetové centrum. STANISLAV, Ján. 1978. Hudba, reč, spev. Bratislava: OPUS. ČERTÍKOVÁ, Helena. 2019. Hlas a reč v hereckej praxi. Bratislava: VŠMU. ISBN 978- 80- 8195- 056- 8. ORAVEC, Peter. 2012. Výrazové prostriedky muzikálu. Nitra: Univerzita K.Filozofa v Nitre. ISBN 978- 80- 558- 0090- 5. SCHERHAUFER, Peter. 2007. Čítanka z dejín divadelnej réžie od Artuada po Brooka. Bratislava: Divadelný ústav. ISBN 978- 80- 88987- 90- 1.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work).	

26 hours of contact teaching 4 hours self-study								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Tomáš Krištof								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms24/22	<b>Course title:</b> Musical theater studio 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 26s <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Public presentation of term papers. (40%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the principles of creating a short monologue musical performance - be able to link monologue, song and choreography in the creation of a short monologue musical - understand the importance of each component of a musical performance - be able to independently create a short monologue musical	
<b>Brief outline of course (contents standard):</b> Creating a short musical performance - a monologue connected with a song and choreography	
<b>Recommended literatue:</b> MISTRÍK, Jozef. 1998. Pohyb ako reč. Bratislava: Národné divadelné centrum. ISBN 978- 80-8545- 590- 0. ČAJKOVÁ, Jaroslava. 2011. Hlasová a rečová príprava na verejné prejavy a vystúpenia. Bratislava: Národné osvetové centrum. STANISLAV, Ján. 1978. Hudba, reč, spev. Bratislava: OPUS. ČERTÍKOVÁ, Helena. 2019. Hlas a reč v hereckej praxi. Bratislava: VŠMU. ISBN 978- 80-8195- 056- 8. ORAVEC, Peter. 2012. Výrazové prostriedky muzikálu. Nitra: Univerzita K.Filozofa v Nitre. ISBN 978- 80- 558- 0090- 5. SCHERHAUFER, Peter. 2007. Čítanka z dejín divadelnej réžie od Artuada po Brooka. Bratislava: Divadelný ústav. ISBN 978- 80- 88987- 90- 1.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 4 hours self-study	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Tomáš Krištof								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms25/22	<b>Course title:</b> Musical theater studio 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 26s <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Public presentation of term papers. (40%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be familiar with various theatrical and musical genres - be able to handle dialogue, choreography and song separately - understand the importance of each component of a musical performance and partner work - be able to work on short theatrical dialogic performances	
<b>Brief outline of course (contents standard):</b> 1. Reading texts of short dramatic dialogues 2. Selection, staging and acting of a song - duet 3. Choreography	
<b>Recommended literatue:</b> MISTRÍK, Jozef. 1998. Pohyb ako reč. Bratislava: Národné divadelné centrum. ISBN 978- 80- 8545- 590- 0. ČAJKOVÁ, Jaroslava. 2011. Hlasová a rečová príprava na verejné prejavy a vystúpenia. Bratislava: Národné osvetové centrum. STANISLAV, Ján. 1978. Hudba, reč, spev. Bratislava: OPUS. ČERTÍKOVÁ, Helena. 2019. Hlas a reč v hereckej praxi. Bratislava: VŠMU. ISBN 978- 80- 8195- 056- 8. ORAVEC, Peter. 2012. Výrazové prostriedky muzikálu. Nitra: Univerzita K.Filozofa v Nitre. ISBN 978- 80- 558- 0090- 5. SCHERHAUFER, Peter. 2007. Čítanka z dejín divadelnej réžie od Artuada po Brooksa. Bratislava: Divadelný ústav. ISBN 978- 80- 88987- 90- 1.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work).	

26 hours of contact teaching 4 hours self-study								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Tomáš Krištof								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms26/22	<b>Course title:</b> Musical theater studio 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 26s <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Public presentation of term papers. (40%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the principles in the creation of a short dialogical musical performance - be able to link dialogue, song and choreography in the creation of a short dialogical musical performance - understand the importance of each component of a musical performance and partner work - be able to create a short dialogic musical with a partner	
<b>Brief outline of course (contents standard):</b> Creating a short musical performance - dialogue linked to song and choreography	
<b>Recommended literatue:</b> MISTRÍK, Jozef. 1998. Pohyb ako reč. Bratislava: Národné divadelné centrum. ISBN 978- 80- 8545- 590- 0. ČAJKOVÁ, Jaroslava. 2011. Hlasová a rečová príprava na verejné prejavy a vystúpenia. Bratislava: Národné osvetové centrum. STANISLAV, Ján. 1978. Hudba, reč, spev. Bratislava: OPUS. ČERTÍKOVÁ, Helena. 2019. Hlas a reč v hereckej praxi. Bratislava: VŠMU. ISBN 978- 80- 8195- 056- 8. ORAVEC, Peter. 2012. Výrazové prostriedky muzikálu. Nitra: Univerzita K.Filozofa v Nitre. ISBN 978- 80- 558- 0090- 5. SCHERHAUFER, Peter. 2007. Čítanka z dejín divadelnej réžie od Artuada po Brooka. Bratislava: Divadelný ústav. ISBN 978- 80- 88987- 90- 1.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching	

4 hours self-study								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Tomáš Krištof								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms27/22	<b>Course title:</b> Musical theater studio 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 26s <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Public presentation of term papers. (40%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the process of creating an original musical project - be able to invent and develop an acting character within the framework of the reading rehearsals - understand collective creation - be able to approach the work of creating an original musical project independently	
<b>Brief outline of course (contents standard):</b> 1. Creation and reading rehearsals of an original musical project 2. Searching for and rehearsing songs 3. Choreographing	
<b>Recommended literatue:</b> MISTRÍK, Jozef. 1998. Pohyb ako reč. Bratislava: Národné divadelné centrum. ISBN 978- 80- 8545- 590- 0. ČAJKOVÁ, Jaroslava. 2011. Hlasová a rečová príprava na verejné prejavy a vystúpenia. Bratislava: Národné osvetové centrum. STANISLAV, Ján. 1978. Hudba, reč, spev. Bratislava: OPUS. ČERTÍKOVÁ, Helena. 2019. Hlas a reč v hereckej praxi. Bratislava: VŠMU. ISBN 978- 80- 8195- 056- 8. ORAVEC, Peter. 2012. Výrazové prostriedky muzikálu. Nitra: Univerzita K.Filozofa v Nitre. ISBN 978- 80- 558- 0090- 5. SCHERHAUFER, Peter. 2007. Čítanka z dejín divadelnej réžie od Artuada po Brooka. Bratislava: Divadelný ústav. ISBN 978- 80- 88987- 90- 1.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work).	

26 hours of contact teaching 4 hours self-study								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Tomáš Krištof								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms28/22	<b>Course title:</b> Musical theater studio 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 26s <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Public presentation of term papers. (40%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the process of creating an original musical project</li> <li>- be able to create a character in an original musical theatre production</li> <li>- understand collective creation</li> <li>- be able to independently approach the work of creating an original musical theatre project</li> </ul>	
<b>Brief outline of course (contents standard):</b> Creation of a theatre production - an original musical project	
<b>Recommended literatue:</b> MISTRÍK, Jozef. 1998. Pohyb ako reč. Bratislava: Národné divadelné centrum. ISBN 978- 80- 8545- 590- 0. ČAJKOVÁ, Jaroslava. 2011. Hlasová a rečová príprava na verejné prejavy a vystúpenia. Bratislava: Národné osvetové centrum. STANISLAV, Ján. 1978. Hudba, reč, spev. Bratislava: OPUS. ČERTÍKOVÁ, Helena. 2019. Hlas a reč v hereckej praxi. Bratislava: VŠMU. ISBN 978- 80- 8195- 056- 8. ORAVEC, Peter. 2012. Výrazové prostriedky muzikálu. Nitra: Univerzita K.Filozofa v Nitre. ISBN 978- 80- 558- 0090- 5. SCHERHAUFER, Peter. 2007. Čítanka z dejín divadelnej réžie od Artuada po Brooka. Bratislava: Divadelný ústav. ISBN 978- 80- 88987- 90- 1.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 4 hours self-study	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Tomáš Krištof								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi68/22	<b>Course title:</b> Opera Studio 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 52s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation in class (60%)</li><li>- Staging 1 stage opera, music-drama (10%)</li><li>- Completion of a public performance (20%)</li><li>- Written work based on the performance of a specific current opera work</li><li>- Recording an artistic performance in IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- know the basic scope, structure, content, position and significance of the theatre's components</li><li>- know the composition and working mechanism of the production team within the rehearsal process of the stage opera production</li><li>- know how to work with the libretto - familiarisation, creative analysis</li><li>- to be able to prepare a basic written document about a specific character of a staged work - characterisation, psychoanalysis, relationships and motivations of the action based on the original libretto</li><li>- understand the importance of analysing the content and socially contemporary aspects of the work being prepared</li><li>- be able to work with the text in the search for meaning and creative approach to the libretto</li><li>- able to actively engage and develop an individual creative approach within an ensemble collaboration in the stage space</li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1. Working with libretto - familiarisation, creative analysis</li><li>2. Working with the text - meaning, realistic interpretation in dialogues, subtext and clarity</li><li>3. Acting - individual personal limits</li><li>4. Acquiring and verifying ensemble collaboration in the stage space</li><li>5. Theoretical familiarisation with selected contemporary practices of opera staging</li></ol>	
<b>Recommended literatue:</b> <p>MOUSSINAC, Léon, 1890-1964, 1965, Divadlo od počiatku po naše dni. [preložil a komentár napísal Ján Boor], Vydavateľ: Bratislava: Slovenské vydavateľstvo krásnej literatúry</p>	

STANISLAVSKIJ, Konstantin Sergejevič. 1953. Hercova práca I., Vydavateľ: Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1. vyd.  
TROJAN, Jan. 2001. Dějiny opery. Paseka, Praha a Litomyšl. ISBN 80-7185-348-8 – archív pedagóga

**Language of instruction:**

Slovak

**Notes:**

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

52 hours of contact teaching

8 hours self-study

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Igor Šimeg

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi69/22	<b>Course title:</b> Opera Studio 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 52s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (60%) - Staging 1 stage opera, music-drama (10%) - Completion of a public performance (20%) - Written work based on the performance of a specific current opera work - Recording an artistic performance in IDM AU BB (10%) Note: The final grade is contingent upon an active stage performance in the premiere, with active participation in the pre-rehearsal process and mastery of the parts and ensemble rehearsals of the production required.	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know how to work on roles for stage performance - be able to work actively with the conductor and director on expressive devices - understand the process of character creation in a music-dramatic work - be able to take a creative approach to the creation of mise-en-scene - be able to apply the relationships of the characters in a production to the creative process during rehearsals - able to systematically search for sources of information in the fields related to the performed character - the contexts underlying the action and the semantic choice of the means of movement	
<b>Brief outline of course (contents standard):</b> 1. Working with the text 2. - creative artistic stylization - interpretation of the variability and readiness of reactions collaborating with the realities of the upcoming production of the selected work 2. Integrated practical lectures connected with artistic performance 3. Acquisition of unity of music, fundamentals of dramatic acting and singing in fragments of the studied work with emphasis on creativity and variability	
<b>Recommended literatue:</b> PAVIS, Patrice, 2004. Divadelný slovník [z francúzskeho originálu Dictionnaire du théâtre preložili: Soňa Šimková, Elena Flašková], Vydavateľ: Bratislava: Divadelný ústav, 1. vyd., ISBN 80-88987-24-5	

MOUSSINAC, Léon, 1890-1964, 1965. Divadlo od počiatku po naše. [preložil a komentár napísal Ján Boor], Vydavateľ: Bratislava: Slovenské vydavateľstvo krásnej literatúry  
STANISLAVSKIJ, Konstantin Sergejevič. 1953. Hercova práca I. Vydavateľ: Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1. vyd.

**Language of instruction:**

Slovak

**Notes:**

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

52 hours of contact teaching

8 hours self-study

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Igor Šimeg

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi70/22	<b>Course title:</b> Opera Studio 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 52s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (60%) - Staging 1 stage opera, music-drama (10%) - Completion of a public performance (20%) - Written work based on the performance of a specific current opera work - Recording an artistic performance in IDM AU BB (10%) Note: The final grade is contingent upon an active stage performance in the premiere, with active participation in the pre-rehearsal process, mastery of parts and rehearsals required.	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the variability of the possibilities of the way of working with the text in the creation of the concept of a staged work - be able to work on the subtexts, variability and analytical examination of the libretto in terms of the studied role - understand the preparatory process and the importance of working with the libretto in the analysis and creation of the character in the actual directorial conception - be able to coordinate musical and vocal staging with conscious stage acting - able to control emotionality in vocal interpretation - capable of stage coordination when working with props - able to collaborate with the choreographer on expressive movement material within the character	
<b>Brief outline of course (contents standard):</b> 1. Truthfulness, credibility and emotionality in organic implementation in specific scenes 2. Purpose and extrinsic motivations - given the circumstances of the character's actions 3. Goal and intrinsic motivations - the creation of character within the directorial concept 4. The psychology of the character being studied and the creation of movement material for the final stage design	
<b>Recommended literatue:</b> PETIŠKOVÁ, Ladislava. 1999. Pantomima. Divadelní revue., roč. 10, č. 1. s. 84–88. ISSN 0862-5409,	

ŠVEHLA, Jaroslav. 1989. Tisícileté umění pantomimy (Ukázky z dějin pantomimy).. Vydavatel: Praha: Melantrich. ISBN 80-7023-024-X,  
 ČECHOV, Michail, 2017. Hercova cesta (o herecké technice). Vydavatel: Praha: Nakladatelství KANT: Akademie múzických umění, Vydání druhé, první společné vydání v nakladatelství KANT, ISBN 978-80-7437-241-4, 978 - 820 - 7331- 449 -1  
 VAJDA, Igor, HUŠEK Ľubomír, 1988. Slovenská opera: Operná tvorba súčasných slovenských skladateľov a ich predchodcov. Vydavateľ: Bratislava: Opus, 1. vyd.

**Language of instruction:**

Slovak

**Notes:**

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

52 hours of contact teaching

8 hours self-study

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Igor Šimeg

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi71/22	<b>Course title:</b> Opera Studio 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total: 52s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (60%) - Staging 1 stage opera, music-drama (10%) - Completion of a public performance (20%) - Written work based on the performance of a specific current opera work - Recording an artistic performance in IDM AU BB (10%) Note: The final assessment is conditional on active stage performance in the premiere, with the obligation to actively participate in the preparatory performance rehearsal process, mastering the parts and rehearsals at the appropriate level	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the diversity and multiplicity of creative approaches in creating the character of the performed character - be able to elaborate alternative versions of stage action within the creative process - understand mise en scene and the importance of the motivation of the performer's actions in space from the perspective of the role being performed - able to adapt the acquired skills in the process of development of given circumstances and changes in the stage space within the concept of the performance - able to successfully master choreographic coordination in collective movement scenes	
<b>Brief outline of course (contents standard):</b> 1. Acting and motivations in space - working with movement and choreographic material in ensemble parts of a staged work 2. Creative linking of staged fragments in the intentions of the staging plan 3. Emotionality of the character in comparison with real identical or related situations and their representation within the framework of interpretive stylization	
<b>Recommended literatue:</b> EJZENŠTEJN, Segej, Michajl, 1999. Umenie mizanscény. Vydavateľ: Bratislava : Divadelný ústav, ISBN 80-88987-02-4 VAJDA, Igor, HUŠEK Ľubomír, 1988. Slovenská opera: Operná tvorba súčasných slovenských skladateľov a ich predchodcov. Vydavateľ: Bratislava: Opus, 1. vyd.	

HOSTOMSKÁ, Anna, 1999. Opera – průvodce operní tvorbou. Vydavatel: Praha: Svoboda, 10. dopl. vyd., 1. vyd. v Svobode, ISBN 80-205-0578-4  
MOJŽIŠOVÁ Michaela, 2011. Od Fausta k Orfeovi: Opera na Slovensku 1989 -2009 vo svetle inscenačných poetík. [fotografie Katarína Marenčinová ..., , Vydavateľ: Bratislava:, Divadelný ústav, 1. vyd., ISBN 978-80-89369-34-8

**Language of instruction:**

Slovak

**Notes:**

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

52 hours of contact teaching

8 hours self-study

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Igor Šimeg

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi72/22	<b>Course title:</b> Opera Studio 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 52s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (60%) - Staging 1 stage opera, music-drama (10%) - Completion of a public performance (20%) - Written work based on the performance of a specific current opera work - Recording an artistic performance in IDM AU BB (10%) Note: The final grade is contingent upon an active stage performance in the premiere, with active participation in the pre-rehearsal process and mastery of the parts and ensemble rehearsals of the production required	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Know the process of creating dramatic situations in theatre practice - be able to work creatively with the dynamics of interpretation in tense stage mise-en-scenes - understand the sequence of steps in the creative process and the building of the interpretive layers of a character in terms of psychological and movement representation - be able to create a true, authentic interpretation of a role in a staged fragment - able to master the rehearsal process of technically demanding dramatic scenes of stage performance	
<b>Brief outline of course (contents standard):</b> 1. Confrontation of pretense and realistic acting 2. Creation of a character in the realities of the staged work in confrontation with the realities of the present - purposeful work on the semantic choice of external and internal means of expression 3. Psychology, psychophysical unity, character of the character 4. Variations of mise en scene and their influence on acting, singing and movement interpretation	
<b>Recommended literatue:</b> ROLLAND, Romain, 1967. Dějiny opery v Evropě před Lullym a Scarlattim. Vydavatel': Praha – Bratislava: Knihovna klasiků MOUSSINAC, Léon, 1890-1964, 1965. Divadlo od počiatku po naše. [preložil a komentár napísal Ján Boor], Vydavateľ: Bratislava: Slovenské vydavateľ'stvo krásnej literatúry	

STANISLAVSKIJ, Konstantin Sergejevič. 1953. Hercova práca I. Vydavateľ: Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1. vyd.  
VAJDA, Igor, HUŠEK Ľubomír, 1988. Slovenská opera: Operná tvorba súčasných slovenských skladateľov a ich predchodcov. Vydavateľ: Bratislava: Opus, 1. vyd.

**Language of instruction:**

Slovak

**Notes:**

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

52 hours of contact teaching

8 hours self-study

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Igor Šimeg

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi73/22	<b>Course title:</b> Opera Studio 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total: 52s</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (60%) - Staging 1 stage opera, music-drama (10%) - Completion of a public performance (20%) - Written work based on the performance of a specific current opera work - Recording an artistic performance in IDM AU BB (10%) Note: Final grade is contingent upon active stage performance of the premiere with active participation in all rehearsals required, including ensemble performances	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the complex process of realization of theatrical adaptation of an opera work - be able to flexibly apply the acquired skills in the actual artistic conception - understand all elements of the theatrical mechanism - be able to integrate organically into the creative process with all components and bodies of the production - able to work with a conductor, orchestral ensemble in a professional environment - capable of public performance in a theatrical adaptation of an opera - capable of authentic synthetic interpretative stage expression in a currently staged production	
<b>Brief outline of course (contents standard):</b> 1. Integration of acquired experience in the production of a coherent work 2. Complex process of staging a musical-dramatic work in the realities of the theatre space 3. Collaboration with the orchestra, artistic staff, production and technical components 4. Final presentation of the vocal interpretation study within the production in front of the general public - public stage production of the realised opera project	
<b>Recommended literatue:</b> WAGNER, Richard / KUČERA, Jan P., 1995, Drama zrozené hudbou. Vydavatel': Praha: Paseka, 1. vyd., ISBN80-7185-002-0 KRATOCHVÍL, Karel. 1987, Ze světa komedie dell arte: fakta, poznámky, podněty., [překlady italských scénářů Zdeněk Digrin a kol.; rejstřík sestavila Jana Pleskačová], 2.přepprac. vyd., V Panoramě 1. Praha: Panorama	

BROOK, Peter, 1988. Prázdný proctor/ The Empty Space (1968). Z angl. orig. přel. Alois Bejblík; dosl. Lída Engelová, Vydavatel': Praha: Panorama, 1. vyd., -, ISBN: 402-22-855

**Language of instruction:**

Slovak

**Notes:**

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

52 hours of contact teaching

8 hours self-study

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Igor Šimeg

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz37/22	<b>Course title:</b> Orchestra Practice 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 39s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 50% - Attending a public concert 40% - Recorded artistic performances in IDM AU BB 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basics of playing in an orchestral ensemble; - be able to follow them in the context with other players - understand the rules of group orchestral playing; - capable of group feeling; - Able to perceive his/her part in the context of other voices;	
<b>Brief outline of course (contents standard):</b> explanation of the concept of orchestral playing, the basics of orchestral phrasing, group feeling, the concept of intonation in the orchestra.	
<b>Recommended literatue:</b> Haydn, Joseph: Sinfonia G dur, Nr. 94; Universal Edition, ISBN: 978- 3- 7024- 1383- 5 Beethoven, Ludwig: Sinfonia C dur,op. 21; Breitkopf und Härtel, ISMN: 979- 0- 004- 21134- 2 Händel, Georg Friedrich: Arrival of the Qeen of Sheba; archív pedagóga Čajkovskij, Peter Iljič: Luskáčik, suite; Breitkopf und Härtel, Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 39 hours of contact teaching 11 hours self-study 10 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Pavol Tužinský, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz38/22	<b>Course title:</b> Orchestra Practice 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 39s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 50% - Attending a public concert 40% - Recorded artistic performances in IDM AU BB 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the rules of orchestral playing, playing in the orchestra; - acquire and automate correct orchestral habits; - understand group feeling, group phrasing, group intonation - capable of harmonic and rhythmic group feeling.; - Able to independently prepare an orchestral part.;	
<b>Brief outline of course (contents standard):</b> - deepening of group phrasing, harmonic and rhythmic feeling - the conductor and his role in the orchestra	
<b>Recommended literatue:</b> Beethoven, Ludwig: Prométheus, ouverture; Schott Music, ISBN- 10: 0004211766 Čajkovskij, Peter Iljič: Luskáčik, suite; Breitkopf und Härtel, ISBN 13: 9790004202357 Schubert, Franz: Symphony h mol, Unvollendete; Dover, ISBN 10:0486299236 Vivaldi, Antonio: Concerto grosso d mol, op. 3. nr. 11; Dover Publications, ISBN 10:0- 486-40631- 8 Ďalší zdroj: archív AU, archív pedagóga, www.imslp.org	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 39 hours of contact teaching 11 hours self-study 10 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Pavol Tužinský, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz39/22	<b>Course title:</b> Orchestra Practice 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 39s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 50% - Attending a public concert 40% - Recorded artistic performances in IDM AU BB 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know conducting gestures; - know how to play according to them; - understand the conductor's interpretative intentions - be able to communicate nonverbally with the conductor when studying and interpreting a work;	
<b>Brief outline of course (contents standard):</b> - phrasing of larger orchestral units - harmonic and rhythmic sensitivity - intonation of strings and wind instruments together - the conductor and his gestures	
<b>Recommended literatue:</b> Mozart, Wolfgang Amadeus: Divertimento D dur; Edition Eulenburg, ISBN 9783795764715 Schubert, Franz: Symphony h moll, Unvollendete; Dover, ISBN 10:0486299236 Pergolesi, Giovanni Battista: Stabat Mater; Novello, ISBN 10:1849386919 Bach, Johann Sebastian: Brandenburgisches Konzert Nr. 4. G dur; Breitkopf und Härtel Poulenc, Francis: Suite française; Durand Paris 2001, ISBN 13:9790044072729 Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 39 hours of contact teaching 11 hours self-study 10 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Pavol Tužinský, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz40/22	<b>Course title:</b> Orchestra Practice 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 39s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 50% - Attending a public concert 40% - Recorded artistic performances in IDM AU BB 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic differences and methods of group playing of strings and winds - be able to perceive and navigate in the harmony of voices; - be able to correctly perceive rhythmic differences and their expressive meaning; - understand conducting gestures and read them correctly - be able to prepare his/her part independently; - capable of correct interpretative and psychological preparation for a concert;	
<b>Brief outline of course (contents standard):</b> - economy of group phrasing of strings, winds together - harmonic, rhythmic and intonational group feeling - the conductor and the correct response to his gestures	
<b>Recommended literatue:</b> Beethoven, Ludwig: Egmont, predohra; Breitkopf und Härtel, ISMN: 979- 0- 004- 21109- 0 Haydn, Joseph: Konzertante Sinfonie B dur, soli - ob., fg., vl., vcl.; Bizet, Georges: L'Arlésienne Suite Nr. 2; ETP 829 Q21191 Cikker, Ján: Talianska hudba z op. Juro Jánošík; súkromný archív pedagóga Grieg, Edvard: Aus Holbergs Zeit, suite; Zimmermann Frankfurt, ISBN- 13 : 979- 0010328607 Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 39 hours of contact teaching 11 hours self-study	

10 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Pavol Tužinský, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz41/22	<b>Course title:</b> Orchestra Practice 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 39s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 50% - Attending a public concert 40% - Recorded artistic performances in IDM AU BB 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - more experienced in acquiring and deepening the existing orchestral habits; - be more and better able to navigate the sound of larger and smaller orchestral ensembles; - understand more about the interpretative construction of their part in collaboration with the conductor - capable of dynamic and agogic group feeling; - capable of independent orchestral part preparation;	
<b>Brief outline of course (contents standard):</b> rhythm, intonation, harmony, agogics in the group feeling of works by classical and romantic composers	
<b>Recommended literatue:</b> Beethoven, Ludwig van: Symphony Nr.4, B dur, op. 60; Breitkopf und Härtel Gounod, Charles: Petite symphony for winds; Ludwig Masters, ISBN 10:1- 57- 891099- 4 Grieg, Edvard Hagerup: Peer Gynt, Suite 1.; Breitkopf und Härtel, ISBN 13:9790004780121 Mozart, Wolfgang Amadeus: Le Nozze di Figaro, K. 492, ouverture; Breitkopf und Härtel, ISBN 979- 0- 004- 20386- 6 Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 39 hours of contact teaching 11 hours self-study 10 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Pavol Tužinský, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz42/22	<b>Course title:</b> Orchestra Practice 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 39s <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 50% - Attending a public concert 40% - Recorded artistic performances in IDM AU BB 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be familiar with more demanding orchestral works; - be able to interpret correctly in style and expression works of different periods; - understand more the instructions of the conductor's gesture; - capable of player intellectual and interpretive development on more challenging works;	
<b>Brief outline of course (contents standard):</b> phrasing, intonation, group feeling in more virtuoso orchestral pieces	
<b>Recommended literatue:</b> Schubert, Franz: Symphony Nr. 3, D dur; Breitkopf und Härtel, ASIN B003C3CKK0 Mozart, Wolfgang Amadeus: Sinfonia concertante Es dur, K 297b, ob, cl, fg, cor; Bärenreiter, ISBN- 13: 979- 0006485666 Britten, Benjamin: Simply symphony; Oxford Music, ISBN- 10: 0193619318 Prokofjev, Sergej: Romeo a Julia, Suita 2; Musical Edition Sikorski, ISBN 9784118926629 Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 39 hours of contact teaching 11 hours self-study 10 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Pavol Tužinský, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

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

13 hours of contact teaching 15 hours self-study 2 hours problem solving and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. PaedDr. Mária Strenáčiková, PhD.								
<b>Last changed:</b> 31.07.2022								
<b>Granted by:</b>								

## Course information letter

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

<p>The student's total workload is 30 hours per semester (1 credit/30 hours of work).  13 hours of contact teaching  15 hours self-study  2 hours problem solving and exercises / semester</p>								
<p><b>Course assessment</b>  Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> doc. PaedDr. Mária Strenáčiková, PhD.</p>								
<p><b>Last changed:</b> 31.07.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

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

Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 2 hours problem solving and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. PaedDr. Mária Strenáčiková, PhD.								
<b>Last changed:</b> 31.07.2022								
<b>Granted by:</b>								

## Course information letter

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

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

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

KOPČÁKOVÁ, Slávka. 2013. Vývoj hudobnoestetického myslenia na Slovensku v 20. storočí. Prešov: Prešovská univerzita v Prešove. ISBN 978-555-0804-7. Dostupné na: [https://www.researchgate.net/publication/357571916\\_Vyvoj\\_hudobnoestetického\\_myslenia\\_na\\_Slovensku\\_v\\_20\\_storoci](https://www.researchgate.net/publication/357571916_Vyvoj_hudobnoestetického_myslenia_na_Slovensku_v_20_storoci)

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	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. PaedDr. Mária Strenáčiková, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn097/22	<b>Course title:</b> Piano Duo 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 40% - Studying the programme for 20 minutes 30% - Attending a public concert 20% - Recording artistic performances in IDM AU BB 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the fundamental rules of non-verbal communication between chamber players in the process of interpretation, through which they achieve harmony and sound compatibility. The student will gain an overview of the literature for four-hand piano playing and two-piano playing. - be able to work optimally together in a chamber ensemble, mastering a common musical instrument, and will be able to appropriately utilize and implement all information regarding the piece being performed as presented in the music notation. - will understand the need for and methods of matching the musical ideas of both performers into a common interpretive plot, and will also understand the adaptation of aural and creative ideas to the benefit of the jointly pursued interpretive intent. - Able to interpret chamber works for four hands and two pianos, taking into account the principle of flexibility in the use of shared playing space and pedalisaton, affecting the sound of both players. The student will be able to make more variable and sensitive use of the sound potential of the piano (or two pianos), and will be able to harmonize the interpretation with the need to rotate the score material (use also in accompaniment). - Able to perceive sensitively and then adapt the interpretation process with regard to events that he/she cannot directly influence ( the part of the partner), able to listen actively to the partner in the performance of the interpretation and to participate flexibly in the homogeneity of the sound, harmony, coherence in the phrasing process.	
<b>Brief outline of course (contents standard):</b> 1. The student will become familiar with original literature for four hands and two pianos. 2. The literature studied should include works: Classical music for 4 hands (sonatas, variations), Romanticism (dance forms, variations, sonatas)	

### 3. Specifics of playing on the common keyboard, pedalling in the context of four-hand playing

**Recommended literatue:**

MOZART, Wolfgang Amadeus. 2005. Werke für Klavier zu vier Händen. Schott. Universal edition. (súkromný archív pedagóga)  
SCHUBERT, Franz. 1970. Original-kompositionen für Klavier zu vier Händen. Leipzig. Edition Peters.  
DVOŘÁK, Antonín. 1982. Slovanské tance, op.72. Praha. Editio Supraphon. (súkromný archív pedagóga)  
DVOŘÁK, Antonín. 1982. Slovanské tance, op.46. Praha. Editio Supraphon. (súkromný archív pedagóga)  
BRAHMS, Johannes. 1960. Variationen über ein Thema von Robert Schumann, op.23. Frankfurt.C.F.Peters.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Aleš Solárik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn098/22	<b>Course title:</b> Piano Duo 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 40% - Studying the programme for 20 minutes 30% - Attending a public concert 20% - Recording artistic performances in IDM AU BB 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the fundamental rules of non-verbal communication between chamber players in the process of interpretation, through which they achieve harmony and sound compatibility. The student will gain an overview of the literature for four-hand piano playing and two-piano playing.</li> <li>- be able to work optimally together in a chamber ensemble, mastering a common musical instrument, and will be able to appropriately utilize and implement all information regarding the piece being performed as presented in the music notation.</li> <li>- will understand the need for and methods of matching the musical ideas of both performers into a common interpretive plot, and will also understand the adaptation of aural and creative ideas to the benefit of the jointly pursued interpretive intent.</li> <li>- Able to interpret chamber works for four hands and two pianos, taking into account the principle of flexibility in the use of shared playing space and pedalisation, affecting the sound of both players. The student will be able to make more variable and sensitive use of the sound potential of the piano (or two pianos), and will be able to harmonize the interpretation with the need to rotate the score material (use also in accompaniment).</li> <li>- Able to perceive sensitively and then adapt the interpretation process with regard to events that he/she cannot directly influence ( the part of the partner), able to listen actively to the partner in the performance of the interpretation and to participate flexibly in the homogeneity of the sound, harmony, coherence in the phrasing process.</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. The student will become familiar with original literature for four hands and two pianos. 2. The literature studied should include: classical works for 4 hands, (sonatas, variations), Romanticism (dance forms, variations, sonatas) 3. General principles of playing two pianos ( communication, harmony, sound parameters)	

**Recommended literatue:**

MOZART, Wolfgang Amadeus. 2005. Werke für Klavier zu vier Händen. Schott. Universal edition. (súkromný archív pedagóga)  
SCHUBERT, Franz. 1970. Original-kompositionen für Klavier zu vier Händen. Leipzig. Edition Peters.  
DVOŘÁK, Antonín. 1982. Slovanské tance, op.72. Praha. Editio Supraphon. (súkromný archív pedagóga)  
DVOŘÁK, Antonín. 1982. Slovanské tance, op.46. Praha. Editio Supraphon. (súkromný archív pedagóga)  
CHOPIN Fryderyk. 1961. Rondo na 2 fortepiany, op.73. Warszawa-Krakow. PWM. (súkromný archív pedagóga)  
BRAHMS, Johannes. 1960. Variationen über ein Thema von Robert Schumann, op.23. Frankfurt.C.F.Peters.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Aleš Solárik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn099/22	<b>Course title:</b> Piano Duo 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 40% - Studying the programme for 20 minutes 30% - Attending a public concert 20% - Recording artistic performances in IDM AU BB 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - will be able to work optimally in a chamber ensemble, mastering a common musical instrument, will be able to use and implement appropriately all the information regarding the interpreted work, given in the music notation. - The student will understand the necessity and methods of harmonizing the musical ideas of both performers into a common interpretive plot; he/she will also understand the adaptation of aural and creative ideas in favor of the jointly pursued interpretive intention. - Able to interpret chamber works for four hands and two pianos, taking into account the principle of flexibility in the use of shared playing space and pedalisation, influencing the sound of both players. The student will be able to make more variable and sensitive use of the sound potential of the piano (or two pianos), and will be able to harmonize the interpretation with the need to rotate the score material (use also in accompaniment). - Able to perceive sensitively and then adapt the interpretation process with regard to events that he/she cannot directly influence ( the part of the partner), able to listen actively to the partner in the performance of the interpretation and to participate flexibly in the homogeneity of the sound, harmony, coherence in the process of phrasing.	
<b>Brief outline of course (contents standard):</b> 1. The literature studied should include works: Classical for 4 hands and two pianos (sonatas, variations), Romantic for 4 hands and two pianos (dance forms, variations, sonatas) 2. Specifics of playing on a common keyboard, pedalling in the context of four-hand playing 3. Formation of a unified sound idea of the performers 4. Contrast in the works of classicism and romanticism	

**Recommended literatue:**

MOZART, Wolfgang Amadeus. 2005. Werke für Klavier zu vier Händen. Schott. Universal edition. (súkromný archív pedagóga)

MOZART, Wolfgang Amadeus. 1878. Sonate für zwei Pianoforte KV 448. Leipzig. Breitkopf & Härtel (<https://s9.imslp.org/files/imglnks/usimg/8/82/IMSLP86745-PMLP21652-moz-448.pdf>)

SCHUBERT, Franz. 1970. Original-kompositionen für Klavier zu vier Händen. Leipzig. Edition Peters.

DVOŘÁK, Antonín. 1982. Slovanské tance, op.72. Praha. Editio Supraphon. (súkromný archív pedagóga)

DVOŘÁK, Antonín. 1982. Slovanské tance, op.46. Praha. Editio Supraphon. (súkromný archív pedagóga)

BRAHMS, Johannes. 1960. Variationen über ein Thema von Robert Schumann, op.23.

Frankfurt.C.F.Peters.

CHOPIN Fryderyk. 1961. Rondo na 2 fortepiany, op.73. Warszawa-Krakow. PWM. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Aleš Solárik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn100/22	<b>Course title:</b> Piano Duo 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 40% - Studying the programme for 20 minutes 30% - Attending a public concert 20% - Recording artistic performances in IDM AU BB 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - will be able to work optimally in a chamber ensemble, mastering a common musical instrument, will be able to use and implement appropriately all the information regarding the interpreted work, given in the music notation. - The student will understand the necessity and methods of harmonizing the musical ideas of both performers into a common interpretive plot; he/she will also understand the adaptation of aural and creative ideas in favor of the jointly pursued interpretive intention. - Able to interpret chamber works for four hands and two pianos, taking into account the principle of flexibility in the use of shared playing space and pedalisation, influencing the sound of both players. The student will be able to make more variable and sensitive use of the sound potential of the piano (or two pianos), and will be able to harmonize the interpretation with the need to rotate the score material (use also in accompaniment). - Able to perceive sensitively and then adapt the interpretation process with regard to events that he/she cannot directly influence ( the part of the partner), able to listen actively to the partner in the performance of the interpretation and to participate flexibly in the homogeneity of the sound, harmony, coherence in the process of phrasing.	
<b>Brief outline of course (contents standard):</b> 1. The literature studied should include works: Classical music for 4 hands and two pianos (sonatas, variations), Romanticism for 4 hands and two pianos (dance forms, variations, sonatas) 2. Specifics of playing on the common keyboard, pedalling in the context of four-hand playing 3. Formation of a unified sound idea of the performers 4. Contrast in the works of classicism and romanticism	
<b>Recommended literatue:</b>	

MOZART, Wolfgang Amadeus. 2005. Werke für Klavier zu vier Händen. Schott. Universal edition. (súkromný archív pedagóga)

MOZART, Wolfgang Amadeus. 1878. Sonate für zwei Pianoforte KV 448. Leipzig. Breitkopf & Härtel (<https://s9.imslp.org/files/imglnks/usimg/8/82/IMSLP86745-PMLP21652-moz-448.pdf>)

SCHUBERT, Franz. 1970. Original-kompositionen für Klavier zu vier Händen. Leipzig. Edition Peters.

DVOŘÁK, Antonín. 1982. Slovanské tance, op.72. Praha. Editio Supraphon. (súkromný archív pedagóga)

DVOŘÁK, Antonín. 1982. Slovanské tance, op.46. Praha. Editio Supraphon. (súkromný archív pedagóga)

BRAHMS, Johannes. 1960. Variationen über ein Thema von Robert Schumann, op.23. Frankfurt.C.F.Peters.

CHOPIN Fryderyk. 1961. Rondo na 2 fortepiany, op.73. Warszawa-Krakow. PWM. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Aleš Solárik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn101/22	<b>Course title:</b> Piano Duo 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 40% - Studying the programme for 20 minutes 30% - Attending a public concert 20% - Recording artistic performances in IDM AU BB 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - will be able to work optimally in a chamber ensemble, mastering a common musical instrument, will be able to use and implement appropriately all the information regarding the interpreted work, given in the music notation. - The student will understand the necessity and methods of harmonizing the musical ideas of both performers into a common interpretive plot; he/she will also understand the adaptation of aural and creative ideas in favor of the jointly pursued interpretive intention. - Able to interpret chamber works for four hands and two pianos, taking into account the principle of flexibility in the use of shared playing space and pedalisation, influencing the sound of both players. The student will be able to make more variable and sensitive use of the sound potential of the piano (or two pianos), and will be able to harmonize the interpretation with the need to rotate the score material (use also in accompaniment). - Able to perceive sensitively and then adapt the interpretation process with regard to events that he/she cannot directly influence ( the part of the partner), able to listen actively to the partner in the performance of the interpretation and to participate flexibly in the homogeneity of the sound, harmony, coherence in the process of phrasing.	
<b>Brief outline of course (contents standard):</b> 1. The literature studied should include works: Romanticism for 4 hands and two pianos (dance forms, variations, sonatas) works of Impressionism, 20th and 21st century 2. Creation of a unified sound idea of the performers in the works of the 20th and 21st centuries. 3. Contemporary Slovak and Czech works for four-hand piano and 2 pianos	
<b>Recommended literatue:</b>	

SCHUBERT, Franz. 1970. Original-kompositionen für Klavier zu vier Händen. Leipzig. Edition Peters.

DVOŘÁK, Antonín. 1982. Slovanské tance, op.72. Praha. Editio Supraphon. (súkromný archív pedagóga)

DVOŘÁK, Antonín. 1982. Slovanské tance, op.46. Praha. Editio Supraphon. (súkromný archív pedagóga)

BRAHMS, Johannes. 1960. Variationen über ein Thema von Robert Schumann, op.23. Frankfurt.C.F.Peters.

CHOPIN Fryderyk. 1961. Rondo na 2 fortepiany, op.73. Warszawa-Krakow. PWM. (súkromný archív pedagóga)

LEJSEK, Vlastimil. 1982. Brazílské tance pro dva klavíry, Praha. Panton. (súkromný archív pedagóga)

LEJSEK, Vlastimil. 1976. Tanečky mistrů pro dva klavíry. Brno. Editio VIVO (súkromný archív pedagóga)

KRAJČÍ, Mirko. 1996. Sonáta pre štvorročný klavír. rukopis. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Aleš Solárik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn102/22	<b>Course title:</b> Piano Duo 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 40% - Studying the programme for 20 minutes 30% - Attending a public concert 20% - Recording artistic performances in IDM AU BB 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - will be able to work optimally in a chamber ensemble, mastering a common musical instrument, will be able to use and implement appropriately all the information regarding the interpreted work, given in the music notation. - The student will understand the necessity and methods of harmonizing the musical ideas of both performers into a common interpretive plot; he/she will also understand the adaptation of aural and creative ideas in favor of the jointly pursued interpretive intention. - Able to interpret chamber works for four hands and two pianos, taking into account the principle of flexibility in the use of shared playing space and pedalisation, influencing the sound of both players. The student will be able to make more variable and sensitive use of the sound potential of the piano (or two pianos), and will be able to harmonize the interpretation with the need to rotate the score material (use also in accompaniment). - Able to perceive sensitively and then adapt the interpretation process with regard to events that he/she cannot directly influence ( the part of the partner), able to listen actively to the partner in the performance of the interpretation and to participate flexibly in the homogeneity of the sound, harmony, coherence in the process of phrasing.	
<b>Brief outline of course (contents standard):</b> 1.The literature studied should include works of: romanticism for 4 hands and two pianos (dance forms, variations, sonatas), works of Impressionism, 20th and 21st century 2. Creation of a unified sound idea of the performers in the works of the 20th and 21st centuries. 3. Contemporary Slovak and Czech works for four-hand piano and 2 pianos	
<b>Recommended literatue:</b>	

SCHUBERT, Franz. 1970. Original-kompositionen für Klavier zu vier Händen. Leipzig. Edition Peters.

DVOŘÁK, Antonín. 1982. Slovanské tance, op.72. Praha. Editio Supraphon. (súkromný archív pedagóga)

DVOŘÁK, Antonín. 1982. Slovanské tance, op.46. Praha. Editio Supraphon. (súkromný archív pedagóga)

BRAHMS, Johannes. 1960. Variationen über ein Thema von Robert Schumann, op.23. Frankfurt.C.F.Peters.

CHOPIN Fryderyk. 1961. Rondo na 2 fortepiany, op.73. Warszawa-Krakow. PWM. (súkromný archív pedagóga)

LEJSEK, Vlastimil. 1982. Brazílské tance pro dva klavíry, Praha. Panton. (súkromný archív pedagóga)

LEJSEK, Vlastimil. 1976. Tanečky mistrů pro dva klavíry. Brno. Editio VIVO (súkromný archív pedagóga)

KRAJČÍ, Mirko. 1996. Sonáta pre štvorročný klavír. rukopis. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Aleš Solárik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn069/22	<b>Course title:</b> Piano Practice - Vocal Interpretation 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation of the student in the class 30% - practical exam (final performance) Repertoire: 1 etude, 1 baroque piece, 1 recital piece The range and difficulty of the repertoire according to the student's individual level of maturity. Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> - basic orientation in piano playing - development of instrumental skills and acquaintance with the expressive means of pertracted musical styles - development of musical imagination using one's own creative potential, in accordance with the specifics of the relevant specialisation	
<b>Brief outline of course (contents standard):</b> - etude study with a focus on the development of piano technique, identification of a technical problem and its practical solution - study of compositions of the Baroque period - performance of Classical, Romantic and 20th/21st century compositions (selection) - the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity, taking into account the specifics of his/her own specialisation	
<b>Recommended literatue:</b> Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší. Barokové diela - výber: BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší. Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Il'jič. SCHUBERT, Franz. SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.	

DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ, Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.  
Hudobná literatúra v archíve pedagóga.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Alica Hancková, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn070/22	<b>Course title:</b> Piano Practice - Vocal Interpretation 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation of the student in the class 30% - practical exam (final performance) Repertoire: 1 etude, 1 baroque piece, 1 recital piece The range and difficulty of the repertoire according to the student's individual level of maturity. Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> <ul style="list-style-type: none"> <li>- developed orientation in the problems of piano playing</li> <li>- development of piano technique of basic to intermediate difficulty</li> <li>- development of musical imagination using one's own creative potential, in accordance with the specifics of the relevant specialisation</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- link to competences acquired in the previous semester</li> <li>- study of etudes of appropriate difficulty, identification of a technical problem and its practical solution</li> <li>- study of compositions of the Baroque period</li> <li>- performance of recital pieces (selection from the Classical, Romantic and 20th/21st century periods)</li> <li>- the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity, taking into account the specifics of his/her own specialisation</li> </ul>	
<b>Recommended literatue:</b> Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší. Barokové diela - výber: BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší. Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Il'jič. SCHUBERT, Franz. SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.	

DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ, Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.  
Hudobná literatúra v archíve pedagóga.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Alica Hancková, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn071/22	<b>Course title:</b> Piano Practice - Vocal Interpretation 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation of the student in the class 30% - practical exam (final performance) Repertoire: 1 etude, 1 baroque piece, 1 recital piece The range and difficulty of the repertoire according to the student's individual level of maturity. Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> - more advanced orientation in piano playing - interpretation of an intermediate level of difficulty - enrichment of musical imagination according to individual maturity, in accordance with the specifics of the respective specialization	
<b>Brief outline of course (contents standard):</b> - link to competences acquired in the previous semester - study of etudes of appropriate difficulty, identification of a technical problem and its practical solution - study of compositions of the Baroque period - performance of recital compositions (selection from the Classical, Romantic, 20th/21st century periods) - the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity taking into account the specifics of his/her own specialisation	
<b>Recommended literatue:</b> Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší. Barokové diela - výber: BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší. Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Il'jič. SCHUBERT, Franz. SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.	

DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ, Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.  
Hudobná literatúra v archíve pedagóga.

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Alica Hancková, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn072/22	<b>Course title:</b> Piano Practice - Vocal Interpretation 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation of the student in the class 30% - practical exam (final performance) Repertoire: 1 etude, 1 baroque piece, 1 recital piece The range and difficulty of the repertoire according to the student's individual level of maturity. Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> - advanced orientation in piano playing - Interpretation at an intermediate to advanced level of difficulty - meaningfulness of the content of the interpretation at a more professional level - enrichment of musical imagination according to individual maturity, in accordance with the specifics of the respective specialisation	
<b>Brief outline of course (contents standard):</b> - link to competences acquired in previous semesters - study of piano literature with an emphasis on understanding and interpreting the content of the composition - study of etudes, identification of a technical problem and its practical solution - study of compositions of the Baroque period - study of recital compositions (selections from the Classical, Romantic, 20th/21st century periods) - the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity, taking into account the specifics of his/her own specialisation	
<b>Recommended literatue:</b> Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší. Barokové diela - výber: BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší. Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Il'jič. SCHUBERT, Franz.	

<p>SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.  DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ,  Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.  Hudobná literatúra v archíve pedagóga.</p>								
<p><b>Language of instruction:</b>  Slovak</p>								
<p><b>Notes:</b>  The student's total workload is 30 hours per semester (1 credit/30 hours of work).  13 hours of contact teaching  5 hours self-study  12 hours individual creative activity</p>								
<p><b>Course assessment</b>  Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Alica Hancková, ArtD.</p>								
<p><b>Last changed:</b> 07.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn077/22	<b>Course title:</b> Piano Practice - Choir Conducting 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation in class 30% - practical exam (final performance) Minimum practical requirements for the completion of the course with regard to the level of maturity: Major scales - fifth circle (8), decompositions, D7 1 Baroque composition 1 Classical composition Prerequisites for the practical examination (final performance): 1 Baroque composition 1 Classical composition Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the 1st semester learning process, the student will be able to have a basic orientation on a musical instrument as part of their technical training. The student will reinforce the penetration of music theory into practice in the study of major scales in the fifth circle, chords, and etudes. The student will understand the basic stylistic practices of Baroque and Classical music in keyboard playing. He/she will become familiar with the expressive means of pertracted musical styles and will be able to put them into practice. Acquire the necessary skills to play piano pieces or accompaniments with regard to the level of their own playing maturity. The course pursues the development of musical imagination using one's own creative potential. The student will be able to practically identify the basic compositional techniques of Baroque and Classical composers. The student will gain a basic overview of works in the piano literature of these periods. His/her music-theoretical knowledge will be expanded in a practical way.	
<b>Brief outline of course (contents standard):</b> - playing of major scales of the fifth circle in octaves, playing of minor and major chord decompositions, D7 - playing compositions of the Baroque period - basic identification of polyphony, homophony, confrontation with the Classical period, specifics of Baroque means of expression in keyboard playing	

- playing works of the Classical period - basic identification of Classical form, homophony, stylistic means, confrontation with the Baroque period, specifics of Classical means of expression in keyboard playing

**Recommended literature:**

Barokové diela – výber:

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

Klasicizmus - výber:

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

Hudobná literatúra v archíve pedagóga.

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Aleš Solárik, ArtD., doc. MgA. Jana Škvarková, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn078/22	<b>Course title:</b> Piano Practice - Choir Conducting 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation in class 30% - practical exam (final performance) Minimum practical requirements for the completion of the course with regard to the level of maturity: Mole scales - quintal circle (8), decompositions, D7 1 romanticism composition / cycle - selection of min. 4 miniatures 1 20th or 21st century composition Prerequisites for practical exam (final performance): 1 piece of Romanticism or 2 miniatures - selection 1 20th or 21st century composition Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the 2nd semester learning process, the student will be able to have a basic orientation on a musical instrument as part of their technical training. The student will reinforce the penetration of music theory into practice in the study of minor scales in the knint circle, chords, and etudes. The student will understand the basic stylistic progressions of 20th or 21st century romanticism and 20th or 21st century compositions on keyboard instruments. He/she may focus specifically on the characteristic compositions of Romanticism -miniature. Through their study, he/she will be able to identify the basic work with the expressive means of the Romanticism style. He will become familiar with the expressive means of the pertracted musical styles, which he will be able to put into practice. Acquire the necessary skill to play piano pieces, or accompaniments, taking into account their own level of playing maturity. The course pursues the development of musical imagination using one's own creative potential. The student will be able to practically identify the basic compositional techniques of Romantic composers and 20th or 21st century compositions. A basic overview of works in the piano literature of the periods mentioned will be acquired. His/her music theoretical knowledge will be expanded in a practical way.	
<b>Brief outline of course (contents standard):</b> - playing minor scales of the fifth circle in octaves, playing minor and major chord decompositions, D7	

- playing compositions of the Romantic period and 20th or 21st century compositions - basic identification of the expressive means of Romanticism in juxtaposition with Classical, Baroque and modern compositions of the present day  
- specific features of contemporary music in practice

**Recommended literature:**

Diela romantizmu – výber:

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

Diela 20., 21. storočia - výber:

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

Hudobná literatúra v archíve pedagóga.

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Aleš Solárik, ArtD., doc. MgA. Jana Škvarková, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn079/22	<b>Course title:</b> Piano Practice - Choir Conducting 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation in class 30% - practical exam (final performance) Minimum practical requirements for the completion of the course with regard to the level of maturity: Major scales - quart circle (8), decomposition, D7 1 Baroque suite (selection from Baroque suites - min. 2 contrasting movements) 1 Classical sonata (sonatina) - 1st and 2nd movements Prerequisites for the practical examination (final performance): 1 movement of a Baroque suite (fast movement) 1st fast movement of a sonata (sonatina) Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the 3rd semester learning process, the student will expand and reinforce the penetration of music theory into practice in the study of major scales in the quartet circle, chords, and decomposition. The student's technical maturity will be enhanced. He/she will understand the stylistic progressions of the Baroque suite and sonata form of Classical keyboard playing. He will become familiar with the expressive means of pertracted musical styles, which he will be able to put into practice. Acquire the necessary skill to play piano pieces, or accompaniments, with respect to the level of maturity. The course pursues the development of musical imagination using one's own creative potential. The student will be able to practically identify the compositional techniques of suites and sonatas by Baroque and Classical composers. His/her survey of the piano literature of the periods will be expanded. The student will be able to apply music theoretical knowledge to some extent independently in practice.	
<b>Brief outline of course (contents standard):</b> - playing of major scales of the quartet circle in octaves, playing of minor and major chord decompositions, D7 - playing suites of the Baroque period - basic identification of dance and non-dance parts of suites, confrontation with the Classical period, specifics of Baroque means of expression in playing suites on keyboard instruments	

- playing sonatas/sonatinas of the Classical period - basic identification of Classical form, homophony, stylistic means, confrontation with the Baroque period (characteristics of the Baroque sonata), specifics of Classical means of expression in playing on keyboard instruments

**Recommended literature:**

Barokové suity – výber:

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

Klasicizmus:

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

Hudobná literatúra v archíve pedagóga.

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 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. Aleš Solárik, ArtD., doc. MgA. Jana Škvarková, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn080/22	<b>Course title:</b> Piano Practice - Choir Conducting 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation in class 30% - practical exam (final performance) Minimum practical requirements for the completion of the course with regard to the level of maturity: Molar scales - quart circle (8), decompositions, D7 1 sonata / sonatina of classical music - 3rd movement 1 composition of Romanticism or cycle - selection of min. 3 miniatures 1 20th or 21st century composition Prerequisites for the practical examination (final performance): 1 piece of Romanticism or 2 miniatures 1 20th or 21st century composition Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the 4th semester learning process, the student will expand and reinforce the penetration of music theory into practice in the study of minor scales of the quartet circle, chords, and etudes. The student's technical proficiency will be enhanced. He/she will understand the basic stylistic progressions of classical, romantic, and 20th or 21st century compositions in keyboard playing. The student will become familiar with the expressive means of pertracted musical styles, which he/she will be able to put into practice. Acquire the necessary skills to interpret piano compositions or accompaniments with regard to the level of their own playing maturity. The course pursues the development of musical imagination using one's own creative potential. The student will be able to practically identify the basic compositional techniques of classical, romantic and 20th or 21st century composers. A basic survey of works in the piano literature of the periods mentioned will be acquired. His/her music theoretical knowledge will be expanded in a practical way.	
<b>Brief outline of course (contents standard):</b> - playing of minor scales of the quartet circle in octaves, playing of minor and major chord decompositions, D7	

- playing compositions of the Romantic period and 20th or 21st century compositions - basic identification of the expressive means of Romanticism in juxtaposition with Classical, Baroque and modern compositions of the present day
- completion of the sonata cycle in classicism by interpretation of the 3rd movement of the sonata / sonatina

**Recommended literature:**

Klasicizmus - výber:

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

Diela romantizmu – výber:

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

Diela 20., 21. storočia - výber:

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

Hudobná literatúra v archíve pedagóga.

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Aleš Solárik, ArtD., doc. MgA. Jana Škvarková, ArtD.

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn073/22	<b>Course title:</b> Piano Practice - Musical theater singing 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation of the student in the class 30% - practical exam (final performance) Repertoire: 1 etude, 1 baroque piece, 1 recital piece The range and difficulty of the repertoire according to the student's individual level of maturity. Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> - basic orientation in piano playing - development of instrumental skills and acquaintance with the expressive means of pertracted musical styles - development of musical imagination using one's own creative potential, in accordance with the specifics of the relevant specialisation	
<b>Brief outline of course (contents standard):</b> - etude study with a focus on the development of piano technique, identification of a technical problem and its practical solution - study of compositions of the Baroque period - performance of Classical, Romantic and 20th/21st century compositions (selection) - the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity taking into account the specifics of his/her own specialisation	
<b>Recommended literatue:</b> Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší. Barokové diela - výber: BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší. Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Il'jič. SCHUBERT, Franz. SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.	

DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ, Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.  
Hudobná literatúra v archíve pedagóga.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Alica Hancková, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn074/22	<b>Course title:</b> Piano Practice - Musical theater singing 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation of the student in the class 30% - practical exam (final performance) Repertoire: 1 etude, 1 baroque piece, 1 recital piece The range and difficulty of the repertoire according to the student's individual level of maturity. Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> <ul style="list-style-type: none"> <li>- developed orientation in the problems of piano playing</li> <li>- development of piano technique of basic to intermediate difficulty</li> <li>- development of musical imagination using one's own creative potential, in accordance with the specifics of the relevant specialisation</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- link to competences acquired in the previous semester</li> <li>- study of etudes of appropriate difficulty, identification of a technical problem and its practical solution</li> <li>- study of compositions of the Baroque period</li> <li>- performance of recital compositions (selection from the Classical, Romantic, 20th/21st century periods)</li> <li>- the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity taking into account the specifics of his/her own specialisation</li> </ul>	
<b>Recommended literatue:</b> Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší. Barokové diela - výber: BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší. Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Il'jič. SCHUBERT, Franz. SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.	

DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ, Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.  
Hudobná literatúra v archíve pedagóga.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Alica Hancková, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn075/22	<b>Course title:</b> Piano Practice - Musical theater singing 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation of the student in the class 30% - practical exam (final performance) Repertoire: 1 etude, 1 baroque piece, 1 recital piece The range and difficulty of the repertoire according to the student's individual level of maturity. Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> - more advanced orientation in piano playing - interpretation of an intermediate level of difficulty - enrichment of musical imagination according to individual maturity, in accordance with the specifics of the respective specialization	
<b>Brief outline of course (contents standard):</b> - link to competences acquired in the previous semester - study of etudes of appropriate difficulty, identification of a technical problem and its practical solution - study of compositions of the Baroque period - performance of recital pieces (selection from the Classical, Romantic and 20th/21st century periods) - the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity taking into account the specifics of his/her own specialisation	
<b>Recommended literatue:</b> Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší. Barokové diela - výber: BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší. Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Il'jič. SCHUBERT, Franz. SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.	

DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ, Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.  
Hudobná literatúra v archíve pedagóga.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Alica Hancková, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn076/22	<b>Course title:</b> Piano Practice - Musical theater singing 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation of the student in the class 30% - practical exam (final performance) Repertoire: 1 etude, 1 baroque piece, 1 recital piece The range and difficulty of the repertoire according to the student's individual level of maturity. Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> <ul style="list-style-type: none"> <li>- advanced orientation in piano playing</li> <li>- Interpretation at an intermediate to advanced level of difficulty</li> <li>- meaningfulness of the content of the interpretation at a more professional level</li> <li>- enrichment of musical imagination according to individual maturity, in accordance with the specifics of the respective specialisation</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- link to competences acquired in previous semesters</li> <li>- study of piano literature with an emphasis on understanding and interpreting the content of the composition</li> <li>- study of etudes, identification of a technical problem and its practical solution</li> <li>- study of compositions of the Baroque period</li> <li>- study of recital compositions (selections from the Classical, Romantic, 20th/21st century periods)</li> <li>- the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity taking into account the specifics of his/her own specialisation</li> </ul>	
<b>Recommended literatue:</b> Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší. Barokové diela - výber: BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší. Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Il'jič. SCHUBERT, Franz.	

SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.  
DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ,  
Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.  
Hudobná literatúra v archíve pedagóga.

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Alica Hancková, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn087/22	<b>Course title:</b> Piano practice for accordion playing students 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation of the student in the class 30% - practical exam (final performance) Repertoire: 1 etude, 1 baroque piece, 1 recital piece The range and difficulty of the repertoire according to the student's individual level of maturity. Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> - basic orientation in piano playing - development of instrumental skills and acquaintance with the expressive means of pertracted musical styles - development of musical imagination using one's own creative potential, in accordance with the specifics of the relevant specialisation	
<b>Brief outline of course (contents standard):</b> - etude study with a focus on the development of piano technique, identification of a technical problem and its practical solution - study of compositions of the Baroque period - performance of Classical, Romantic and 20th/21st century compositions (selection) - the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity taking into account the specifics of his/her own specialisation	
<b>Recommended literatue:</b> Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší. Barokové diela - výber: BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší. Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Il'jič. SCHUBERT, Franz. SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.	

DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ, Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.  
Hudobná literatúra v archíve pedagóga.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Alica Hancková, ArtD., doc. MgA. Jana Škvarková, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn088/22	<b>Course title:</b> Piano practice for accordion playing students 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation of the student in the class 30% - practical exam (final performance) Repertoire: 1 etude, 1 baroque piece, 1 recital piece The range and difficulty of the repertoire according to the student's individual level of maturity. Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> <ul style="list-style-type: none"> <li>- developed orientation in the problems of piano playing</li> <li>- development of piano technique of basic to intermediate difficulty</li> <li>- development of musical imagination using one's own creative potential, in accordance with the specifics of the relevant specialisation</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- link to competences acquired in the previous semester</li> <li>- study of etudes of appropriate difficulty, identification of a technical problem and its practical solution</li> <li>- study of compositions of the Baroque period</li> <li>- performance of recital compositions (selection from the Classical, Romantic, 20th/21st century periods)</li> <li>- the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity taking into account the specifics of his/her own specialisation</li> </ul>	
<b>Recommended literatue:</b> Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší. Barokové diela - výber: BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší. Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Il'jič. SCHUBERT, Franz. SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.	

DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ, Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.  
Hudobná literatúra v archíve pedagóga.

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Alica Hancková, ArtD., doc. MgA. Jana Škvarková, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn089/22	<b>Course title:</b> Piano practice for accordion playing students 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation of the student in the class 30% - practical exam (final performance) Repertoire: 1 etude, 1 baroque piece, 1 recital piece The range and difficulty of the repertoire according to the student's individual level of maturity. Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> <ul style="list-style-type: none"> <li>- more advanced orientation in piano playing</li> <li>- interpretation of an intermediate level of difficulty</li> <li>- enrichment of musical imagination according to individual maturity, in accordance with the specifics of the respective specialization</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- link to competences acquired in the previous semester</li> <li>- study of etudes of appropriate difficulty, identification of a technical problem and its practical solution</li> <li>- study of compositions of the Baroque period</li> <li>- performance of recital compositions (selection from the Classical, Romantic, 20th/21st century periods)</li> <li>- the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity taking into account the specifics of his/her own specialisation</li> </ul>	
<b>Recommended literatue:</b> Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší. Barokové diela - výber: BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší. Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Il'jič. SCHUBERT, Franz. SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.	

DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ, Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.  
Hudobná literatúra v archíve pedagóga.

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Alica Hancková, ArtD., doc. MgA. Jana Škvarková, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn090/22	<b>Course title:</b> Piano practice for accordion playing students 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation of the student in the class 30% - practical exam (final performance) Repertoire: 1 etude, 1 baroque piece, 1 recital piece The range and difficulty of the repertoire according to the student's individual level of maturity. Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> <ul style="list-style-type: none"> <li>- advanced orientation in piano playing</li> <li>- Interpretation at an intermediate to advanced level of difficulty</li> <li>- meaningfulness of the content of the interpretation at a more professional level</li> <li>- enrichment of musical imagination according to individual maturity, in accordance with the specifics of the respective specialisation</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- link to competences acquired in previous semesters</li> <li>- study of piano literature with an emphasis on understanding and interpreting the content of the composition</li> <li>- study of etudes, identification of a technical problem and its practical solution</li> <li>- study of compositions of the Baroque period</li> <li>- study of recital compositions (selections from the Classical, Romantic, 20th/21st century periods)</li> <li>- the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity taking into account the specifics of his/her own specialisation</li> </ul>	
<b>Recommended literatue:</b> Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší. Barokové diela - výber: BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší. Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Il'jič. SCHUBERT, Franz.	

SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.  
DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ,  
Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.  
Hudobná literatúra v archíve pedagóga.

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Alica Hancková, ArtD., doc. MgA. Jana Škvarková, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn091/22	<b>Course title:</b> Piano practice for accordion playing students 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation of the student in the class 30% - practical exam (final performance) Repertoire: 1 etude, 1 baroque piece, 1 recital piece The range and difficulty of the repertoire according to the student's individual level of maturity. Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> <ul style="list-style-type: none"> <li>- advanced orientation in piano playing</li> <li>- Interpretation at an intermediate to advanced level of difficulty</li> <li>- content meaningfulness of interpretation at a more professional level, personal input</li> <li>- enrichment of musical imagination according to individual maturity, in accordance with the specifics of the respective specialisation</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- link to competences acquired in previous semesters</li> <li>- study of piano literature with emphasis on interpretation enriched by personal artistic input</li> <li>- study of etudes of higher technical difficulty</li> <li>- study of compositions of the Baroque period</li> <li>- performance of compositions of greater difficulty (selections from the Classical, Romantic and 20th/21st century periods)</li> <li>- the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity taking into account the specifics of his/her own specialisation</li> </ul>	
<b>Recommended literatue:</b> Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší. Barokové diela - výber: BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší. Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Il'jič. SCHUBERT, Franz.	

SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.  
DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ,  
Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.  
Hudobná literatúra v archíve pedagóga.

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Alica Hancková, ArtD., doc. MgA. Jana Škvarková, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn092/22	<b>Course title:</b> Piano practice for accordion playing students 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation of the student in the class 30% - practical exam (final performance) Repertoire: 1 etude, 1 baroque piece, 1 recital piece The range and difficulty of the repertoire according to the student's individual level of maturity. Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> <ul style="list-style-type: none"> <li>- advanced orientation in piano playing</li> <li>- Interpretation at an intermediate to advanced level of difficulty</li> <li>- content meaningfulness of interpretation at a more professional level, personal input</li> <li>- enrichment of musical imagination according to individual maturity, in accordance with the specifics of the respective specialisation</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- link to competences acquired in previous semesters</li> <li>- study of piano literature with emphasis on interpretation enriched by personal artistic input</li> <li>- study of etudes of higher technical difficulty</li> <li>- study of compositions of the Baroque period</li> <li>- performance of compositions of greater difficulty (selections from the Classical, Romantic and 20th/21st century periods)</li> <li>- the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity taking into account the specifics of his/her own specialisation</li> </ul>	
<b>Recommended literatue:</b> Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší. Barokové diela - výber: BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší. Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Il'jič. SCHUBERT, Franz.	

SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.  
DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ,  
Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.  
Hudobná literatúra v archíve pedagóga.

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Alica Hancková, ArtD., doc. MgA. Jana Škvarková, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn095/22	<b>Course title:</b> Piano practice for choir conducting students 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation of the student in the class 30% - practical exam (final performance) Repertoire: 1 etude, 1 baroque piece, 1 recital piece The range and difficulty of the repertoire according to the student's individual level of maturity. Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> <ul style="list-style-type: none"> <li>- developed orientation in the problems of piano playing</li> <li>- development of piano technique of basic to intermediate difficulty</li> <li>- development of musical imagination using one's own creative potential, in accordance with the specifics of the relevant specialisation</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- link to competences acquired in the previous semester</li> <li>- study of etudes of appropriate difficulty, identification of a technical problem and its practical solution</li> <li>- study of compositions of the Baroque period</li> <li>- performance of recital compositions (selection from the Classical, Romantic, 20th/21st century periods)</li> <li>- the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity taking into account the specifics of his/her own specialisation</li> </ul>	
<b>Recommended literatue:</b> Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší. Barokové diela - výber: BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší. Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Il'jič. SCHUBERT, Franz. SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.	

DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ, Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.  
Hudobná literatúra v archíve pedagóga.

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Aleš Solárik, ArtD., doc. MgA. Jana Škvarková, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn096/22	<b>Course title:</b> Piano practice for choir conducting students 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation of the student in the class 30% - practical exam (final performance) Repertoire: 1 etude, 1 baroque piece, 1 recital piece The range and difficulty of the repertoire according to the student's individual level of maturity. Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> - basic orientation in piano playing - development of instrumental skills and acquaintance with the expressive means of pertracted musical styles - development of musical imagination using one's own creative potential, in accordance with the specifics of the relevant specialisation	
<b>Brief outline of course (contents standard):</b> - etude study with a focus on the development of piano technique, identification of a technical problem and its practical solution - study of compositions of the Baroque period - performance of Classical, Romantic and 20th/21st century compositions (selection) - the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity taking into account the specifics of his/her own specialisation	
<b>Recommended literatue:</b> Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší. Barokové diela - výber: BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší. Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Il'jič. SCHUBERT, Franz. SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.	

DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ, Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.  
Hudobná literatúra v archíve pedagóga.

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Aleš Solárik, ArtD., doc. MgA. Jana Škvarková, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn093/22	<b>Course title:</b> Piano practice for students playing orchestral instruments 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation of the student in the class 30% - practical exam (final performance) Repertoire: 1 etude, 1 baroque piece, 1 recital piece The range and difficulty of the repertoire according to the student's individual level of maturity. Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> - basic orientation in piano playing - development of instrumental skills and acquaintance with the expressive means of pertracted musical styles - development of musical imagination using one's own creative potential, in accordance with the specifics of the relevant specialisation	
<b>Brief outline of course (contents standard):</b> - etude study with a focus on the development of piano technique, identification of a technical problem and its practical solution - study of compositions of the Baroque period - performance of Classical, Romantic and 20th/21st century compositions (selection) - the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity taking into account the specifics of his/her own specialisation	
<b>Recommended literatue:</b> Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší. Barokové diela - výber: BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší. Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Il'jič. SCHUBERT, Franz. SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.	

DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ, Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.  
Hudobná literatúra v archíve pedagóga.

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Alica Hancková, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn094/22	<b>Course title:</b> Piano practice for students playing orchestral instruments 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 70% - active participation of the student in the class 30% - practical exam (final performance) Repertoire: 1 etude, 1 baroque piece, 1 recital piece The range and difficulty of the repertoire according to the student's individual level of maturity. Playing by heart is not a prerequisite	
<b>Educational outcomes (performance standard):</b> <ul style="list-style-type: none"> <li>- developed orientation in the problems of piano playing</li> <li>- development of piano technique of basic to intermediate difficulty</li> <li>- development of musical imagination using one's own creative potential, in accordance with the specifics of the relevant specialisation</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- link to competences acquired in the previous semester</li> <li>- study of etudes of appropriate difficulty, identification of a technical problem and its practical solution</li> <li>- study of compositions of the Baroque period</li> <li>- performance of recital compositions (selection from the Classical, Romantic, 20th/21st century periods)</li> <li>- the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity taking into account the specifics of his/her own specialisation</li> </ul>	
<b>Recommended literatue:</b> Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší. Barokové diela - výber: BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší. Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Il'jič. SCHUBERT, Franz. SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.	

DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ, Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.  
Hudobná literatúra v archíve pedagóga.

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Alica Hancková, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn291/22	<b>Course title:</b> Playing in a jazz ensemble 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 26s <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(50%) - studying thematic etudes focused on jazz phrasing(10%) - studying thematic etudes focused on playing in the section(10%) - studying thematic etudes focused on solo performance(10%) - preparation for a public concert(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand the basics of jazz phrasing - know the specifics of playing in a jazz ensemble - understand the issues of interplay within their instrumental section - understand the interplay between instrumental sections - be able to implement the above in various jazz ensemble settings	
<b>Brief outline of course (contents standard):</b> - Study of specific etudes focused on jazz phrasing (E.Veldkamp, G. Fishman, J. Aebersold) - Study of small ensemble parts - combo - Study of big band parts - Split rehearsals by section - Rehearsals of the whole orchestra	
<b>Recommended literatue:</b> Estudy: VELDKAMP Erik: The Jazz Articulation Big Book © qPress Publishing 2019 VELDKAMP Erik: 20 Play Alongs in All Styles Level 1 Beginner © qPress Publishing 2018 VELDKAMP Erik: 30 Play Alongs in All Styles Level 2 Beginner © qPress Publishing 2018 VELDKAMP Erik: 32 Play Alongs in All Styles Level 3 Intermediate © qPress Publishing 2018 VELDKAMP Erik: 18 Play Alongs in All Styles Level 4 Intermediate © qPress Publishing 2018 VELDKAMP Erik: 12 Play Alongs in All Styles Level 5 Advanced © qPress Publishing 2018 VELDKAMP Erik: 60 Progressive Swing Duets Vol.1 © qPress Publishing 2018 VELDKAMP Erik: 60 Progressive Swing Duets Vol.2 © qPress Publishing 2018 VELDKAMP Erik: 60 Progressive Swing Duets Vol.3 © qPress Publishing 2018	

VELDKAMP Erik: 60 Progressive Swing Duets Vol.4 © qPress Publishing 2018  
 VELDKAMP Erik: 60 Progressive Swing Duets Vol.5 © qPress Publishing 2018  
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 VELDKAMP Erik: Swinging Trumpet Quartets Vol.4 © qPress Publishing 2021  
 VELDKAMP Erik: Swinging Trumpet Quartets Vol.5 © qPress Publishing 2021  
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 FISHMAN Greg: Jazz Saxophone Duets Vol. 2 © Greg Fishman 2010  
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 MINTZER Bob: 14 Jazz and Funk Etudes © Mintzer Music Co.1994  
 WORKMAN Josh: I Hear Rhapsody © Gower Music USA  
 DOBBINS Bill: Modern Jazz Classics © Advance Music 1991

Ansámble:  
 výber podľa aktuálneho nástrojového zloženia prihlásených študentov

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

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching 4 hours self-study								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. Juraj Bartoš								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn292/22	<b>Course title:</b> Playing in a jazz ensemble 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 26s <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(40%) - studying thematic etudes focused on jazz phrasing(10%) - studying thematic etudes focused on playing in the section(10%) - studying thematic etudes focused on solo performance(10%) - public concert(20%) - recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand the basics of jazz phrasing - know the specifics of playing in a jazz ensemble - understand the issues of interplay within their instrumental section - understand the interplay between instrumental sections - be able to implement the above in various jazz ensemble settings	
<b>Brief outline of course (contents standard):</b> 1. Study of specific etudes focused on jazz phrasing (E.Veldkamp, G. Fishman, J. Aebersold) 2. Study of small ensemble parts - combo 3. Study of large ensemble parts - bigband 4. Split rehearsals by section 5. Rehearsals of the whole orchestra 6. public concert	
<b>Recommended literatue:</b> Estudy: VELDKAMP Erik: The Jazz Articulation Big Book © qPress Publishing 2019 VELDKAMP Erik: 20 Play Alongs in All Styles Level 1 Beginner © qPress Publishing 2018 VELDKAMP Erik: 30 Play Alongs in All Styles Level 2 Beginner © qPress Publishing 2018 VELDKAMP Erik: 32 Play Alongs in All Styles Level 3 Intermediate © qPress Publishing 2018 VELDKAMP Erik: 18 Play Alongs in All Styles Level 4 Intermediate © qPress Publishing 2018 VELDKAMP Erik: 12 Play Alongs in All Styles Level 5 Advanced © qPress Publishing 2018 VELDKAMP Erik: 60 Progressive Swing Duets Vol.1 © qPress Publishing 2018	

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Ansámble:  
 výber podľa aktuálneho nástrojového zloženia prihlásených študentov

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

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

4 hours self-study

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. Juraj Bartoš

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn293/22	<b>Course title:</b> Playing in a jazz ensemble 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 26s <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(50%) - studying thematic etudes focused on jazz phrasing(10%) - studying thematic etudes focused on playing in the section(10%) - studying thematic etudes focused on solo performance(10%) - preparation for a public concert(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand the basics of jazz phrasing - know the specifics of playing in a jazz ensemble - understand the issues of interplay within their instrumental section - understand the interplay between instrumental sections - be able to implement the above in various jazz ensemble settings	
<b>Brief outline of course (contents standard):</b> 1. Study of specific etudes focused on jazz phrasing (E.Veldkamp, G. Fishman, J. Aebersold) 2. Study of small ensemble parts - combo 3. Study of large ensemble parts - bigband 4. Split rehearsals by section 5. Rehearsals of the whole orchestra	
<b>Recommended literatue:</b> Estudy: VELDKAMP Erik: The Jazz Articulation Big Book © qPress Publishing 2019 VELDKAMP Erik: 20 Play Alongs in All Styles Level 1 Beginner © qPress Publishing 2018 VELDKAMP Erik: 30 Play Alongs in All Styles Level 2 Beginner © qPress Publishing 2018 VELDKAMP Erik: 32 Play Alongs in All Styles Level 3 Intermediate © qPress Publishing 2018 VELDKAMP Erik: 18 Play Alongs in All Styles Level 4 Intermediate © qPress Publishing 2018 VELDKAMP Erik: 12 Play Alongs in All Styles Level 5 Advanced © qPress Publishing 2018 VELDKAMP Erik: 60 Progressive Swing Duets Vol.1 © qPress Publishing 2018 VELDKAMP Erik: 60 Progressive Swing Duets Vol.2 © qPress Publishing 2018 VELDKAMP Erik: 60 Progressive Swing Duets Vol.3 © qPress Publishing 2018	

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Ansámble:  
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Metodiky:  
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 CARTER Ron: Bass Lines © Jamey Aebersold Jazz® 1983  
 LEVINE Mark: How to Voice Standards at the Piano © Sher Music Co. 2014

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching 4 hours self-study								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. Juraj Bartoš								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn294/22	<b>Course title:</b> Playing in a jazz ensemble 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 26s <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(40%) - studying thematic etudes focused on jazz phrasing(10%) - studying thematic etudes focused on playing in the section(10%) - studying thematic etudes focused on solo performance(10%) - public concert(20%) - recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand the basics of jazz phrasing - know the specifics of playing in a jazz ensemble - understand the issues of interplay within their instrumental section - understand the interplay between instrumental sections - be able to implement the above in various jazz ensemble settings	
<b>Brief outline of course (contents standard):</b> 1. Study of specific etudes focused on jazz phrasing (E.Veldkamp, G. Fishman, J. Aebersold) 2. Study of small ensemble parts - combo 3. Study of large ensemble parts - bigband 4. Split rehearsals by section 5. Rehearsals of the whole orchestra 6. public concert	
<b>Recommended literatue:</b> Estudy: VELDKAMP Erik: The Jazz Articulation Big Book © qPress Publishing 2019 VELDKAMP Erik: 20 Play Alongs in All Styles Level 1 Beginner © qPress Publishing 2018 VELDKAMP Erik: 30 Play Alongs in All Styles Level 2 Beginner © qPress Publishing 2018 VELDKAMP Erik: 32 Play Alongs in All Styles Level 3 Intermediate © qPress Publishing 2018 VELDKAMP Erik: 18 Play Alongs in All Styles Level 4 Intermediate © qPress Publishing 2018 VELDKAMP Erik: 12 Play Alongs in All Styles Level 5 Advanced © qPress Publishing 2018 VELDKAMP Erik: 60 Progressive Swing Duets Vol.1 © qPress Publishing 2018	

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Ansámble:  
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Metodiky:  
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 LEVINE Mark: How to Voice Standards at the Piano © Sher Music Co. 2014

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

4 hours self-study

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. Juraj Bartoš

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn295/22	<b>Course title:</b> Playing in a jazz ensemble 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 26s <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(50%) - studying thematic etudes focused on jazz phrasing(10%) - studying thematic etudes focused on playing in the section(10%) - studying thematic etudes focused on solo performance(10%) - preparation for a public concert(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand the basics of jazz phrasing - know the specifics of playing in a jazz ensemble - understand the issues of interplay within their instrumental section - understand the interplay between instrumental sections - be able to implement the above in various jazz ensemble settings	
<b>Brief outline of course (contents standard):</b> 1. Study of specific etudes focused on jazz phrasing (E.Veldkamp, G. Fishman, J. Aebersold) 2. Study of small ensemble parts - combo 3. Study of large ensemble parts - bigband 4. Split rehearsals by section 5. Rehearsals of the whole orchestra	
<b>Recommended literatue:</b> Estudy: VELDKAMP Erik: The Jazz Articulation Big Book © qPress Publishing 2019 VELDKAMP Erik: 20 Play Alongs in All Styles Level 1 Beginner © qPress Publishing 2018 VELDKAMP Erik: 30 Play Alongs in All Styles Level 2 Beginner © qPress Publishing 2018 VELDKAMP Erik: 32 Play Alongs in All Styles Level 3 Intermediate © qPress Publishing 2018 VELDKAMP Erik: 18 Play Alongs in All Styles Level 4 Intermediate © qPress Publishing 2018 VELDKAMP Erik: 12 Play Alongs in All Styles Level 5 Advanced © qPress Publishing 2018 VELDKAMP Erik: 60 Progressive Swing Duets Vol.1 © qPress Publishing 2018 VELDKAMP Erik: 60 Progressive Swing Duets Vol.2 © qPress Publishing 2018 VELDKAMP Erik: 60 Progressive Swing Duets Vol.3 © qPress Publishing 2018	

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

Ansámble:  
 výber podľa aktuálneho nástrojového zloženia prihlásených študentov

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

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching 4 hours self-study								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. Juraj Bartoš								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn296/22	<b>Course title:</b> Playing in a jazz ensemble 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: Whole study period total:</b> 26s <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(40%) - studying thematic etudes focused on jazz phrasing(10%) - studying thematic etudes focused on playing in the section(10%) - studying thematic etudes focused on solo performance(10%) - public concert(20%) - recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand the basics of jazz phrasing - know the specifics of playing in a jazz ensemble - understand the issues of interplay within their instrumental section - understand the issues of interplay between instrumental sections - be able to implement the above in various jazz ensemble settings	
<b>Brief outline of course (contents standard):</b> 1. Study of specific etudes focused on jazz phrasing (E.Veldkamp, G. Fishman, J. Aebersold) 2. Study of small ensemble parts - combo 3. Study of large ensemble parts - bigband 4. Split rehearsals by section 5. Rehearsals of the whole orchestra 6. public concert	
<b>Recommended literatue:</b> Estudy: VELDKAMP Erik: The Jazz Articulation Big Book © qPress Publishing 2019 VELDKAMP Erik: 20 Play Alongs in All Styles Level 1 Beginner © qPress Publishing 2018 VELDKAMP Erik: 30 Play Alongs in All Styles Level 2 Beginner © qPress Publishing 2018 VELDKAMP Erik: 32 Play Alongs in All Styles Level 3 Intermediate © qPress Publishing 2018 VELDKAMP Erik: 18 Play Alongs in All Styles Level 4 Intermediate © qPress Publishing 2018 VELDKAMP Erik: 12 Play Alongs in All Styles Level 5 Advanced © qPress Publishing 2018 VELDKAMP Erik: 60 Progressive Swing Duets Vol.1 © qPress Publishing 2018	

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

Ansámble:  
 výber podľa aktuálneho nástrojového zloženia prihlásených študentov

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

**Language of instruction:**

Slovak

**Notes:**

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

26 hours of contact teaching

4 hours self-study

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. Juraj Bartoš

**Last changed:** 02.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica								
<b>Faculty:</b> Faculty of Performing Arts								
<b>Course code:</b> DZ/ I.Dz53/22			<b>Course title:</b> Practice in a professional body 1					
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present								
<b>Number of credits:</b> 1								
<b>Recommended semester of study:</b> 1., 3., 5.								
<b>Degree of study:</b> I.								
<b>Prerequisites :</b>								
<b>Course completion conditions:</b> - Active participation in practice and fulfilling the requirements of the artistic ensemble								
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Know the process of preparing the realization of an artistic performance in a professional ensemble - Know the system of artistic work of individual components of the artistic ensemble/orchestra/choir/soloists - Be able to perform collectively								
<b>Brief outline of course (contents standard):</b> The content of the course depends on the dramaturgical plan of the ensemble in which the course is implemented.								
<b>Recommended literatue:</b> According to the current dramaturgy of the ensemble.								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 14.08.2022								

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica								
<b>Faculty:</b> Faculty of Performing Arts								
<b>Course code:</b> DZ/ I.Dz54/22			<b>Course title:</b> Practice in a professional body 2					
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present								
<b>Number of credits:</b> 1								
<b>Recommended semester of study:</b> 2., 4., 6.								
<b>Degree of study:</b> I.								
<b>Prerequisites :</b>								
<b>Course completion conditions:</b> - Active participation in practice and fulfilling the requirements of the artistic ensemble								
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Know the process of preparing the realization of an artistic performance in a professional ensemble - Know the system of artistic work of individual components of the artistic ensemble/orchestra/choir/soloists - Be able to perform collectively								
<b>Brief outline of course (contents standard):</b> The content of the course depends on the dramaturgical plan of the ensemble in which the course is implemented.								
<b>Recommended literatue:</b> According to the current dramaturgy of the ensemble.								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 14.08.2022								

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica								
<b>Faculty:</b> Faculty of Performing Arts								
<b>Course code:</b> DZ/ I.Dz55/22			<b>Course title:</b> Practice in a professional body 3					
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present								
<b>Number of credits:</b> 1								
<b>Recommended semester of study:</b> 3., 5.								
<b>Degree of study:</b> I.								
<b>Prerequisites :</b>								
<b>Course completion conditions:</b> - Active participation in practice and fulfilling the requirements of the artistic ensemble								
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Know the process of preparing the realization of an artistic performance in a professional ensemble - Know the system of artistic work of individual components of the artistic ensemble/orchestra/choir/soloists - Be able to perform collectively								
<b>Brief outline of course (contents standard):</b> The content of the course depends on the dramaturgical plan of the ensemble in which the course is implemented.								
<b>Recommended literatue:</b> According to the current dramaturgy of the ensemble.								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 14.08.2022								

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica								
<b>Faculty:</b> Faculty of Performing Arts								
<b>Course code:</b> DZ/ I.Dz56/22			<b>Course title:</b> Practice in a professional body 4					
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present								
<b>Number of credits:</b> 1								
<b>Recommended semester of study:</b> 4., 6.								
<b>Degree of study:</b> I.								
<b>Prerequisites :</b>								
<b>Course completion conditions:</b> - Active participation in practice and fulfilling the requirements of the artistic ensemble								
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Know the process of preparing the realization of an artistic performance in a professional ensemble - Know the system of artistic work of individual components of the artistic ensemble/orchestra/choir/soloists - Be able to perform collectively								
<b>Brief outline of course (contents standard):</b> The content of the course depends on the dramaturgical plan of the ensemble in which the course is implemented.								
<b>Recommended literatue:</b> According to the current dramaturgy of the ensemble.								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 14.08.2022								

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz17/22	<b>Course title:</b> Practice in chamber choir, vocal group 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 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%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand the technique of vocal expression in a chamber choir, vocal group - be able to intone independently in a chamber choir, vocal group - be able to respond to and understand the requirements of the conductor, artistic director - to know specific compositions from the given dramaturgical plan of the ensemble	
<b>Brief outline of course (contents standard):</b> - Familiarization with the technique of vocal expression in chamber choir, vocal group - Familiarisation with the principles of intonation in a smaller singing ensemble. - Mastering of artistic expression in a smaller singing ensemble. - Study, rehearsal of specific works of the dramaturgical plan.	
<b>Recommended literatue:</b> A selection of world, renaissance choral literature intended for smaller singing groups. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be scheduled for a particular school. year	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz18/22	<b>Course title:</b> Practice in chamber choir, vocal group 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 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%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand the technique of vocal expression in a chamber choir, vocal group - be able to intone independently in a chamber choir, vocal group - be able to respond to and understand the requirements of the conductor, artistic director - to know specific compositions from the given dramaturgical plan of the ensemble	
<b>Brief outline of course (contents standard):</b> 1. Getting acquainted with the technique of vocal expression in a chamber choir, vocal group 2. Familiarisation with the principles of intonation in a smaller singing ensemble. 3. Acquiring artistic expression in a smaller singing ensemble. 4. Study, rehearsal of specific works of the dramaturgical plan.	
<b>Recommended literatue:</b> A selection of world, renaissance choral literature intended for smaller singing groups. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be scheduled for a particular school. year	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz19/22	<b>Course title:</b> Practice in chamber choir, vocal group 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 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%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand the technique of vocal expression in a chamber choir, vocal group - be able to intone independently in a chamber choir, vocal group - be able to respond to and understand the requirements of the conductor, artistic director - able to work independently with his/her vocal group - be able to master specific compositions from the given dramaturgical plan of the ensemble	
<b>Brief outline of course (contents standard):</b> 1. To improve the technique of vocal expression in chamber choir, vocal group. 2. To improve intonation in a smaller singing ensemble. 3. To master the artistic expression in a smaller singing ensemble. 4. Rehearsing with your voice group 5. Study, rehearsal of specific works of the ensemble's dramaturgical plan	
<b>Recommended literatue:</b> A selection of world and Slovak choral literature of various genres intended for smaller singing groups. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be planned for a particular school. year	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz20/22	<b>Course title:</b> Practice in chamber choir, vocal group 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 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%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand the technique of vocal expression in a chamber choir, vocal group - be able to intone independently in a chamber choir, vocal group - be able to respond to and understand the requirements of the conductor, artistic director - able to work independently with his/her vocal group - be able to master specific compositions from the given dramaturgical plan of the ensemble	
<b>Brief outline of course (contents standard):</b> 1. To improve the technique of vocal expression in chamber choir, vocal group. 2. To improve intonation in a vocal group 3. To master the artistic expression in a small singing group.. 4. Rehearsing with your vocal group 5. Study, rehearsal of specific works of the ensemble's dramaturgical plan	
<b>Recommended literatue:</b> A selection of world and Slovak choral literature of various periods and genres intended for smaller singing groups. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be planned for a particular school. year	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz21/22	<b>Course title:</b> Practice in chamber choir, vocal group 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 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%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to apply different ways of vocal expression depending on the style and period of the composition - be able to intonate and harmonise sovereignly in a small singing ensemble - be able to artistically work independently with a vocal group - master and perform on stage specific compositions from the given dramaturgical plan of the ensemble	
<b>Brief outline of course (contents standard):</b> 1. Mastering different ways of singing depending on the style and period of the song 2. Learning to intonate and tune independently in ensembles. 3. Artistic direction of rehearsals with the whole ensemble. 4. Study, rehearsal of specific works of the ensemble's dramaturgical plan.	
<b>Recommended literatue:</b> 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	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study	

12 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz22/22	<b>Course title:</b> Practice in chamber choir, vocal group 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - 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%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to apply different ways of vocal expression depending on the style and period of the composition - be able to intonate and harmonise sovereignly in a small singing ensemble - be able to artistically work independently with a vocal group - master and perform on stage specific compositions from the given dramaturgical plan of the ensemble	
<b>Brief outline of course (contents standard):</b> 1. Mastering different ways of singing depending on the style and period of the song 2. Learning to intonate and tune independently in ensembles. 3. Artistic direction of rehearsals with the whole ensemble. 4. Study, rehearsal of specific works of the ensemble's dramaturgical plan.	
<b>Recommended literatue:</b> 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	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study	

12 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Štefan Sedlický, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn173/22	<b>Course title:</b> Practices in playing the viola 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (40%) - studying the required material:(25%) - performance at a class concert,(25%) - 1./ two etudes with different technical-musical issues / Brunni,Campagnolli,Dont,etc.) - 2./two characteristically different movements from a Baroque sonata or one movement of a concerto /Telemann,Handel,etc...., or two pieces of small forms (Glinka, Tchaikovsky, Shostakovich, etc.) - recording of artistic performances in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - will be able to interpret a musical text written in the alto clef with flair, - be able to use the sound possibilities of the instrument and develop his/her technical and artistic skills in the interpretation of the viola repertoire, - increase the adaptability of his/her movement apparatus, be able to adapt quickly to different instrumental modes / violin, viola, be able to adequately dose the amount of energy necessary for adequate sound production / coupr. versus violin /, - able to work independently in the study of basic viola repertoire; - Able to use his/her new skills in professional musical life, - Able to use his/her newly acquired knowledge in a plausible interpretation of the interpreted work,	
<b>Brief outline of course (contents standard):</b> - Study of at least two etudes focusing on different technical and interpretative issues/Bruni, Campagnolli, Dont , / - Study of Baroque literature in at least two contrasting movements of a cyclic work (Telemann, Handel, Valentini...) or two small-form compositions of different stylistic periods, - Improvement of the player's musculoskeletal work, refinement of the perception of the proportions of the instrument, its resulting sound and the quality of intonation, in connection with the work to be performed, - Analysis and comparison of works in different editions and interpretations by different performers.	
<b>Recommended literatue:</b>	

**Technická problematika:**

MOSCHER MAREK MARIA ,Frei und mit freude spielen – viola schule1-3,Munchen,ISBN š-927985-29-5

**Etudy:**

BRUNI,B.,A.,25 Studien fuer Viola ,Breitkopf&Haertel,Leipzig,E.B.412

CAMPAGNOLLI,A.,Fr., 41 Caprices fur Viola solo op.22, Edition Peters,Nr.2548 Etu

DONT,J.,Etudes fuer Viola op.37,VEB Friedrich Hofmeister Musikverlag Leipzig, 7228,Lizenz, Nr.484 25,D511,72

**Koncerty,sonáty,malé formy:**

VALENTINI,G.X.Sonata E dur pre violu a klavír,Krakow,Polskie Wydawnictvo

Muzyczne,Nr.4748

TELEMANN,G.PH., Koncert G dur pre violu a orchester, Krakow,Polskie Wydawnictvo

Muzyczne , 4574,

TELEMANN,G.,PF., Sonatte a moll pre violu a basso continuo,Edition Peters,Nr.4625

HAENDEL,G.,PH,Koncert pre violu a orchester h moll, Krakow,Polskie Wydawnictvo

Muzyczne , 6700

HAENDEL,F.,G.,Sonate fuer Viola und Cembalo concertante C dur,Edition Peters,Nr.4903

HAENDEL,F.,G., Sonáta pre violu a klavír No 6,Moskva, Štátne hudobné nakladateľstvo,19353

GLAZUNOV,A.,Elegy, , International Music Company,NY,No 555

BORISOVSKIJ,V., Transkripcie pre violu a klavír, Moskva, Muzgiz. 1946,No.18269,

VALENTA,I,Violenie I.,II., Hudobné centrum SK,13.08.2006

ŠOSTAKOVIČ,D. Impromtu for viola and Piano,Vydavateľstvo DSCH,2018,Archiv Šostakoviča

**Metodická literatúra:**

MOSCHER,MAREK, MARIA, Frei und mit freude spielen Voline und Viola,Munchen,

LOGOMEDVerlag,

ISBN 3-927985-25-2

/Uvedené dielá sú súčasťou súkromného archívupedagóga/

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. Zuzana Bouřová, PhD., ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn174/22	<b>Course title:</b> Practices in playing the viola 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (40%) - studying the required material:(25%) - performance at a class concert (25%) - 1./ Single voice scales , staggered chords - one major, one minor, - 2./ two etudes with different technical-musical issues / Bruni,Campagnolli etc.) - 3./ two movements from a Baroque sonata or concerto /Telemann, Handel,Valentini..., or two pieces of small forms (Glinka, Tchaikovsky, Fergusson, etc.) - recording of artistic performances in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to read and perform uncomplicated musical text written in the alto clef using newly acquired knowledge and skills, - be able to characterize the specifics of viola playing in the area of tone-formation through his/her own playing experience; - expand the adaptability of his/her playing apparatus by the need to adjust to the mensuration of a larger instrument and the need to cope with a greater energy input when voicing the viola / coup. versus the violin/ - able to work independently in the study of the basic viola repertoire; - Able to use his/her new skills in professional musical life, - able to transfer his/her experience with the new timbral palette to playing other musical instruments /viols, etc./	
<b>Brief outline of course (contents standard):</b> - Playing scales, staggered chords, learning about the mensuration and sonic possibilities of the instrument, - Study of at least two etudes by Bruni, Campagnolli, Donto , - Study of Baroque literature in at least two contrasting movements of a cyclic work (Telemann, Handel, Valentini...)or two compositions of small forms of different stylistic periods, - Targeted work with the optimization of the player's musculoskeletal system , with the connection between movement and the resulting sound,	

- Analysis and comparison of works in different editions and interpretations by different performers.

**Recommended literatue:**

Technická problematika:

FLESCH,C.Scale systems in publISHED for viola,Fischer Carl,Inc,NY(02921)

MOSCHER MAREK MARIA ,Frei und mit freude spielen – viola schule1-3,Munchen,ISBN š-927985-29-5

Etudy:

BRUNI,B.,A.,25 Studien fuer Viola ,Breitkopf&Haertel,Leipzig,E.B.412

CAMPAGNOLLI,A.,Fr., 41 Caprices fur Viola solo op.22, Edition Peters,Nr.2548 Etu

DONT,J.,Etudes fuer Viola op.37,VEB Friedrich Hofmeister Musikverlag Leipzig, 7228,Lizenz, Nr.484 25,D511,72

Koncerty,sonáty,malé formy:

TELEMANN,G.PH., Koncert G dur pre violu a orchester, Krakow,Polskie Wydawnictwo Muzyczne , 4574,

TELEMANN,G.,PF., Sonatte a moll pre violu a basso continuo,Edition Peters,Nr.4625

HAENDEL,G.,PH,Koncert pre violu a orchester h moll, Krakow,Polskie Wydawnictwo Muzyczne , 6700

HAENDEL,F.,G.,Sonate fuer Viola und Cembalo concertante C dur,Edition Peters,Nr.4903

HAENDEL,F.,G., Sonáta pre violu a klavír No 6,Moskva, Štátne hudobné nakladateľstvo,19353

GLAZUNOV,A.,Elegy, , International Music Company,NY,No 555

BORISOVSKIJ,V., Transkripcie pre violu a klavír, Moskva, Muzgiz. 1946,No.18269,

VALENTA,I,Violenie I.,II., Hudobné centrum SK,13.08.2006

Metodická literatúra:

MOSCHER,MAREK, MARIA, Frei und mit freude spielen Voline und Viola,Munchen, LOGOMEDVerlag,

ISBN 3-927985-25-2

/ Uvedené diela sú súčasťou súkromného archívu pedagóga/

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** doc. Mgr. Zuzana Bouřová, PhD., ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn175/22	<b>Course title:</b> Practices in playing the violin 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - studying 4 scales and 5 stages of different technical issues 10% - 2 pieces from the Renaissance or Baroque period (20%) - recording artistic outputs in the IDM AU BB (10%). - rehearsal (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the problems of violin interpretation; - be able to characterize the basic specifics of the interpretation of Renaissance and Baroque music; - be able to work partially in the study of repertoire; - Able to organise his/her own rehearsal preparation; - Able to solve technical and expressive problems arising from the nature of the works interpreted.	
<b>Brief outline of course (contents standard):</b> - Major and minor scales through 3 octaves with chords and analysis of the playing of doublets. - Etudes of appropriate technical difficulty - Sonatas by masters of the Renaissance or Baroque period - Relaxation of the playing apparatus. - Interpretive analysis of audio- and video-recordings of repertoire studied.	
<b>Recommended literatue:</b> FLESCH Carl.1978 Scale system Carl Fischer Music Publisher ISBN-10 0825804132 SCHRADIECK Henry. 1986 The School of Violin Technics G. Schirmer INC. New York.ISBN10-0793554330 ŠEVČÍK Otakar.2014 Škola smyčcové techniky Op. 2 Bärenreiter Praha ISBN9790260107243 MAZAS Jacques Féréol. 2013 Etudes Speciales Op. 36 Book 1 G. Schirmer INC. New York. MAZAS Jacques Féréol. 2013 Etudes Brillantes Op. 36 Book 2 G. Schirmer INC. New York. KREUTZER Rodolphe. 2007 42 Etudes or Caprices Op. 35ed. Fr. Hermann WESTHOFF Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag. TELEMANN Georg Philipp. 12 Fantasien TWV 40:14- 40:25 Bärenreiter Kassel	

HANDEL Georg Friederik. 1967 6 Sonát pro housle a klavír Opus

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Robert Kopelman, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn176/22	<b>Course title:</b> Practices in playing the violin 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - studying 4 scales and 5 stages of different technical issues 10% - 2 pieces from the Renaissance or Baroque period (20%) - recording artistic outputs in the IDM AU BB (10%). - rehearsal (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the problems of violin interpretation; - be able to characterize the basic specifics of the interpretation of Renaissance and Baroque music; - be able to work partially in the study of repertoire; - Able to organise his/her own rehearsal preparation; - Able to solve technical and expressive problems arising from the nature of the works interpreted.	
<b>Brief outline of course (contents standard):</b> - Major and minor scales in a range of 3 octaves with chords and analysis of the playing of doublets. - Etudes of appropriate technical difficulty - Sonatas by masters of the Renaissance or Baroque period - Relaxation of the playing apparatus, working on the development of finger technique - Interpretive analysis of audio- and video-recordings of the repertoire studied.	
<b>Recommended literatue:</b> FLESCH Carl.1978 Scale system Carl Fischer Music Publisher ISBN-10 0825804132 SCHRADIECK Henry. 1986 The School of Violin Technics G. Schirmer INC. New York.ISBN10-0793554330 ŠEVČÍK Otakar.2014 Škola smyčcové techniky Op. 2 Bärenreiter Praha ISBN9790260107243 MAZAS Jacques Féréol. 2013 Etudes Speciales Op. 36 Book 1 G. Schirmer INC. New York. MAZAS Jacques Féréol. 2013 Etudes Brillantes Op. 36 Book 2 G. Schirmer INC. New York. KREUTZER Rodolphe. 2007 42 Etudes or Caprices Op. 35ed. Fr. Hermann WESTHOFF Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag. TELEMANN Georg Philipp. 12 Fantasien TWV 40:14- 40:25 Bärenreiter Kassel	

HANDEL Georg Friederik. 1967 6 Sonát pre housle a klavír Opus

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Robert Kopelman, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn177/22	<b>Course title:</b> Practices in playing the violin 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - studying 4 scales and 5 stages of different technical issues 10% - performance of 2 pieces from the Baroque period (10%) - performance of the 1st movement of a concerto from the Classical period (10%) - recording of artistic performances in IDM AU BB (10%). - rehearsal (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the essential part of the terminology related to the problems of interpretation of violin works; - be able to accurately characterize the specifics of Baroque music interpretation; - be able to work partially in the study of repertoire; - be able to organise his/her own rehearsal preparation; - Able to solve technical and expressive problems arising from the nature of the works interpreted.	
<b>Brief outline of course (contents standard):</b> - Major and minor scales in a range of 3 octaves with chords and duple chords. - Etudes of appropriate technical difficulty - Sonatas by masters of the Renaissance or Baroque period - Relaxation of the playing apparatus. - Interpretive analysis of audio- and video-recordings of the repertoire studied.	
<b>Recommended literatue:</b> FLESCH Carl.1978 Scale system Carl Fischer Music Publisher ISBN-10 0825804132 SCHRADIECK Henry. 1986 The School of Violin Technics G. Schirmer INC. New York.ISBN10-0793554330 ŠEVČÍK Otakar.2014 Škola smyčcové techniky Op. 2 Bärenreiter Praha ISBN9790260107243 MAZAS Jacques Féréol. 2013 Etudes Speciales Op. 36 Book 1 G. Schirmer INC. New York. MAZAS Jacques Féréol. 2013 Etudes Brillantes Op. 36 Book 2 G. Schirmer INC. New York. KREUTZER Rodolphe. 2007 42 Etudes or Caprices Op. 35ed. Fr. Hermann FIORILLO Federigo. Caprices for Violin, Op.3 Collection Litolff. No. 506	

WESTHOFF Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag.  
 TELEMANN Georg Philipp. 12 Fantasien TWV 40:14- 40:25 Bärenreiter Kassel  
 HANDEL Georg Friederik. 1967 6 Sonát pre housle a klavír Opus  
 MOZART Wolfgang Amadeus .2002 Concerto in D major for violin and Orchestra KV 211 Bärenreiter Verlag Kassel  
 MYSLIVEČEK Josef. 1977 Concerto for Violino and orchestra C major. Supraphon Praha  
 HAYDN Joseph. Concerto for Violino and orchestra C major. HOB.VII:a Urtext edition  
 HAYDN Joseph. Concerto for Violino and orchestra G major. HOB.VII:a4. IMSLP

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Robert Kopelman, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn178/22	<b>Course title:</b> Practices in playing the violin 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - studying 4 scales and 5 stages of different technical issues 10% - performance of 2 pieces from the Baroque period (10%) - performing a complete concerto from the Classical period (10%) - recording of artistic performances in IDM AU BB (10%). - rehearsal (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the essential part of the terminology related to the problems of interpretation of violin works; - be able to accurately characterize the specifics of Baroque and Classical music interpretation; - be able to work partially in the study of repertoire; - Able to organise his/her own rehearsal preparation; - Able to solve technical and expressive problems arising from the nature of the works interpreted.	
<b>Brief outline of course (contents standard):</b> - Major and minor scales in a range of 3 octaves with chords and duple chords. - Etudes of appropriate technical difficulty - Sonatas by masters of the Baroque period and concertos from the Classical period - Development of left and right hand techniques. - Interpretive analysis of audio- and video-recordings of repertoire studied.	
<b>Recommended literatue:</b> FLESCH Carl.1978 Scale system Carl Fischer Music Publisher ISBN-10 0825804132 SCHRADIECK Henry. 1986 The School of Violin Technics G. Schirmer INC. New York.ISBN10-0793554330 ŠEVČÍK Otakar.2014 Škola smyčcové techniky Op. 2 Bärenreiter Praha ISBN9790260107243 KREUTZER Rodolphe. 2007 42 Etudes or Caprices Op. 35ed. Fr. Hermann FIORILLO Federigo. Caprices for Violin, Op.3 Collection Litolff. No. 506 WESTHOFF Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag. TELEMANN Georg Philipp. 12 Fantasien TWV 40:14- 40:25 Bärenreiter Kassel	

HANDEL Georg Friederik. 1967 6 Sonát pre housle a klavír Opus  
MOZART Wolfgang Amadeus .2002 Concerto in D major for violin and Orchestra KV 211  
Bärenreiter Verlag Kassel  
MYSLIVEČEK Josef. 1977 Concerto for Violino and orchestra C major. Supraphon Praha  
HAYDN Joseph. Concerto for Violino and orchestra C major. HOB.VII:a Urtext edition  
HAYDN Joseph. Concerto for Violino and orchestra G major. HOB.VII:a4. IMSLP

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Robert Kopelman, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn179/22	<b>Course title:</b> Practices in playing the violin 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - studying 2 scales and 3 stages of different technical issues 10% - performance of 1 piece from the Classical period and 2 movements of a sonata from the Romantic period (20%) - recording of artistic outputs in IDM AU BB (10%). - rehearsal (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the terminology related to the problems of interpretation of violin works; - be able to accurately characterize the basic specifics of the interpretation of music from the Classical and Romantic periods; - be able to work in the study of repertoire; - Able to organise own preparation for rehearsal; - Able to solve technical and expressive problems arising from the nature of the works interpreted.	
<b>Brief outline of course (contents standard):</b> - Etudes of appropriate technical difficulty of your choice - Sonatas by masters of the Romantic period and concertos from the Classical period - Development of left and right hand techniques. - Interpretive analysis of the repertoire studied.	
<b>Recommended literatue:</b> SCHRADIECK Henry. 1986 The School of Violin Technics G. Schirmer INC. New York.ISBN10-0793554330 RODE Pierre. 24 Caprices for Solo Violin Op. 22 vyd. Peters DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979-0-2018-1175-8 BACH, Johann Sebastian. Sonatas and Partitas BWV 1001-1006 for Violin solo. Edited by Klaus Röhnau. München: Henle Verlag. HN 356. ISMN 979-0-2018-1175-8 WESTHOFF Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag.	

HANDEL Georg Friederik. 1967 6 Sonát pre housle a klavír Opus  
 BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979-0-2018-0007-3  
 BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7.  
 BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979-0-2018-0007-3  
 SCHUMANN, Robert. Violin Sonata No. 1 a minor, op. 105. Edited by Wiltrud Haug-Freienstein. München: Henle Verlag. HN 428. ISMN 979-0-2018-0428-6  
 MOZART Wolfgang Amadeus .2003 Concerto in D major for violin and Orchestra KV 211 Bärenreiter Verlag Kassel  
 MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B-flat major K. 207. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45776-2  
 MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45790-8  
 MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45797-7

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Robert Kopelman, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn180/22	<b>Course title:</b> Practices in playing the violin 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - studying 4 stages of different technical issues 10% - performance of 1 sonata from the Romantic period and any composition by a 20th century composer (20%) - recording of artistic outputs in the IDM AU BB (10%). - Examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know perfectly the professional terminology related to the problems of interpretation of violin works; - be able to accurately characterize the basic specifics of the interpretation of music from the Classical and Romantic periods and insight into the works of 20th century composers - be able to work independently in the study of repertoire; - Able to solve technical and expressive problems arising from the nature of the works being performed.	
<b>Brief outline of course (contents standard):</b> - Etudes of appropriate technical difficulty of your choice - Sonatas by masters of the Romantic period and any composition from the first half of the 20th century - Perfecting left and right hand techniques. - Interpretive and formal analysis of the repertoire studied.	
<b>Recommended literatue:</b> RODE Pierre. 24 Caprices for Solo Violin Op. 22 vyd. Peters DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979-0-2018-1175-8 BACH, Johann Sebastian. Sonatas and Partitas BWV 1001-1006 for Violin solo. Edited by Klaus Röhnau. München: Henle Verlag. HN 356. ISMN 979-0-2018-1175-8 BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979-0-2018-0007-3	

BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7.

BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979-0-2018-0007-3

SCHUMANN, Robert. Violin Sonata No. 1 a minor, op. 105. Edited by Wiltrud Haug-Freienstein. München: Henle Verlag. HN 428. ISMN 979-0-2018-0428-6

GRIEG, Edvard. 2011. Sonate Nr.1 F major Op. 8. Edited by Finn Benestad. Leipzig: Edition Peters.

GRIEG, Edvard. 2011. Sonate Nr.2 G major Op. 13. Edited by Finn Benestad. Leipzig: Edition Peters.

GRIEG, Edvard. 2012. Sonate Nr.3 c minor Op. 45. Edited by Finn Benestad. Leipzig: Edition Peters.

MOZART Wolfgang Amadeus .2003 Concerto in D major for violin and Orchestra KV 211 Bärenreiter Verlag Kassel

MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B-flat major K. 207. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45776-2

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45790-8

MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45797-7

MARTINŮ, Bohuslav. 1950. Five Madrigal Stanzas for Violin and Piano. New York: Associated Music Publishers, Inc.

BRUCH, Max. Violin Concerto g minor op. 26. Urtext edition. Edited by Michael Kube. München: Henle Verlag. HN 708. ISMN 979-0-2018-0708-9

**Language of instruction:**

Slovak

**Notes:**

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

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. Robert Kopelman, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

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

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

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

ABS	NEABS
0.0	0.0

**Instructor:** PaedDr. Michal Marko, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

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

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

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

ABS	NEABS
0.0	0.0

**Instructor:** PaedDr. Michal Marko, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn309/22	<b>Course title:</b> Production and Modification of Gadgets 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent work(10%) - continuous assessment(10%) - passing the exam(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the technological process of production and modification of oboe machines from the basics - be able to judge the choice of wood for production - know how to plane - know how to trim on the chamfer - know how to string - know how to open and scrape	
<b>Brief outline of course (contents standard):</b> Technological procedure of production and modification of oboe machines from the ground up 1. Material and tools needed for production. 2. Assessment and selection of wood - Arudno Donax.	
<b>Recommended literatue:</b> Hoboj: HOŠEK, Miroslav: Tajemství hobojevého strojku HAYNES, Brucé, BURGESS, Geoffrey: Oboe HENTSCHEL, Karl: Das Oboenrohr, Moeck UNTCH, Michael: Oboen rohrbau. JOPPIN, G. – PUCHNER, J.: Spezial - Holzblasinstrumententebau GmbH HRABINSKÝ, M.: Teória a prax výroby strojčekov pre hoboje a anglický roh, AU Banská Bystrica, 2008 HAYNES, Brucé: Baroûue Oboe Reed Making, IDRS Colorado 1995 NOVÁK, Rudolf: Dejiny a literatúra hoboja, VŠMU Bratislava 1989 Fagot: JAKUBEC,J: Fagotová hlasivka, její důležitost, zhotovení a funkce. JAMU, Brno 1970	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours solving assignments and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Igor Fábera, ArtD., Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn310/22	<b>Course title:</b> Production and Modification of Gadgets 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent work(10%) - continuous assessment(10%) - passing the exam(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the technological process of production and modification of oboe machines from the basics to the final realization - be able to judge the choice of wood for production - know how to plane - know how to trim on the chamfer - know how to string - know how to open and scrape - know types of scraping - be able to set up machines - be able to identify faults, their causes and how to rectify them	
<b>Brief outline of course (contents standard):</b> Technological process of production and modification of oboe machines from the basics to the final realization and their individual modification. 1. Material and tools needed for production. 2. Assessment and selection of wood - Arudno Donax. 3. Practical production - planing the wood, beveling, stringing, opening and scraping. 4. Types of scraping. 5. Final adjustments and warm-up. 6. Defects, their causes and troubleshooting.	
<b>Recommended literatue:</b> Hoboj: HOŠEK, Miroslav: Tajemství hobojevého strojku HAYNES, Bruce, BURGESS, Geoffrey: Oboe	

HENTSCHEL, Karl: Das Oboenrohr, Moeck  
 UNTCH, Michael: Oboen rohrbau.  
 JOPPIN, G. – PUCHNER, J.: Spezial - Holzblasinstrumententebau GmbH  
 HRABINSKÝ, M.: Teória a prax výroby strojčekov pre hoboje a anglický roh, AU Banská Bystrica, 2008  
 HAYNES, Bruce: Baroque Oboe Reed Making, IDRS Colorado 1995  
 NOVÁK, Rudolf: Dejiny a literatúra hoboja, VŠMU Bratislava 1989  
 Fagot:  
 JAKUBEC, J.: Fagotová hlasivka, její důležitost, zhotovení a funkce. JAMU, Brno 1970

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

**Instructor:** Mgr. art. Igor Fábera, ArtD., Mgr. art. Milan Oravec, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko59/22	<b>Course title:</b> Propedeutics of jazz composition procedures and improvisation 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 50% - Completion of tasks assigned by the teacher 40% - Final test - practical exercise in improvisation 10% - Record artistic outputs in IDM AU BB	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to improvise fluently on a given theme or chordal background in any musical style; - know the basic rules used in the most well-known musical styles - can promptly apply knowledge of improvisation in arranging, harmonizing songs, creating cl. accompaniment composing, - can improvise in a musical ensemble in any style; knows various methods of teaching improvisation and stylization, which can later be used in artistic and pedagogical activities. Translated with <a href="http://www.DeepL.com/Translator">www.DeepL.com/Translator</a> (free version)	
<b>Brief outline of course (contents standard):</b> 1. Introduction to improvisation. Types of improvisation (horizontal and vertical, partial and complete, instrumental and vocal, solo and collective improvisation, division according to styles). 2. Basic musical styles in historical cross-section, which are usable in improvisation. 3. Principles of musical improvisation (Addition and reprise. Ornamentation. Heterophony Transfiguration, transposition, implantation of motives. Latency and functional substitution in harmony. 4. Diminution and augmentation. Inversion-rotation-permutation.) Homophonic accompaniment and general bass. Improvisation on a given theme. Translated with <a href="http://www.DeepL.com/Translator">www.DeepL.com/Translator</a> (free version)	
<b>Recommended literatue:</b> FUKAČ, Jiří, Poledňák, Ivan.1977 K typologickým polarizacím hudby, zejména polarizaci hudby artificiální a nonartificiální. In: Hudební věda, roč. XIV, 1977, č. 4, s. 316-335. MATZNER, Antonín – Poledňák, Ivan – Wasserberger, Igor.1983. Encyklopedie jazzu a moderní populární hudby I. Praha : Supraphon, 1983.	

MATZNER, Antonín – Poledňák, Ivan – Wasserberger, Igor.:1983. Encyklopedie jazzu a moderní populární hudby II. Praha : Supraphon, 1983.  
 TURÁK, František.2003. Moderná populárna hudba a džez na Slovensku: vývojové tendencie a kritické reflexie. Banská Bystrica : Univerzita Mateja Bela, 2003.  
 ZAHRADNÍK, Miroslav.2018. Tradičné a progresívne harmonické postupy v súčasnom jazze. Bratislava: Univerzita Komenského.  
 ZAHRADNÍK, Miroslav.2018. Základy jazzovej harmónie, Bratislava: Univerzita Komenského. 2018

**Language of instruction:**

Slovak

**Notes:**

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

**Course assessment**

Total number of assessed students: 0

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

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

**Last changed:** 15.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko60/22	<b>Course title:</b> Propedeutics of jazz composition procedures and improvisation 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 50% - Completion of tasks assigned by the teacher 40% - Final test - practical exercise in improvisation 10% - Record artistic outputs in IDM AU BB	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to improvise fluently on a given theme or chordal background in any musical style; - know the basic rules used in the most well-known musical styles - can promptly apply knowledge of improvisation in arranging, harmonizing songs, creating cl. accompaniment composing, - can improvise in a musical ensemble in any style; - knows various methods of teaching improvisation and stylization, which can later be used in artistic and pedagogical activities.	
<b>Brief outline of course (contents standard):</b> - Stylization and improvisation in musical styles of different periods - basic characteristics of individual periods (Gregorian chant, Gothic, Renaissance, Baroque, Classicism, Romanticism, Impressionism, Slovak folklore) and their use in improvisation - Music of the 20th century (aleatoric music, free improvisation style, jazz styles, rock...etc.): segments, figures, ways of improvising, analysis and interpretation of sample compositions for improvisation. - analysis and listening to selected musical samples	
<b>Recommended literatue:</b> FUKAČ, Jiří, Poledňák, Ivan.1977 K typologickým polarizacím hudby, zejména polarizaci hudby artificiální a nonartificiální. In: Hudební věda, roč. XIV, 1977, č. 4, s. 316-335. MATZNER, Antonín – Poledňák, Ivan – Wasserberger, Igor.1983. Encyklopedie jazzu a moderní populární hudby I. Praha : Supraphon, 1983. MATZNER, Antonín – Poledňák, Ivan – Wasserberger, Igor.:1983. Encyklopedie jazzu a moderní populární hudby II. Praha : Supraphon, 1983.	

TURÁK, František.2003. Moderná populárna hudba a džez na Slovensku: vývojové tendencie a kritické reflexie. Banská Bystrica : Univerzita Mateja Bela, 2003.  
ZAHRADNÍK, Miroslav.2018. Tradičné a progresívne harmonické postupy v súčasnom jazze. Bratislava: Univerzita Komenského.  
ZAHRADNÍK, Miroslav.2018. Základy jazzovej harmónie, Bratislava: Univerzita Komenského. 2018

**Language of instruction:**

Slovak

**Notes:**

The student's total workload by credit is 30 hours per semester (1K/30 hours of work).

13 hours of contact teaching

12 individual creative activity

5 hours self-study

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.

**Last changed:** 15.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko61/22	<b>Course title:</b> Propedeutics of jazz composition procedures and improvisation 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 50% - Completion of tasks assigned by the teacher 40% - Final test - practical exercise in improvisation 10% - Record artistic outputs in IDM AU BB	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to improvise fluently on a given theme or chordal background in any musical style; - know the basic rules used in the most well-known musical styles - can promptly apply knowledge of improvisation in arranging, harmonizing songs, creating cl. accompaniment composing, - can improvise in a musical ensemble in any style; knows various methods of teaching improvisation and stylization, which can later be used in artistic and pedagogical activities.	
<b>Brief outline of course (contents standard):</b> Basic principles of jazz improvisation - rhythmic - melodic - harmony - specific features of jazz music and individual styles - analysis and listening to selected musical examples	
<b>Recommended literature:</b> FUKAČ, Jiří, Poledňák, Ivan.1977 K typologickým polarizacím hudby, zejména polarizaci hudby artificiální a nonartificiální. In: Hudební věda, roč. XIV, 1977, č. 4, s. 316-335. MATZNER, Antonín – Poledňák, Ivan – Wasserberger, Igor.1983. Encyklopedie jazzu a moderní populární hudby I. Praha : Supraphon, 1983. MATZNER, Antonín – Poledňák, Ivan – Wasserberger, Igor.:1983. Encyklopedie jazzu a moderní populární hudby II. Praha : Supraphon, 1983. TURÁK, František.2003. Moderná populárna hudba a džez na Slovensku: vývojové tendencie a kritické reflexie. Banská Bystrica : Univerzita Mateja Bela, 2003.	

ZAHRADNÍK, Miroslav.2018. Tradičné a progresívne harmonické postupy v súčasnom jazze. Bratislava: Univerzita Komenského.  
ZAHRADNÍK, Miroslav.2018. Základy jazzovej harmónie, Bratislava: Univerzita Komenského. 2018.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload by credit is 30 hours per semester (1K/30 hours of work).  
13 hours of contact teaching  
12 individual creative activity  
5 hours self-study

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.

**Last changed:** 15.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko62/22	<b>Course title:</b> Propedeutics of jazz composition procedures and improvisation 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class 50% - completion of tasks assigned by the teacher 40% - final test - practical exercise in improvisation 10% - record artistic outputs in IDM AU BB	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to improvise fluently on a given theme or chordal background in any musical style; - know the basic rules used in the most well-known musical styles - can promptly apply knowledge of improvisation in arranging, harmonizing songs, creating cl. accompaniment composing, - can improvise in a musical ensemble in any style; - knows various methods of teaching improvisation and stylization, which can later be used in artistic and pedagogical activities.	
<b>Brief outline of course (contents standard):</b> - Chord and scale relationships - Chord progressions in jazz - Chordal soundpainting principles of chord construction - Analysis and listening to selected musical examples	
<b>Recommended literatue:</b> FUKAČ, Jiří, Poledňák, Ivan.1977 K typologickým polarizacím hudby, zejména polarizaci hudby artificiální a nonartificiální. In: Hudební věda, roč. XIV, 1977, č. 4, s. 316-335. MATZNER, Antonín – Poledňák, Ivan – Wasserberger, Igor.1983. Encyklopedie jazzu a moderní populární hudby I. Praha : Supraphon, 1983. MATZNER, Antonín – Poledňák, Ivan – Wasserberger, Igor.:1983. Encyklopedie jazzu a moderní populární hudby II. Praha : Supraphon, 1983. TURÁK, František.2003. Moderná populárna hudba a džez na Slovensku: vývojové tendencie a kritické reflexie. Banská Bystrica : Univerzita Mateja Bela, 2003. ZAHRADNÍK, Miroslav.2018. Tradičné a progresívne harmonické postupy v súčasnom jazeze. Bratislava: Univerzita Komenského.	

ZAHRADNÍK, Miroslav.2018. Základy jazzovej harmónie, Bratislava: Univerzita Komenského. 2018								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload by credit is 30 hours per semester (1K/30 hours of work). 13 hours of contact teaching 12 individual creative activity 5 hours self-study								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.								
<b>Last changed:</b> 15.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks001/22	<b>Course title:</b> Repertoire Study by Piano - Bassoon 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Performing 3 - 4 compositions from the Baroque and Classical periods(10%) - Attending a public concert(20%) - Passing an examination before a committee(20%) - Recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -know the basic principles of chamber music -know how to solve intonation and technical problems in cooperation with the accompanist -know his/her own and the piano part -be able to compose works of the required range	
<b>Brief outline of course (contents standard):</b> Exploring literature in the historical context of instrument development Proper instrument holding, tone production, breath work Development of analytical thinking in the study of repertoire and its use in interpretation.	
<b>Recommended literatue:</b> TELEMANN, G. Ph.: Sonáta e-mol pre fagot a klavír- Editio Muzika Budapešť 1970 A. VIVALDI, A: Koncert C-dur pre fagot a klavír- Editio Muzika Budapeš 1971 J. CH. VOGEL, J. CH.: Koncert C-dur pre fagot a orchester –Sikorski, Hamburg 1966 O. FLOSMAN: Concertino pre fagot a klavír - Supraphon Praha 1972 KRŠKA, P: Sonáta pre fagot a klavír	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks002/22	<b>Course title:</b> Repertoire Study by Piano - Bassoon 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) - Performing 3 - 4 compositions from the Baroque and Classical periods(10%) - Attending a public concert(20%) - Passing an examination before a committee(20%) - Recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand the problems of interpretation of individual stylistic periods - have control over intonation and technical problems - know how to study his/her part independently - be able to reconcile his/her interpretative requirements with the view of the accompanist	
<b>Brief outline of course (contents standard):</b> The student's total workload is 30 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	
<b>Recommended literatue:</b> TELEMANN, G. Ph.: Sonáta e-mol pre fagot a klavír, Musica, Budapešť VIVALDI, A: Koncert a-mol pre fagot a klavír, Muzika, Budapešť 1970 DANZI, F: Koncert F-dur pre fagot a orchester - www.fagotizm.narod.ru SLUKA, L: Sonáta pre fagot a klavír - Supraphon, Praha 1972 JACOB ,J : Concerto pre fagot a klavír, Stainer & Bell	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study	

12 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks003/22	<b>Course title:</b> Repertoire Study by Piano - Bassoon 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) - Performing 3 - 4 compositions from the Baroque and Classical periods(10%) - Attending a public concert(20%) - Passing an examination before a committee(20%) - Recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -understand the principles of interplay with the accompanist -be able to perform the studied concerts with the orchestra -know the recital literature of at least one style period -know how to master the technical difficulty and length of a concerto	
<b>Brief outline of course (contents standard):</b> Exploring literature in the historical context of instrument development Proper instrument holding, tone production, breath work Development of analytical thinking in the study of repertoire and its use in interpretation.	
<b>Recommended literatue:</b> G. Ph. TELEMANN: Sonáta Es-dur pre fagot a klavír, Muzica. Budapešť A. VIVALDI: Koncert e-mol pre fagot a klavír, Musica Budapešť, 1971 MOZART, W. A: Koncert B-dur pre fagot a orchester, Perers, Leipzig SAINT-SAENS, C: Sonáta pre fagot a klavír, Edition Peters, Leipzig 1971 WEBER, C. M. v: Andante a rondo Ungarese pre fagot a klavír op. 35; Berlin - Lichterfelde	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks004/22	<b>Course title:</b> Repertoire Study by Piano - Bassoon 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) - Performing 3 - 4 compositions from the Baroque and Classical periods(10%) - Attending a public concert(20%) - Passing an examination before a committee(20%) - Recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -have sufficient technical prerequisites to master the studied compositions with an accompanist -understand the problems of the studied compositions -know the orchestral versions of the studied works -have a clear concept of construction in collaboration with the accompanist	
<b>Brief outline of course (contents standard):</b> Exploring literature in the historical context of instrument development Proper instrument holding, tone production, breath work Development of analytical thinking in the study of repertoire and its use in interpretation.	
<b>Recommended literatue:</b> A. VIVALDI: Koncert F-dur pre fagot a orchester, Muzika, Moskva 1978 KOŽELUH, J. A: Koncert C-dur pre fagot a orchester, Praha TANSMAN, A: Sonatina pre fagot a klavír, Max Eschig 1952 ČERNOV. A: Scherzo pre fagot a klavír, Moskva 1975	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks085/22	<b>Course title:</b> Repertoire Study by Piano - Cimbalom 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- active participation in class (40%)</li><li>- rehearsal of the semester repertoire (10%)</li><li>- attending a concert performance (30%)</li><li>- passing an examination before a committee (10%)</li><li>- recording artistic performances in IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- know the basic terminology related to the interpretation of dulcimer works</li><li>- be able to cooperate with another instrument (piano) and with an accompanist</li><li>- be able to work partially independently in the study of repertoire</li><li>- able to organise his own preparation for concert performance and rehearsal</li><li>- able to solve technical and expressive problems arising from the nature of the works performed</li><li>- able to work with tone production and tone colour</li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1. 1 work from the Renaissance period</li><li>2. 2 contrasting movements from cyclic compositions from the Baroque period</li><li>3. 1 sonata from original literature for dulcimer</li><li>4. Interpretive analysis of audio- and video-recordings of concerts</li><li>5. Analysis and comparison of works in different editions and by different performers</li></ol>	
<b>Recommended literatue:</b> <p>ALLAGA, Géza. 12 etudes. Edition Neuma Budapest. EN 247. (súkromný archív pedagóga)</p> <p>ALLAGA, Géza. Hét eredeti concert etude. Edition Neuma Budapest. EN 079. (súkromný archív pedagóga)</p> <p>BACH, Johann, Sebastian. Sonaten/Partiten, Violine solo (Flesch), Edition Peters-Leipzig 108-10837. (súkromný archív pedagóga)</p> <p>VAJDA, János. 2021. Gregórián ének – Magyar Cimbalomzene III. Cimbalom World Association, Budapest. ISBN 979-0-801675-92-7. (súkromný archív pedagóga)</p> <p>PEK, Albert. 2000. Sonet I. II. III. Musikverlag Katerina Zlatniková Stuttgart. CMVKZ NR 155. (súkromný archív pedagóga)</p>	

PEK, Albert. 2001. Sonet IV. Musikverlag Katerina Zlatniková Stuttgart. CMVKZ NR 156. (súkromný archív pedagóga)  
 KÁROLYI, Pál. 1971. Négy Cimbalomdarab. Editio Musica Budapest. Z. 6166. (súkromný archív pedagóga)  
 PÓCS, Katalin Szemlélődés, 1996 Viedreiunddreissig München. 433-8059. (súkromný archív pedagóga)  
 HOLLÓS, Máté. 1998. Music for any kind of the cimbalom – Magyar Cimbalomzene II. Cimbalom World Association. Budapest. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks086/22	<b>Course title:</b> Repertoire Study by Piano - Cimbalom 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - rehearsal of the semester repertoire (10%) - attending a concert performance (30%) - passing an examination before a committee (10%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of 20th-21st century dulcimer works - be able to characterize the specifics of Baroque music interpretation - be able to work partially independently in the study of repertoire at the piano - be able to organise his own preparation for concert performance and rehearsal - be able to solve technical and expressive problems arising from the nature of the works to be performed - able to work with tone production and tone colour - able to work with the pedal in terms of articulation and phrase formation	
<b>Brief outline of course (contents standard):</b> 1. 2 etudes of different technical issues 2. 2 contrasting movements from a sonata by Italian Baroque greats (Tartini, Vivaldi, Corelli) 3. 1 concerto by Baroque masters 4. a solo piece for dulcimer from the 20th-21st centuries. 5. Releasing the playing apparatus. 6. Interpretive analysis of audio- and video-recordings of concerts. 7. Analysis and comparison of works in different editions and by different performers.	
<b>Recommended literatue:</b> ALLAGA, Géza. Öt concert – etude. Edition Neuma Budapest. EN083. (súkromný archív pedagóga) KUMMER, Friedrich August – ALLAGA Géza. Etüdök. Edition Neuma Budapest. EN 416. (súkromný archív pedagóga) BACH, Johann Sebastian. Sonaten/Partiten, Violine solo (Flesch). Edition Peters-Leipzig.	

10820-10837. (súkromný archív pedagóga)  
 LANTMUSIK AUS DER RENAISSANCE I. DVfM32003 Fővárosi Szabó Ervin Könyvtár  
 Zenei Gyűjtemény. Zq17035/2. (súkromný archív pedagóga)  
 TÖRTÉNET, BIBLIAI ÉS GUNYOROS MAGYAR ÉNEKEK DALLAMAI A XVI.  
 SZÁZADBÓL. musica antiqua hungarica No 3 1993. Budapest, Polifon Zeneműkiadó Bt.  
 (súkromný archív pedagóga)  
 CORELLI, Arcangelo. 12 Sonate per violino e basso continuo Op. 5 Parta prima (B:No.4-6)  
 Editio Musica Budapest. Z 12051. (súkromný archív pedagóga)  
 TARTINI, Giuseppe. 3 Sonaten. Edition Peters No. 1099 – 8626. (súkromný archív pedagóga)  
 BACH, Johann Sebastian. Konzert Nr 2 E-dur. Edition Peters. Leipzig. 6782.  
 (súkromný archív pedagóga)  
 SZOKOLAY, Sándor. 1995. Sonatina da chiesa – Magyar Cimbalomzene I. Cimbalom World  
 Association. Budapest. (súkromný archív pedagóga)  
 FARKAS, Ferenc. 1995. Hybrides – Magyar Cimbalomzene I. Cimbalom World Association.  
 Budapest. (súkromný archív pedagóga)  
 DIDI, Vojtech. 2002. Canzonetta, Zborník Akadémia umení, Fakulta múzických umení,  
 Banská Bystrica ISBN 80-89078-06-0. (súkromný archív pedagóga)  
 BALASSA, Sándor. 2011. Négy előadási darab cimbalomra. Solo Music Zeneműkiadó Kft.  
 Budapest. ISMN 979-0-9005271-7-2. (súkromný archív pedagóga)  
 PEK, Albert. 2007. Walzer. Musikverlag Katerina Zlatniková Stuttgart, Nr. 162.  
 (súkromný archív pedagóga)  
 PEK, Albert. 1997. Ein Altes Lied. Musikverlag Katerina Zlatniková Stuttgart, Nr. 152.  
 (súkromný archív pedagóga)  
 HOLLÓS, Máté. 1998. Toccata Lirica – Magyar Cimbalomzene II. Cimbalom World  
 Association. Budapest. (súkromný archív pedagóga)  
 ALBUM – Proizvedenija Kharkovskich kompozitorov dlja cimbal (Kharkkob, 1999, zostaviteľ  
 E. A. Kosmenko, redakcija E. A. Kosmenko i A. B. Sabickoj). (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks087/22	<b>Course title:</b> Repertoire Study by Piano - Cimbalom 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - rehearsal of the semester repertoire (10%) - attending a concert performance (30%) - passing an examination before a committee (10%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of dulcimer works - be able to characterize the specifics of Baroque music interpretation - be able to differentiate the way of interpretation of French, Italian, German and English Baroque music - be able to interpret musical works from the 18th century for the baroque dulcimer (hackbrett, salterio) - able to work partially independently in the study of repertoire at the piano - able to organise his own preparation for concert performance and rehearsal - able to solve technical and expressive problems arising from the nature of the works performed - able to work with tone production and tone colour - able to work with the pedal and its influence on the means of expression in music	
<b>Brief outline of course (contents standard):</b> 1. 2 etudes of different technical issues 2. 1 work from the works of Baroque greats 3. 1 original work for baroque dulcimer from the 18th century 4. 20th century: 1 longer or 2 shorter pieces 5. intonational purity of playing 6. Release of the playing apparatus 7. Interpretive analysis of audio- and video-recordings of concerts 8. Analysis and comparison of works in different editions and by different performers	
<b>Recommended literatue:</b>	

ALLAGA, Géza. Öt concert – etude. Edition Neuma Budapest. EN083. (súkromný archív pedagóga)

KUMMER, Friedrich August – ALLAGA, Géza. Etűdők. Edition Neuma Budapest. EN 416. (súkromný archív pedagóga)

BACH, Johann Sebastian. 1993. Sechs Suiten für Violoncello allein BWV 1007-1012. Editio Musica Budapest. Z. 13965. (súkromný archív pedagóga)

TELEMANN, Georg Philipp. 1933. Kleine Fantasien. Schott's Söhne in Mainz B-S-S 33789. (súkromný archív pedagóga)

HÄNDEL, Georg, Friedrich. Hallanser Sonaten. Edition Peters- Leipzig, Nr. 455411447. (súkromný archív pedagóga)

HÄNDEL, Georg, Friedrich. Album I. II. Editio Musica Budapest, Z. 6990, Z. 6991. (súkromný archív pedagóga)

D'ANDRIEU, Jean Francois. 1961. Hat Zongoradarab. Edition Musica, Budapest, Z.3308. (súkromný archív pedagóga)

BARBELLA, Emanuelle. 2003. Sonate G-Dur. Edition Tympanon. ISMN M-700159-23-8. (súkromný archív pedagóga)

BERETTI, Pietro. 1999. Sonate G dur. Edition Tympanon. ISMN M-700059-02-3. (súkromný archív pedagóga)

BARÁZ, Ádám. Toccata. Edition Neuma Budapest. EN477. (súkromný archív pedagóga)

BALASSA, Sándor, Hajta Virágai op. 38, 1986, Edition Musica, Budapest, Z. 13130. (súkromný archív pedagóga)

MEISL, Jan. Preambulum e Toccata. B.A.O. Edition 1002. (súkromný archív pedagóga)

DADÁK, Jaromír. Miniatury – manuscript. (súkromný archív pedagóga)

HÁBA, Alois. Suita pro cimbal op. 91 – Manuscript (MAJATEK, Praha 03840). (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks088/22	<b>Course title:</b> Repertoire Study by Piano - Cimbalom 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - rehearsal of the semester repertoire (10%) - attending a concert performance (30%) - passing an examination before a committee (10%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of dulcimer works - be able to characterize the specifics of Baroque music interpretation - be able to solve various problems of notation and interpretation of music of the 20th-21st centuries - be able to work with the pedal and its influence on the means of expression in music - be able to create their own ornamentation in musical works - be able to work partially independently in the study of repertoire at the piano - be able to organise his own preparation for concert performance and rehearsal - able to solve technical and expressive problems arising from the nature of the works performed - able to work with tone production and tone colour	
<b>Brief outline of course (contents standard):</b> 1. 2 etudes of different technical issues 2. 1 original sonata for dulcimer from the 18th century 3. work with ornamentation 4. 2 20th-21st century pieces for dulcimer 5. Releasing the playing apparatus 6. Interpretive analysis of audio- and video-recordings of concerts 7. Analysis and comparison of works in different editions and by different performers	
<b>Recommended literatue:</b> ALLAGA, Géza. Öt concert-etude. Edition Neuma. EN083. (súkromný archív pedagóga) PEK, Albert. 2001. Chromatische Etüde. Musikverlag Katerina Zlatniková Stuttgart. NR 157. (súkromný archív pedagóga)	

PEK, Albert. 1997. Poetische Etüde. Musikverlag Katerina Zlatniková Stuttgart. NR 151. (súkromný archív pedagóga)

BACH, Johann Sebastian. 1993. Sechs Suiten für Violoncello allein BWV 1007-1012. Editio Musica Budapest. Z. 13965. (súkromný archív pedagóga)

WEI#, Silvius, Leopold. 2004. Suite g-moll/d-moll. Edition Tympanon. ISMN M-700159-29-0. (súkromný archív pedagóga)

CONTI, Angelo. 1987. Sonate G-dur. Musikverlag Josef Preissler. JP6317. (súkromný archív pedagóga)

CONTI, Angelo. 2000. 2. Sonate G-dur. Edition Tympanon. ISMN M-700159-04-7. (súkromný archív pedagóga)

TARTINI, Giuseppe. 3 Sonaten. Edition Peters No. 1099 – 8626. (súkromný archív pedagóga)

ADÁN, Vincente. Divertimiento Nr.1, Edition Salterria. ES1102. (súkromný archív pedagóga)

PEK, Albert. 2007. Tarantella. Musikverlag Katerina Zlatniková Stuttgart. NR 161. (súkromný archív pedagóga)

PEK, Albert. 2007. Divertimento. Musikverlag Katerina Zlatniková Stuttgart. Nr. 159. (súkromný archív pedagóga)

PEK, Albert. 1999. Melodie. Musikverlag Katerina Zlatniková Stuttgart. Nr. 154. (súkromný archív pedagóga)

PEK, Albert. 1997. Nocturno. Musikverlag Katerina Zlatniková Stuttgart. Nr. 153. (súkromný archív pedagóga)

POSPIŠIL, Juraj. 1995. Suita pre cimbal sólo op. 66. Hudobný fond Bratislava, ISBN 80-88732-60-3. (súkromný archív pedagóga)

BUSH, Alan. 1966. Két tánc/Two dances op. 64. Editio Musica Budapest. Z.5187. (súkromný archív pedagóga)

KUČERA, Václav. 1968. Spektra. Edition Supraphon Praha- Bratislava. H 4669. (súkromný archív pedagóga)

LUTSA, Valeriu. 2004. Caiet pentru tambal 3. Reflectare. (Album). Grafema Libris, Chisinau. ISBN 9975-9778-9-8. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks089/22	<b>Course title:</b> Repertoire Study by Piano - Cimbalom 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - rehearsal of the semester repertoire (10%) - attending a concert performance (30%) - passing an examination before a committee (10%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of dulcimer works - be able to characterize the specifics of the interpretation of different stylistic periods - be able to work with 20th-21st century sheet music - be able to interpret compositions at a higher interpretative and technical level - able to work partially independently in the study of repertoire at the piano - able to organise his own preparation for concert performance and rehearsal - able to solve technical and expressive problems arising from the nature of the works performed	
<b>Brief outline of course (contents standard):</b> 1. 2 - 3 etudes of different technical problems - transcription from piano part 2. 1 solo piece from the 20th - 21st century for dulcimer 3. 1 concerto by classical masters with own cadenza 4. solving technical problems of pedal work and articulation in technically demanding musical works 5. Releasing the playing apparatus 6. Interpretive analysis of audio- and video-recordings of concerts 7. Analysis and comparison of works in different editions and by different performers	
<b>Recommended literatue:</b> CRAMER, Johann, Baptist. 60 Válogatott Tanulmány. Rozsnyai Károly Könyv- és Zeneműkiadó, Budapest. R.K.233. (súkmromný archív pedagóga) CRAMER, Johann, Baptist. 60 ausgewählte Klavier-Etüden. München, Jos. AIBL, R (2077) 2628. (súkmromný archív pedagóga)	

CRAMER, Johann, Baptist. Etudes pour Piano. Edition Peters Leipzig. 6639. (súkromný archív pedagóga)

BACH, Johann Sebastian. 1993. Sechs Suiten für Violoncello allein BWV 1007-1012. Editio Musica Budapest, Z. 13965. (súkromný archív pedagóga)

MOZART, Wolfgang, Amadeus. Fantasie K.397. Edition Musica Budapest. Z.4323. (súkromný archív pedagóga)

STAMITZ, Johann. 2. Divertimento. B. Schott's Söhne in Mainz. 19977. (súkromný archív pedagóga)

HAYDN, Joseph. Violin-Konzert Nr. 3 B-Dur. Edition Brethopf, Nr.2893 Veb Breitkopf & Härte Musikverlag Leipzig. 26211. (súkromný archív pedagóga)

HAYDN, Joseph. 1931. Violinkonzert Nr.1 C dur. Edition Peters, Leipzig. Nr. 4322 – 10815. (súkromný archív pedagóga)

HÄSSLER, Johann, Wilhelm. Grande Gigue D-moll, op. 31. Edition Breitkopf. Nr. 2405. (súkromný archív pedagóga)

HAYDN, Johann, Michael. 1988. Concerto in Sib maggiore. Editio Musica, Budapest. GM1270, Z. 13343. (súkromný archív pedagóga)

NAGY, József. Cimbalom-Művei, Magyar Hangulatképek, szerzői kiadás (autorské vydanie), Pesti Könyvnyomda Rt. 9550. (súkromný archív pedagóga)

LEGÁNY, Dénes, 2021. Nocturno – Magyar Cimbalomzene III. Cimbalom World Association. Budapest. ISBN 979-0-801675-92-7. (súkromný archív pedagóga)

LEGÁNY, Dénes. 2021. Cimbalom Fantázia – Magyar Cimbalomzene III. Cimbalom World Association. Budapest, ISBN 979-0-801675-92-7. (súkromný archív pedagóga)

LUTSA, Valeriu. 1999. Caiet pentru tambal 2. Recital. Ruxanda, Chisinau. ISBN 9975-72-061-7. (súkromný archív pedagóga)

HAJDENKO, Anatolij. Ciganiada - Koncertná rapsódia. manuscript. (súkromný archív pedagóga)

SMOLSKY, Dmitry. Koncert pre cimbal a orchester No. 1. manuscript. (súkromný archív pedagóga)

SMOLSKY, Dmitry. Koncert pre cimbal a orchester No. 2. manuscript. (súkromný archív pedagóga)

SMOLSKY, Dmitry. Koncert pre cimbal a orchester No. 3. manuscript. (súkromný archív pedagóga)

LUTSA, Valeriu. 2004. Caiet pentru tambal 3. Reflectare. Grafema Libris. Chisinau. ISBN 9975-9778-9-8. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks090/22	<b>Course title:</b> Repertoire Study by Piano - Cimbalom 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b>	
<b>Educational outcomes (performance standard):</b> - active participation in class (40%) - rehearsal of the semester repertoire (10%) - attending a concert performance (30%) - passing an examination before a committee (10%) - recording artistic performances in IDM AU BB (10%)	
<b>Brief outline of course (contents standard):</b> 1. 2 - 3 etudes of different technical problems - transcription from piano part 2. 1 - 2 solo or concert pieces for dulcimer corresponding to the topic of the bachelor thesis 3. 1 dulcimer composition from the 20th-21st century of higher technical and performance difficulty 4. detailed work with pedal technique 5. preparation of the student for the bachelor artistic performance 6. Releasing the playing apparatus 7. interpretive analysis of audio- and video-recordings of concerts 8. Analysis and comparison of works in different editions and by different performers	
<b>Recommended literatue:</b> CRAMER, Johann Baptist. 60 Válogatott Tanulmány. Rozsnyai Károly Könyv- és Zeneműkiadó. Budapest. R.K.233. (súkromný archív pedagóga) CRAMER, Johann Baptist. 60 ausgewählte Klavier-Etüden. München, Jos. AIBL, R (2077) 2628. (súkromný archív pedagóga) CRAMER, Johann Baptist. Etudes pour Piano. Edition Peters Leipzig. 6639. (súkromný archív pedagóga) BACH, Johann Sebastian. 1993. Sechs Suiten für Violoncello allein BWV 1007-1012. Editio Musica Budapest. Z. 13965. (súkromný archív pedagóga) BACH, Carl Philip Emanuel. 1983. Sonate für Viola da Gamba und Bass. Edition Peters. Leipzig. Nr. 4287 – 11146. (súkromný archív pedagóga) STAMITZ, Karl. Konzert B-dur. Edition Breitkopf Nr. 5251. (súkromný archív pedagóga) TOESCHI, Giovanni. 1963. Sonata. Doblinger K.G. Wien, D.10.741. (súkromný archív pedagóga)	

SCHUBERT, Franz. 1886. Sonate, op. 137. No. 1. Edition Breitkopf. E.S. 54. (súkromný archív pedagóga)

SCHUBERT, Franz. 1930. Konzert a-moll. B. Schott & Söhne Mainz. 32614. (súkromný archív pedagóga)

MOZART, Wolfgang Amadeus. Konzert B-dur, Op. 96. Edition Peters. Nr. 4347-748. (súkromný archív pedagóga)

WEBER, Carl Maria. Andante a Rondo ongarese, Op. 35.1967. Zeneműkiadó Vállalat Budapest. Z. 5413. (súkromný archív pedagóga)

KOCSÁR, Miklós. 1984. Repliche No. 3. Editio Musica Budapest. Z.12646. (súkromný archív pedagóga)

PETROVICS, Emil. 1981. Nocturne – Deux Mouvements. Editio Musica Budapest. Z. 8936. (súkromný archív pedagóga)

KAMISNKI, Dmtiry, CimbaloVý koncert. Bibliotéka CCCR 58-435. (súkromný archív pedagóga)

VAVRINECZ, Béla. 1995. Dirge/Sirató - Magyar Cimbalomzene I. Cimbalom World Association. Budapest. (súkromný archív pedagóga)

KOCSÁR, Miklós. 1995. Ballada Cimbalomra - Magyar Cimbalomzene II. Cimbalom World Association. Budapest. (súkromný archív pedagóga)

LUTSA, Valeriu. 2004. Caiet pentru tambal 3. Reflectare. Grafema Libris. Chisinau. ISBN 9975-9778-9-8. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks019/22	<b>Course title:</b> Repertoire Study by Piano - Clarinet 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Studying a selection of technical etudes(10%) - Performing one recital(10%) - Passing an examination before a committee (20%) - Recording artistic output in the IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand the basic criteria for the performance of chamber works - be able to navigate in his/her own part as well as in the piano part - analyse a work in terms of form - be able to realise, together with the piano, the set musical intentions - dynamics, phrasing, articulation	
<b>Brief outline of course (contents standard):</b> Commonly defining the fundamentals of the game based on 1. creating a physically correct tone with a dense definition of sound at the core of the tone 2. creating a long tone with legato binding of register jumps in the fifth range 3. ultra-fine intermittent continuous sounding tone to the production of staccato articulation 4. Study of selected etudes with specific issues on the subject of correct legato binding across registers (P. Jeanjean - Vademecum du Clarinettiste). 5. Study of a selected recital composition from the point of view of holistic playing technique	
<b>Recommended literatue:</b> (súkromný archív pedagóga) JEAJEAN, Paul. 2001. "Vade-Mecum" du Clarinettiste. Six études spéciales. Paris. Edition A. Leduc CAVALLINI, Ernesto. 2002. 30 CAPRICCI per clarinetto. Milano. Edizioni Ricordi. WEBER, Carl Maria. 2006. Variations on a Theme from the Opera Silvana. Clarinet and Piano. Edition Schott.	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks020/22	<b>Course title:</b> Repertoire Study by Piano - Clarinet 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation in class(40%)</li><li>- Studying a selection of technical etudes(10%)</li><li>- Performing one recital(10%)</li><li>- Completion of a concert performance(10%)</li><li>- Passing a rehearsal in front of a committee(10%)</li><li>- Record artistic performances in IDM AU BB(20%)</li></ul>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- be able to work in an intimate partnership</li><li>- be able to search for the style and content of selected works</li><li>- able to work in more detail on a common rhythmic-metrical feel, phrasing, articulation</li><li>- be able to assess his/her abilities and experience when choosing the following repertoire</li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1. Study of selected etudes with specific issues</li><li>2. Study of selected recital composition from the point of view of holistic playing technique</li></ol>	
<b>Recommended literatue:</b> (súkromný archív pedagóga) CAVALLINI, Ernesto. 2002. 30 CAPRICCI per clarinetto. Milano: Edizioni Ricordi. PÉRIER, Auguste. 1932. Vingt (20) études de virtuosité. Paris: Éditions Musical Alphonse Leduc KELL, Reginald. 1958. 17 Staccato Studies for Clarinet. New York: International Music Company WEBER, Carl Maria. 2009. Concertino op. 26 für Klarinette und orchester. Klarinette und Klavier. München: Henle Urtext Edition STAMITZ, Johann. 1984. Concerto in B-flat major. Clarinet and piano. Mainz: Schott Music.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work).	

13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks021/22	<b>Course title:</b> Repertoire Study by Piano - Clarinet 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Studying a selection of technical etudes(10%) - Performance of one recital from the Classical period(10%) - Performance of one recital from the early 20th century(10%) - Completion of a concert performance(10%) - Passing a rehearsal in front of a committee(10%) - Record an artistic performance in the IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to deepen chamber music partnership - understand how to construct larger works - correctly capture the character of individual sections of a composition - be able to develop a more independent interpretation of his/her part	
<b>Brief outline of course (contents standard):</b> 1. Occasional review of special technical exercises related to the basic fundamentals of the game 2. Study of selected etudes with specific problems 3. Study of a selected recital piece - solo concerto or sonata from the Classical period 4. Study of a selected recital composition - in the nature of a chamber collaboration with the piano - from the first half of the 20th century or the second half of the 19th century	
<b>Recommended literatue:</b> (súkromný archív pedagóga) JEAJEAN, Paul. 1928. Vingt études progressives et mélodiques pour clarinette - 1er cahier (Assez faciles). Paris: Éditions Musicales Alphonse Leduc. (súkromný archív pedagóga) PÉRIER, Auguste. 1932. Vingt (20) études de virtuosité. Paris: Éditions Musicales Alphonse Leduc. KELL, Reginald. 1958. 17 Staccato Studies for Clarinet. New York: International Music Company PLEYEL, Ignaz. Clarinet Concerto in B-flat major. Adliswil: Edition Kunzelmann HOFFMEISTER, Franz Anton. Clarinet Concerto in B flat. Mainz: Schott Music	

KRAMÁŘ-KROMMER, František. 2021. Koncert Es-dur op. 36 pro klarinet a orch. Praha: vydavatelství Bärenreiter  
 STAMITZ, Karl. Konzert für Klarinette und orch. Es dur (Darmstädter). Leipzig: Hoffmeister Verlag  
 DEVIENNE, François. 1962. Première Sonate pour clarinette si b et piano – forte. Paris: Éditions Musicales Transatlantiques  
 DANZI, Franz. 1971. Sonate B-dur für Klarinette und Klavier. Mainz: Schott Music  
 SCHUMANN, Robert. 2018. Fantasiestücke op. 73 für Klavier und Klarinette. München: Henle Verlag  
 WIDOR, Charles Marie. Introduction et Rondo pour clarinette et piano. Paris: Éditions Heugel  
 MILHAUD, Darius. Sonatine pour clarinette et piano. Paris: Durand Éditions Musicales  
 SAINT SAËNS, Camille. 1921. Sonate pour clarinette et piano. Paris: Durand Éditions Musicales  
 MARTINŮ, Bohuslav. 1957. Sonatina pour clarinette et piano. Paris: Éditions Musicales Alphonse Leduc

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks022/22	<b>Course title:</b> Repertoire Study by Piano - Clarinet 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Studying a selection of technical etudes(10%) - Performance of one recital piece from the early Romantic period(10%) - Performance of one sonata-type recital with piano(10%) - Completion of a concert performance(10%) - Passing a rehearsal before a committee(10%) - Recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to deepen partner communication in the interpretation of the work - be able to increase the level of synergy of the individual elements of the game in the playing of his/her part - be able to adapt his/her own interpretative opinion to that of his/her chamber partner - to have gained wider experience of more serious and larger chamber works	
<b>Brief outline of course (contents standard):</b> 1. Occasional review of special technical exercises related to the basic fundamentals of the game 2. Study of selected etudes with specific problems 3. Study of selected recital music from the first half of the 19th century 4. Study of a selected recital composition - clarinet and piano sonata 5. Laying the foundations of the theory of the formation of fifth chords according to the relations in the aliquot spectrum	
<b>Recommended literatue:</b> (súkromný archív pedagóga) JEAJEAN, Paul. 1928. Vingt études progressives et mélodiques pour clarinette - 2ème cahier (Moyenne difficile). Paris: Edition Alphonse Leduc. (súkromný archív pedagóga) PÉRIER, Auguste. 1932. Vingt (20) études de virtuosité. Paris: Éditions Musicales Alphonse Leduc	

KELL, Reginald. 1958. 17 Staccato Studies for Clarinet. New York: International Music Company  
 WEBER, Carl Maria. 2002. Concertino for clarinet and orchestra op. 26. Leipzig: C. F. Peters  
 WEBER, Carl Maria. Klarinettenkonzert No. 1 f-mol op. 73. München: Henle Verlag  
 DEVIENNE, François. 1962. Première Sonate pour clarinette si b et piano – forte. Paris: Editions Musicales Transatlantiques  
 DANZI, Franz. 1971. Sonate B-dur für Klarinette und Klavier. Mainz: Schott Music  
 WEBER, Carl Maria. 2002. Grand Duo concertant op 48 für Klarinette und Klavier. Robert Lienau Musikverlag  
 SAINT SAËNS, Camille. 1921. Sonate pour clarinette et piano. Paris: Durand Éditions Musicales  
 HINDEMITH, Paul. Sonate in B für Klarinette und Klavier. Mainz: Schott Music  
 MARTINŮ, Bohuslav. 1957. Sonatina pour clarinette et piano. Paris: Éditions Musicales Alphonse Leduc

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks023/22	<b>Course title:</b> Repertoire Study by Piano - Clarinet 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation(20%)</li><li>- Studying a selection of technical etudes(10%)</li><li>- Performance of one recital piece of concertant typology - as part of the Bachelor's artistic performance(10%)</li><li>- Study of one recital composition of sonata typology - as part of the Bachelor's artistic performance(10%)</li><li>- Performance of one recital composition of the clarinet solo unaccompanied typology(10%)</li><li>- Alternatively, the solo piece may be replaced by a chamber piece with a clarinet part of appropriate difficulty(10%)</li><li>- Completion of a concert performance(10%)</li><li>- Passing a rehearsal in front of a committee(10%)</li><li>- Recording artistic performances in the IDM AU BB(10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- collaborate seamlessly in performance with a chamber partner</li><li>- be able to suggest possible ways of musical performance of compositions of different stylistic periods</li><li>- be able to unite his/her opinion on the musical performance of selected works with his/her chamber music partner to a deeper degree</li><li>- able to react promptly to possible clashes in the interpretation of a work</li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1. Occasional review of special technical exercises related to the basic fundamentals of the game</li><li>2. Study of selected etudes with specific problems</li><li>3. Study of selected recital type concertante music</li><li>4. Study of selected recital composition - sonata type</li><li>5. Study of a selected recital composition for clarinet solo, or a composition in a chamber formation with a relevant difficulty of the clarinet part</li></ol>	
<b>Recommended literatue:</b> (súkromný archív pedagóga)	

JEAJEAN, Paul. 1928. Vingt études progressives et mélodiques pour clarinette - 3ème cahier (Assez difficile). Paris: Edition Alphonse Leduc. (súkromný archív pedagóga)  
 DELÉCLUSE, Ulysse. Quinze Études sur J. S. Bach. Paris: Edition Alphonse Leduc.  
 WEBER, Carl Maria. Klarinettenkonzert No. 1 f-mol op. 73. München: Henle Verlag  
 SPOHR, Louis. Klarinettenkonzert No. 1 c-mol op. 26. München: Henle Verlag  
 SPOHR, Louis. Klarinettenkonzert No. 3 f-mol München: Henle Verlag  
 STAMITZ, Karl. Konzert No. 7 Es-dur (Darmstädter) für Klarinette und orchester. Leipzig: Hofmeister Verlag  
 COPLAND, Aaron. 1948. Concerto for clarinet and orchestra. London: Boosey and Hawkes  
 WEBER, Carl Maria. 2002. Grand Duo concertant op. 48 für Klarinette und Klavier. Robert Lienau Musikverlag  
 HINDEMITH, Paul. Sonate in B für Klarinette und Klavier. Mainz: Schott Music  
 BERNSTEIN, Leonard. 2012. Sonata for clarinet and piano. London: Boosey & Hawkes  
 POULENC, Francis. 2006. Sonata for clarinet and piano. London: Chester Music  
 STRAVINSKIJ, Igor. 1993. Three pieces for clarinet. London: Chester Music  
 SUTERMEISTER, Heinrich. Capriccio for clarinet. Mainz: Schott Music  
 KOVÁCS, Béla. Hommages à... London: Boosey & Hawkes  
 CAHUZAC, Louis. Arlequin pour clarinet solo. Paris: Édition Gérard Billaudot

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks024/22	<b>Course title:</b> Repertoire Study by Piano - Clarinet 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Completion of the Bachelor's artistic performance(20%) - Completion of a concert performance - presentation of the Bachelor's artistic performance(20%) - Recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to confidently and confidently perform selected works in musical harmony with a chamber partner - be able to create a convincing musical whole with his/her chamber partner - be able to unite with his/her chamber music partner in individual performance nuances - a mature chamber player	
<b>Brief outline of course (contents standard):</b> Completion of the Bachelor's programme in close cooperation with the teacher	
<b>Recommended literatue:</b> (súkromný archív pedagóga) WEBER, Carl Maria. Klarinettenkonzert No. 1 f-mol op. 73. München: Henle Verlag SPOHR, Louis. Klarinettenkonzert No. 1 c-mol op. 26. München: Henle Verlag SPOHR, Louis. Klarinettenkonzert No. 3 f-mol München: Henle Verlag STAMITZ, Karl. Konzert No. 7 Es-dur (Darmstädter) für Klarinette. Leipzig: Hofmeister Verlag COPLAND, Aaron. 1948. Concerto for clarinet and orchestra. London: Boosey & Hawkes WEBER, Carl Maria. 2002. Grand Duo concertant op.48 für Klarinette und Klavier Robert Lienau Musikverlag HINDEMITH, Paul. Sonate in B für Klarinette und Klavier. Mainz: Schott Music BERNSTEIN, Leonard. 2012. Sonata for clarinet and piano. London: Boosey & Hawkes POULENC, Francis. 2006. Sonata for clarinet and piano. London: Chester Music STRAVINSKIJ, Igor. 1993. Three pieces for clarinet. London: Chester Music SUTERMEISTER, Heinrich. Capriccio for clarinet. Mainz: Schott Music KOVÁCS, Béla. Hommages à... London: Boosey & Hawkes	

CAHUZAC, Louis. Arlequin pour clarinet solo. Paris: Édition Gérard Billaudot								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks067/22	<b>Course title:</b> Repertoire Study by Piano - Double Bass 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - concert performance at school events or outside the school premises in collaboration with an accompanist (20%) - Performing 1 to 2 pieces with piano(10%) - Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of double bass works; - be able to characterize the specifics of the interpretation of compositions from the Baroque period with regard to cooperation with the piano. - be able to solve technical and expressive problems arising from the nature of the works interpreted - be able to interpret Baroque works in collaboration with the piano	
<b>Brief outline of course (contents standard):</b> - 1st solo concerto from the Classical period (Kusevický, Bottesini, Sperger, Hoffmeister), with piano accompaniment. - Study, analysis and reflection of musical notation, musical structure, historical context and compositional language in the individual works studied, understanding of the musical texture of piano accompaniment. - Development of analytical thinking in the study of repertoire and its use in the performance of chamber music in collaboration with the piano	
<b>Recommended literatue:</b> SIMANDL, Franz 2020,30 Etuden fur Kontrabass und Klavier. : Hall Leonhard Corporation. Wiscosin /USA/. ISBN 9790203460039. Verlags-Nr. FH 6003. Dostupné z: <a href="https://www.thomannmusic.ch/music_minus_one_simandl_30_etudes_double_bass.htm">https://www.thomannmusic.ch/music_minus_one_simandl_30_etudes_double_bass.htm</a> ECCLES, Henry, 1951, Sonata for double bass and piano, Edited: International Music Company. New York. Dostupné z:	

<p><a href="https://petruccimusiclibrary.ca/linkhandler.php?path=/imglnks/caimg/9/9e/IMSLP545387-PMLP54156-zimmermann_eccles_piano.pdf">https://petruccimusiclibrary.ca/linkhandler.php?path=/imglnks/caimg/9/9e/IMSLP545387-PMLP54156-zimmermann_eccles_piano.pdf</a>  MARCELLO, Benedetto 1973, 6 Sonatas de Benedetto Marcello for Double Bass and Piano. New York: Schirmers library of Clasical Music. ISBN 0-7935-5180-3.  Dostupné z: <a href="https://www.scribd.com/document/373908120/6-sonatas-de-benedetto-marcello-pdf">https://www.scribd.com/document/373908120/6-sonatas-de-benedetto-marcello-pdf</a></p>								
<p><b>Language of instruction:</b> Slovak</p>								
<p><b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity</p>								
<p><b>Course assessment</b> Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko</p>								
<p><b>Last changed:</b> 06.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks068/22	<b>Course title:</b> Repertoire Study by Piano - Double Bass 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - concert performance at school events or outside the school premises in collaboration with an accompanist (20%) - Performing 1 to 2 pieces with piano (10%) - Recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of double bass works; - be able to characterize the specifics of the interpretation of compositions from the Classical period with regard to cooperation with the piano. - Able to solve technical and expressive problems arising from the nature of the interpreted works - be able to interpret his/her own part confidently and at the same time respond to the accompanist-as-partner - be able to build a piece logically in collaboration with the piano accompaniment	
<b>Brief outline of course (contents standard):</b> - min.2 solo compositions from the 20th century (or similar works) of various technical issues (Gajdoš, Heyes, Hauto, Slávik, Kubička) with piano accompaniment. - Listening to chamber music and developing the ability to judge and critically perceive the material heard	
<b>Recommended literatue:</b> ECCLES, Henry 1951, Sonata for double bass and piano. New York: International Music Company. Dostupné z: <a href="https://petruccimusiclibrary.ca/linkhandler.php?path=/imglnks/caimg/9/9e/IMSLP545387-PMLP54156-zimmermann_eccles_piano.pdf">https://petruccimusiclibrary.ca/linkhandler.php?path=/imglnks/caimg/9/9e/IMSLP545387-PMLP54156-zimmermann_eccles_piano.pdf</a> SPERGER, Johann Mathias,1999, Sonata D dur T 39 fur Kontrabass und Klavier. Leipzig: Hoffmeister Verlag . Dostupné z:	

<https://www.di-arezzo.com/music/164698/johann-matthias-sperger-sonata-d-dur-t-39-sheet-music-double-bass-and-piano.html>

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Veronika Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks069/22	<b>Course title:</b> Repertoire Study by Piano - Double Bass 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - concert performance at school events or outside the school premises in collaboration with an accompanist (20%) - Performing 1 to 2 pieces with piano (10%) - Recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to solve technical and expressive problems arising from the nature of the interpreted works - know the basic terminology related to the problems of interpretation of double bass works; - be able to characterize the specifics of the interpretation of works from the Classical and 20th century periods with regard to collaboration with the piano. - be able to solve technical and expressive problems arising from the nature of the works interpreted - be able to interpret his/her own part confidently and at the same time respond to the accompanist-as-partner - be able to build a piece logically in collaboration with the piano accompaniment	
<b>Brief outline of course (contents standard):</b> - min.2 compositions from the 20th century for double bass and piano (orchestra) - To perceive phrasing, articulation, dynamic range not only in oneself but also in the pianist with whom they form one musical whole, i.e. to cooperate naturally with the accompanist - To perform a particular piece of music with other accompanists, which requires knowledge not only of one's own part, but also of the part of the accompanist	
<b>Recommended literatue:</b> ECCLES, Henry 1951, Sonata for double bass and piano. New York: International Music Company. Dostupné z: <a href="https://petruccimusiclibrary.ca/linkhandler.php?path=/imglnks/caimg/9/9e/IMSLP545387-PMLP54156-zimmermann_eccles_piano.pdf">https://petruccimusiclibrary.ca/linkhandler.php?path=/imglnks/caimg/9/9e/IMSLP545387-PMLP54156-zimmermann_eccles_piano.pdf</a> SPERGER, Johann Matthias 1999, Sonata D dur T 39 fur Kontrabass und Klavier. Leipzig: Hoffmeister Verlag Dostupné z:	

<https://www.di-arezzo.com/music/164698/johann-matthias-sperger-sonata-d-dur-t-39-sheet-music-double-bass-and-piano.html>

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks070/22	<b>Course title:</b> Repertoire Study by Piano - Double Bass 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - concert performance at school events or outside the school premises in collaboration with an accompanist (20%) - performing 1 or 2 pieces with piano (10%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to characterize the specifics of the interpretation of compositions from the Romantic period with regard to cooperation with the piano. - Perceive phrasing, articulation, dynamic range not only in themselves, but also in the accompanist with whom they form a musical whole. - to be able to phrase naturally the motives of a piece of music together with the accompanist. - be able to faithfully express the composer's idea through independent creative individuality in collaboration with the piano	
<b>Brief outline of course (contents standard):</b> - min.1 composition from the Romantic and Neo-Romantic periods (or similar works) of various technical issues (Simandl, Kusevický, Míšek, Kupkovič, Gajdoš, Bottesini, )with piano accompaniment - Tonal colour and the use of colour in musical expression, principles of creating agogic movement with regard to the piano part-accompaniment - Study, analysis and reflection of musical notation, musical structure, historical context and compositional language in the individual works studied, understanding of the musical texture of piano accompaniment. - Development of analytical thinking in the study of repertoire and its use in the performance of chamber music in collaboration with the piano	
<b>Recommended literatue:</b> Slovak	
<b>Language of instruction:</b>	

MIŠEK, Adolf 1910, Contrabass sonata No.2, Op.6. Vienna: Universal Edition.  
 Dostupné z: [https://imslp.org/wiki/Double\\_Bass\\_Sonata\\_No.2%2C\\_Op.6\\_\(Mi%C5%A1ek%2C\\_Adolf\)](https://imslp.org/wiki/Double_Bass_Sonata_No.2%2C_Op.6_(Mi%C5%A1ek%2C_Adolf))

MIŠEK, Adolf 1909, Contrabass sonata No.1, Op.5. Vienna: Universal Edition.  
 Dostupné z: [https://imslp.org/wiki/Double\\_Bass\\_Sonata\\_No.1%2C\\_Op.5\\_\(Mi%C5%A1ek%2C\\_Adolf\)](https://imslp.org/wiki/Double_Bass_Sonata_No.1%2C_Op.5_(Mi%C5%A1ek%2C_Adolf))

KUSEVICKY, Sergej 1906, Chanson triste, Op.2, Moscow: P. Jurgenson.  
 Dostupné z: [https://imslp.org/wiki/Chanson\\_triste%2C\\_Op.2\\_\(Koussevitzky%2C\\_Serge\)](https://imslp.org/wiki/Chanson_triste%2C_Op.2_(Koussevitzky%2C_Serge))

BOTTESINI, Giovanni 1948, Elegy and Tarantella Op.4. Milano: Ricordi.  
 Dostupné z: [https://imslp.org/wiki/Elegy\\_and\\_Tarantella\\_\(Bottesini%2C\\_Giovanni\)](https://imslp.org/wiki/Elegy_and_Tarantella_(Bottesini%2C_Giovanni))

BOTTESINI, Giovanni 2020, Concerto di bravura No.3. NY: Issac Trapkus.  
 Dostupné z: [https://imslp.org/wiki/Concerto\\_di\\_Bravura\\_\(Bottesini%2C\\_Giovanni\)](https://imslp.org/wiki/Concerto_di_Bravura_(Bottesini%2C_Giovanni))

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks071/22	<b>Course title:</b> Repertoire Study by Piano - Double Bass 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation in class(40%)</li><li>- Performing 2 compositions in collaboration with piano from different styles(20%)</li><li>- Preparation for the Bachelor's concert in collaboration with an accompanist(20%)</li><li>- Presentation of the rehearsed programme at a concert (10%)</li><li>- Recording artistic performances in IDM AU BB(10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- Know the terminology and additional information on the impressionist and modern periods, related to the problems of interpretation of double bass works;</li><li>- Interpret in a simple, natural way the repertoire of Impressionism in collaboration with the piano.</li><li>- Interpret with one's own personal musical input and emotional involvement in the piece.</li><li>- Work with the accompanist as an equal partner</li><li>- Represent the style of the work, the composer and the period in which the work was composed</li><li>- The resulting performance will form a meaningful whole together with the piano accompaniment</li></ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"><li>- min.2 compositions from the impressionist and modern Slovak period (or similar works) of various technical issues, with piano accompaniment (Hindemith, Irshai, Didi, Zeljenka, Dibák, Kubička, Rajter)</li><li>- Tone colour and the use of colour in musical expression, principles of creating agogic movement with regard to the piano part-accompaniment.</li><li>- Work on gesticulation when playing with piano accompaniment.</li></ul>	
<b>Recommended literatue:</b> <p>DIBÁK, Igor 2006, Concerto piccolo pre kontrabas a orchester. Bratislava: Musica Slovaca . Dostupné z: <a href="https://www.musicaslovaca.sk/index.php?route=product/search&amp;search=dibak%20concerto%20pre%20kontrabas">https://www.musicaslovaca.sk/index.php?route=product/search&amp;search=dibak%20concerto%20pre%20kontrabas</a></p> <p>HINDEMITH, Paul 1949, Double Bass Sonata. London: Schott&amp; Co. No.4043, 1950. Plate 37574. Dostupné z: <a href="https://imslp.org/wiki/Double_Bass_Sonata_(Hindemith%2C_Paul)">https://imslp.org/wiki/Double_Bass_Sonata_(Hindemith%2C_Paul)</a></p> <p>DIBÁK,Igor,2006, Concerto piccolo pre kontrabas a orchester , Bratislava: Musica Slovaca</p>	

HERTL, František 2016, Sonáta pre kontrabas a klavír. Praha: Bärenreiter, ISBN: 9790260107960.  
 Dostupné z: [https://www.martinus.sk/?uItem=428565&gclid=CjwKCAjwuYWSBhByEiwAKd\\_n\\_jbtX7KPH77M-k514vFInpH2V-EkdzTOuuncDaszyMV8lF\\_Q05n5hxoCFYEQAvD\\_BwE](https://www.martinus.sk/?uItem=428565&gclid=CjwKCAjwuYWSBhByEiwAKd_n_jbtX7KPH77M-k514vFInpH2V-EkdzTOuuncDaszyMV8lF_Q05n5hxoCFYEQAvD_BwE)  
 MONTAG, Vilmos 2005, Sonáta pre kontrabas a klavír e mol. Munchen: Freidrich Hoffmeister Verlag, ISBN: 9790203428848.  
 Dostupné z: <https://www.alle-noten.de/Streicher/Kontrabass/Sonate-e-Moll-nr.html>  
 PROTO, Frank 1963, Sonáta 1963 for Double Bass. New York: Liben Music Publishers, ISBN: B0175AME10  
 Dostupné z: <https://www.amazon.com/Sonata-Double-Piano-Frank-Proto/dp/B0175AME10>  
 RAJTER, Ľudovít 1963, Sonáta 1963 for Double Bass, Bratislava: Musica Slovaca.  
 Dostupné z: <https://www.musicaslovaca.sk/index.php?route=product/search&search=rajter%20sonata%20pre%20kontrabas>  
 ZELJENKA, Ilja 2001, Sonáta pre kontrabas a klavír. Bratislava: Musica Slovaca, ISBN: Kh-1515.  
 Dostupné z: <https://www.musicaslovaca.sk/index.php?route=product/search&search=zeljenka%20sonata%20pre%20kontrabas> 1989

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks072/22	<b>Course title:</b> Repertoire Study by Piano - Double Bass 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Performing 2 pieces from different style periods with piano accompaniment(20%) - Able to work independently on the preparation and study of repertoire and its concert performance, prepare and study the dramaturgy of a Bachelor's artistic performance with an accompanist(10%) - Presentation of the rehearsed programme at a B.A. concert(20%) - Record artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Know the terminology and additional information on the classical and romantic periods and related issues in the performance of double bass concertos in collaboration with an accompanist. - be able to characterize the specifics of the interpretation of compositions from the Classical and Romantic periods - the resulting performance will form a meaningful whole together with the piano accompaniment. - be able to confidently present an undergraduate artistic performance in concert	
<b>Brief outline of course (contents standard):</b> - 1.solo concerto from the Classical period and one from the Romantic period (or similar works) of various technical issues (Kusevický, Bottesini, Sperger, Hoffmeister) with piano accompaniment - Work on the intensity of the sound depending on the acoustic possibilities of the given space, hall, while the soloist takes care to balance the sound of the piano and the solo instrument. - Work on the sound-aesthetic quality of the interpretation.	
<b>Recommended literatue:</b> KUSEVICKY, Sergej, 1902, Concerto for Double Bass and Orchester F- sharp Op.3. Leipzig: R. Forberg. Dostupné z: <a href="https://imslp.org/wiki/Chanson_triste%2C_Op.2_(Koussevitzky%2C_Serge)">https://imslp.org/wiki/Chanson_triste%2C_Op.2_(Koussevitzky%2C_Serge)</a> SPERGER, Johann Matthias, 2009, Konzert No.15 D dur fur kontrabass. Munchen: Hoffmeister Verlag, ISBN: M-2034-8107-2. Dostupné z:	

<https://www.hofmeister-musikverlag.com/konzert-nr-15-d-dur-fur-kontrabass-und-orchester-partitur.html#>

BOTTESINI, Giovanni, 2009, Concerto for Double Bass No.2. NY: Issac Trapkus.

Dostupné z:

[https://imslp.org/wiki/Double\\_Bass\\_Concerto\\_No.2\\_in\\_B\\_minor\\_\(Bottesini%2C\\_Giovanni\)](https://imslp.org/wiki/Double_Bass_Concerto_No.2_in_B_minor_(Bottesini%2C_Giovanni))

HOFFMEISTER, Franz Anton, 1785, Konzert No.1 D dur fur kontrabass E dur, Munchen:

Hoffmeister Verlag, ISBN: IFH 81.

Dostupné z: [https://imslp.org/wiki/Double\\_Bass\\_Concerto\\_No.1\\_in\\_E-flat\\_major\\_\(Hoffmeister%2C\\_Franz\\_Anton\)](https://imslp.org/wiki/Double_Bass_Concerto_No.1_in_E-flat_major_(Hoffmeister%2C_Franz_Anton))

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks007/22	<b>Course title:</b> Repertoire Study by Piano - Flute 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation in class (40%)</li><li>- Performing 1 to 2 pieces with piano(20%)</li><li>- Performing at least one piece with piano accompaniment at a performance seminar(20%)</li><li>- Presentation of the program at a concert (10%)</li><li>- Recording artistic performances in IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- be able to interpret Baroque and Classical works in collaboration with the piano</li><li>- be able to work independently on the preparation and study of repertoire at the piano and its concert performance</li><li>- be able to interact with the accompanist in the interpretation of a particular work</li><li>- have a clear idea of the tempo and character of a piece before performing it</li></ul>	
<b>Brief outline of course (contents standard):</b> <p>Recitations. Ph. J. S. Bach, G. Ph. Ph. A. Mozart, C. Stamitz, J. Stamitz, J. Leclerc, J. W. Leclerc, J. W. Leclerc, J. W. Mozart, J. W. Stamitz. J. Quantz, C. Ph. E. Bach and others Exploring literature in the historical context of the development of the instrument Development of analytical thinking in the study of repertoire and its use in the performance of chamber music.</p>	
<b>Recommended literatue:</b> <p>TAFFANEL, Paul et GAUBERT, Philippe. 17 Grandes Excerices Journaliers de Mécanisme. Paris: Alphonse Leduc. A.L. 17 204 BACH, Johann, Sebastian. Vier Sonaten BWV 1034-1035, 1030, 1032. Bärenreiter Kassel. BA 5198 QUANTZ, Johann Joachim. 1885. Koncert G dur QV 5:174 pre flautu a orchester. [online]. Leipzig: Breitkopf und Härtel n.d. Dostupné z: <a href="https://imslp.org/wiki/Flute_Concerto_in_G_major%2C_QV_5:174_(Quantz%2C_Johann_Joachim)">https://imslp.org/wiki/Flute_Concerto_in_G_major%2C_QV_5:174_(Quantz%2C_Johann_Joachim)</a> STAMITZ, Karel. 1978. Koncert G dur op. 29. [online]. Moskva: Muzgriz. Dostupné z: <a href="https://imslp.org/wiki/Flute_Concerto_in_G_major%2C_Op.29_(Stamitz%2C_Carl_Philipp)">https://imslp.org/wiki/Flute_Concerto_in_G_major%2C_Op.29_(Stamitz%2C_Carl_Philipp)</a></p>	

DEVIENNE, Francois. Koncert č. 7 e mol . Winterthur: Amadeus Verlag. Bernhard Päuler.  
BP.957

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks008/22	<b>Course title:</b> Repertoire Study by Piano - Flute 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"> <li>- Active participation in class(40%)</li> <li>- Performing 2 compositions from the Classical and Romantic periods for flute and piano, respectively for flute and orchestra (20%)</li> <li>- Completion of at least 1 performance at a performance seminar with piano accompaniment(20%)</li> <li>- Presentation of the program at a concert (10%)</li> <li>- Recording artistic performances in IDM AU BB (10%)</li> </ul>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the key repertoire of concertos for flute of the Classical and Romantic periods</li> <li>- be able to distinguish the performance specificities of the Classical and Romantic periods</li> <li>- be able to logically construct a composition in collaboration with piano accompaniment</li> <li>- be able to work independently on the preparation and study of repertoire at the piano and its subsequent concert performance</li> <li>- be able to interpret his/her own part confidently while responding to the accompanist</li> </ul>	
<b>Brief outline of course (contents standard):</b> Repertoire: Concertos from the Classical period. A. Mozart, F. Benda, F. Danzi Fantasies from the Romantic period. Borne, Th. Böhm, P. Taffanell, F. Kulhau, B. Godard and others. Listening to chamber music and developing the ability to judge and critically perceive the material heard.	
<b>Recommended literatue:</b> BENDA, Franz. Koncert e mol L 2.4. pre flautu a orchester. Mainz: Verlag Schott's Söhne. 42 080 MOZART, Wolfgang Amadeus: Koncert G dur KV 313. [online] Leipzig: Breitkopf und Härtel. No. 2576 Dostupné z: <a href="https://imslp.org/wiki/Flute_Concerto_in_G_major,_K.313/285c_(Mozart,_Wolfgang_Amadeus)">https://imslp.org/wiki/Flute_Concerto_in_G_major,_K.313/285c_(Mozart,_Wolfgang_Amadeus)</a> MOZART, Wolfgang Amadeus. Koncert D dur KV 314. [online] Leipzig: Breitkopf und Härtel. Dostupné z: <a href="https://imslp.org/wiki/Flute_Concerto_in_D_major,_K.314/285d_(Mozart,_Wolfgang_Amadeus)">https://imslp.org/wiki/Flute_Concerto_in_D_major,_K.314/285d_(Mozart,_Wolfgang_Amadeus)</a>	

DANZI, Franz. Koncert č. 2 d mol op. 31. Zürich: Edition Eulenburg. GM 165.  
GODARD, Benjamin. Suite a trois Morceaux op. 116. [online] Paris: Durand and Schoenevwerk  
n.d. 1889 Dostupné z: [https://imslp.org/wiki/Suite\\_de\\_trois\\_morceaux%2C\\_Op.116\\_\(Godard%2C\\_Benjamin\)](https://imslp.org/wiki/Suite_de_trois_morceaux%2C_Op.116_(Godard%2C_Benjamin))

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks009/22	<b>Course title:</b> Repertoire Study by Piano - Flute 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Performing 2 compositions from the Romantic period and the first half of the 20th century with piano accompaniment (20%) - Completion of one or two performances at a performance seminar accompanied by an accompanist (20%) - Presentation of a staged programme at a concert (10%) - Recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the key repertoire for flute from the Romantic period and the first half of the 20th century and the principles of their interpretation with piano accompaniment - Perceive phrasing, articulation, dynamic range not only in themselves but also in the pianist with whom they form a musical whole, thus naturally collaborating with the accompanist - To perform a particular piece of music with other accompanists, which requires knowledge not only of one's own part, but also of the part of the accompanist	
<b>Brief outline of course (contents standard):</b> Repertoire: Concertos from the Classical period. Blodek, C. Rohmberg, S. Mercadante Sonatas. Reinecke, F. Poulenc, Morceaux de concours: G. Fauré, P. Taffanell, Ph. Gaubert, C Chaminade Colour of tone and the use of colour in musical expression, principles of creating agogic movement with regard to the piano part-sprievod.	
<b>Recommended literatue:</b> BLODEK, Vilém. 1984. Koncert D dur pre flautu a orchester. [online] Praha: Supraphon. Dostupné z: <a href="https://sclib.svkk.sk/sck01/Record/000104117">https://sclib.svkk.sk/sck01/Record/000104117</a> MERCADANTE, Saverio. Koncert e-mol pre flautu a orchester. Revisione: Agostino Girard. Milano: Edizioni Suvini Zeboni S. 7291 Z. ROMBERG, Bernhard Concerto. op. 17 [online] Leipzig: C. F. Peters, Dostupné z: <a href="https://imslp.org/wiki/Flute_Concerto%2C_Op.17_(Romberg%2C_Bernhard)">https://imslp.org/wiki/Flute_Concerto%2C_Op.17_(Romberg%2C_Bernhard)</a> POULENC, Francis. 1994. Sonáta pre flautu a klavír. London: Chester Music Limit	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks010/22	<b>Course title:</b> Repertoire Study by Piano - Flute 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation in class(40%)</li><li>- Performing 1-2 compositions from different styles of the Baroque period to the 20th century in collaboration with the piano (20%)</li><li>- Completion of one or two performances at a performance seminar with piano accompaniment (20%)</li><li>- Presentation of the program at a concert (10%)</li><li>- Recording artistic performances in the IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- Be able to characteristically distinguish the way different pieces from different stylistic periods are interpreted when interacting with the piano.</li><li>- Know the basic modern techniques and their application in 20th century music</li><li>- Perceive phrasing, articulation, and dynamic range not only in themselves, but also in the accompanist with whom they create a musical whole.</li><li>- Know how to phrase naturally the motives of a musical work together with the accompanist</li><li>- Be able to faithfully capture the composer's idea through independent creative individuality in collaboration with the piano.</li></ul>	
<b>Brief outline of course (contents standard):</b>	
<b>Recommended literatue:</b> <p>BLODEK, Vilém. 1974. Koncert D dur pre flautu a orchester. [online] Praha: Supraphon. Dostupné z: <a href="https://sclib.svkk.sk/sck01/Record/000104117">https://sclib.svkk.sk/sck01/Record/000104117</a></p> <p>ALBUM. Flute Music by French Composers. Edited by Louis Moyse. New York: G., Schirmer, Inc. ED. 2699</p> <p>MYSLIVEČEK, Josef .Koncert G dur pre flautu a orchester. Praha. Edition Supraphon.</p> <p>SCHUBERT, Franz. Sonata a moll „Arpeggione“ D. 821. [online] Leipzig: Breitkopf und Härtel. Dostupné z: <a href="https://imslp.org/wiki/Arpeggione_Sonata,_D.821_(Schubert,_Franz)">https://imslp.org/wiki/Arpeggione_Sonata,_D.821_(Schubert,_Franz)</a></p> <p>MAYER- OLBERSLEBEN, Max. Fantasie Sonate op. 17. [online] Leipzig: Fritz Schuberth, Jr.. Dostupné z: <a href="https://imslp.org/wiki/Fantaisie-Sonate%2C_Op.17_(Meyer-Olbersleben%2C_Max)">https://imslp.org/wiki/Fantaisie-Sonate%2C_Op.17_(Meyer-Olbersleben%2C_Max)</a></p>	

HINDEMITH, Paul. Sonáta pre flautu a klavír. Mainz: Schott. ED 2522. ISMN M-001-030803-4  
MÁCHA, Otmar. 1981. Variazioni per flauto e pianoforte. Praha: Panton. P 2107  
DUTILLEUX, Henri. Sonatine pre flautu a klavír. Paris: Alphonse Leduc. A.L.20257. ISMN  
M-046-20257-5  
MARTINČEK, Dušan. 2004. Concertino pre flautu a klavír. Bratislava: Musica slovaca.  
Hudobný fond. ISBN: 80-8051-332-5

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks011/22	<b>Course title:</b> Repertoire Study by Piano - Flute 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Performing 2 compositions in collaboration with piano from different styles(10%) - Preparation for a Bachelor's concert in collaboration with an accompanist(20%) - Interpreting 1-2 works in a performance seminar(10%) - Presentation of the rehearsed program at a concert(10%) - Recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Interpret simply, naturally a repertoire of chamber music compositions - Perform with their own personal musical input and emotional involvement in the piece. - Work with the accompanist as an equal partner - Represent the style of the work, the composer and the period in which the work was composed - The resulting performance will form a meaningful whole together with the piano accompaniment.	
<b>Brief outline of course (contents standard):</b> Cyclic works, sonatas, sonatinas suites: F. Schubert, J. F. S. Bach, P. Sancan, B. Sancan, F. Schubert, F. Schubert, F. Schubert, F. S. Bach, P. Sancan, B. Sancan, B. Sancan. Martinu, O. Taktakishvili, Concertos. A. Mozart, C. Reinecke, A. Ochenas, Tone colour and the use of colour in musical expression, Principles of creating agogic movement with regard to the piano part-sprievod. Work on the intensity of sound depending on the acoustic possibilities of a given space, hall, while the soloist takes care of the balance of the sound of the piano and the solo instrument.	
<b>Recommended literatue:</b> MOZART, Wolfgang Amadeus. Koncert G dur KV 313. [online] Leipzig: Breitkopf und Härtel. No. 2576 Dostupné z: <a href="https://imslp.org/wiki/Flute_Concerto_in_G_major,_K.313/285c_(Mozart,_Wolfgang_Amadeus)">https://imslp.org/wiki/Flute_Concerto_in_G_major,_K.313/285c_(Mozart,_Wolfgang_Amadeus)</a> MOZART, Wolfgang Amadeus: Koncert D dur KV 314. [online] Leipzig: Breitkopf und Härtel. Dostupné z: <a href="https://imslp.org/wiki/Flute_Concerto_in_D_major,_K.314/285d_(Mozart,_Wolfgang_Amadeus)">https://imslp.org/wiki/Flute_Concerto_in_D_major,_K.314/285d_(Mozart,_Wolfgang_Amadeus)</a>	

<p>REINECKE, Carl. Koncert für flöte und Orchester op. 283. Wiesbaden: Breitkopf und Härtel Nr. 2870</p> <p>OČENÁŠ, Andrej. 1964. Concertino op. 27 pre flautu a klavír. Praha - Bratislava: Štátne hudobné vydavateľstvo</p> <p>SCHUBERT, Franz. „Trockne Blumen“ Introdution und Variationen für klavier und Flöte D 802 (Op. Post. 160). Wien: Wiener Urtext Edition. Schott/ Universal Edition UT 50087. ISMN M-50057-086-8</p> <p>TAKTAKISHVILI, Otar. 1977. Sonata for flute and piano. Associated Music Publishers, Inc. ISBN 978-1-4584-1854-8</p> <p>MARTINŮ, Bohuslav. 1951. First Sonata pre flautu a klavír. New York: Associated Music Publishers, Inc.</p> <p>MARTIN, Frank. Ballade pre flautu a klavír. Universal Edition. UE 18034</p> <p>REINECKE, Carl. 1991. Ballade op. 288 Pre flautu a klavír. Frankfurt: Verlag Zimmermann.</p>																										
<p><b>Language of instruction:</b> Slovak</p>																										
<p><b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity</p>																										
<p><b>Course assessment</b> Total number of assessed students: 0</p> <table border="1"> <thead> <tr> <th>A</th> <th>ABS</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> <th>ODP</th> <th>Uzn.</th> </tr> </thead> <tbody> <tr> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>									A	ABS	B	C	D	E	FX	ODP	Uzn.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
A	ABS	B	C	D	E	FX	ODP	Uzn.																		
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0																		
<p><b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko</p>																										
<p><b>Last changed:</b> 06.08.2022</p>																										
<p><b>Granted by:</b></p>																										

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks012/22	<b>Course title:</b> Repertoire Study by Piano - Flute 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"> <li>- Active participation in class(40%)</li> <li>- Performing 2 pieces from different style periods with piano accompaniment(10%)</li> <li>- Able to work independently on the preparation and study of repertoire and its concert performance, prepare and study the dramaturgy of a Bachelor's artistic performance with an accompanist(10%)</li> <li>- Perform 1-2 works at a performance seminar(20%)</li> <li>- Presentation of the rehearsed programme at a concert(10%)</li> <li>- Record artistic performances in IDM AU BB(10%)</li> </ul>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- Able to confidently perform the Bachelor's artistic performance in concert</li> <li>- Interpret simply, naturally a repertoire of chamber music compositions</li> <li>- Perform with their own personal musical input and emotional involvement in the piece.</li> <li>- Work with the accompanist as an equal partner</li> <li>- Represent the style of the work, the composer and the period in which the work was composed</li> <li>- The resulting performance will form a meaningful whole together with the piano accompaniment.</li> </ul>	
<b>Brief outline of course (contents standard):</b> Cyclical compositions by J. S. Bach, C. Ph. E. Bach, W. Bach, C. E. Bach, C. Bach, W. Bach, W. Bach, A. Mozart, E. Bach, W. Bach, W. Bach, W. Mozart, E. Schulhoff, , J. Novák, Compositions of smaller scale. Casella, R. Macudzinski, P. Taffanell, F. Borne Tone colour and the use of colour in musical expression, principles of creating agogic movement with regard to the piano part-sprievod. Work on the intensity of sound depending on the acoustic possibilities of a given space, hall, while the soloist takes care of the balance between the sound of the piano and the solo instrument.	
<b>Recommended literatue:</b> MACUDZINSKI, Rudolf. 1963. Fantázia op. 39 pre flautu a klavír. Bratislava: Slovenský hudobný fond 1963. CASELLA, Alfredo. Cicilienne te Bourlesque pre flautu a klavír. Paris: Alphonse Leduc. NOVÁK, Jan. Sonatina pro flétnu a klavír. Praha: Český rozhlas vydavatelství a nakladatelství SCHULHOFF, Erwin. Sonáta pre flautu a klavír. London: Chester Musica.	

BACH, Johann, Sebastian. Suita h mol BWV 1067, Mainz: Schott.  
BACH. Carl, Philipp, Emmanuel. Koncert d mol pre flautu a orchester. Budapest: Editio Musica  
STAMITZ, Johann. Koncert C dur pre flautu a orchester. Zurrich: Verlag Hug and Co.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
13 hours of contact teaching  
5 hours self-study  
12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks037/22	<b>Course title:</b> Repertoire Study by Piano - French Horn 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - cultivation of deployment, playing scales, chords, scale exercises. transpositions(20%) - control of breathing, posture, instrument(10%) - studying 3 pieces of different styles(10%) - public performance /seminar, school concert/(10%) - recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> - Upon successful completion of the training process, the student will: - know the basic principles of cooperation with an accompanist - be able to independently study his/her part and characterize the specifics of the interpretation of the studied compositions be able to reconcile his/her own interpretative idea with the piano accompaniment - prepared to interpret the works studied with the orchestra	
<b>Brief outline of course (contents standard):</b> 1. cultivation of tone deployment, dynamics, legato, staccato, range 2. major and minor scales, chords 3. etudes of various technical problems 4. compositions by composers of different stylistic periods 5. theoretical and interpretative analysis of the studied compositions	
<b>Recommended literatue:</b> ALPHONSE,Maxime,Neue Etüden 2, 3 Heft für Horn, Alphonse Leduc, Editions Musicales, 175, Rue Saint-Honoré, Paris KOPPRASCH, C. Heft 1. Etüden für Waldhorn,VEB Friedrich Hofmeister – Leipzig 7313 MOZART, Wolfgang Amadeus Konzert Nr. 1 D-Dur, für Horn und Orchester /Klavier/, KV 412, VEB Breitkopf und Härtel Musikverlag Leipzig STRAUSS, Franz, Nocturno op.7, Horn und Pianoforte, Universal Edition 1368 HOLOUBEK, Ladislav,Ária pre lesný roh a klavír, Slovenský hudobný fond Bratislava 1983	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks042/22	<b>Course title:</b> Repertoire Study by Piano - French Horn 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(40%) - cultivating commitment, playing scales, chords, scale exercises, transpositions, breath control, posture, instrument(10%) - study of 3 pieces of different styles(10%) - public performance /seminar, school concert, public concert(20%) - passing an examination before a committee(10%) - recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know his/her interpretive possibilities - be able to harmonize intonationally and in tone with the accompanist - have sufficient fitness, range, and master all technical problems - be prepared for an orchestra audition	
<b>Brief outline of course (contents standard):</b> 1. cultivation of tone deployment, dynamics, legato, staccato, range 2. major and minor scales, chords 3. etudes of various technical problems 4. compositions by composers of different stylistic periods 5. theoretical and interpretative analysis of the studied compositions	
<b>Recommended literatue:</b> THOMPSON, Michael Daily Warm – Up Exercises, Paxman Musical Instruments Ltd. 116 Long Acre London WC2E 9PA - MAXIME, Alphonse Neue Etüden für Waldhorn Heft 4,5. Alphonse Leduc, Editions Musicales, 175, Rue Saint-Honoré, Paris - KOPPRASCH, C. Etüden für Waldhorn Heft 2, VEB Friedrich Hofmeister, Leipzig - MÜLLER, B. Eduard Etüden für Horn Heft 1.,2., Verlag Friedrich Hofmeister, Leipzig - MOZART, Wolfgang Amadeus Konzert Nr. 4 Es Dur für Horn und Orchester /Klavier/, KV 495, Breitkopf und Härtel, Leipzig	

- STRAUSS, Richard Concerto for Horn and Orchestra in E flat major op.11 for Horn and Piano, Universal Edition No.1039  
 - BEETHOVEN, Ludwig van Sonate op.17 /1800/ für Pianoforte und Horn, Breitkopf und Härtel, Leipzig  
 - STRAUSS, Franz Horn-Konzert op.8 für Horn und Klavier, Universal – Edition, Wien, Leipzig  
 - NEULING, Hermann Bagatelle für tiefes Horn und Klavier, Pro musica Verlag Leipzig  
 HAYDN, Joseph Konzert Nr. 2 D-Dur /Hob. VII d:4/ für Horn und Orchester /Klavier/, Edition Breitkopf Nr. 3032  
 ROSETTI, Francesco Antonio Concerto Nr. 2 per Corno e Orchestra /Klavier/, Edition KaWe Amsterdam-13, Nr.71

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks038/22	<b>Course title:</b> Repertoire Study by Piano - French Horn 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - cultivation of deployment, playing scales, chords, scale exercises. transpositions(20%) - control of breathing, posture, instrument(10%) - studying 3 pieces of different styles(10%) - public performance /seminar, school concert/(10%) - recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the audition repertoire for horn and piano - be able to adapt intonation and dynamics to the piano accompaniment - characterize the specifics of the interpretation of the studied compositions - respond flexibly to the guidance of the accompanist	
<b>Brief outline of course (contents standard):</b> 1 cultivation of tone deployment, dynamics, legato, staccato, range 2. major and minor scales, chords 3. etudes of various technical problems 4. compositions by composers of different stylistic periods 5. theoretical and interpretative analysis of the studied compositions	
<b>Recommended literatue:</b> BERNINGER, Hans. Bläserübungen für Waldhorn, Tonleitern und Tägliche studien, Verlag Friedrich Hofmeister, Leipzig 10481 ALPHONSE, Maxime Neue Etüden für Waldhorn Heft 2,3, Alphonse Leduc, Editions Musicales, 175, Rue Saint-Honoré, Paris KOPRASCH, C. Etüden für Waldhorn Heft 1, VEB Friedrich Hofmeister, Leipzig MOZART, Wolfgang Amadeus. Konzert Nr. 3 Es Dur für Horn und Orchester /Klavier/, KV 447, Breitkopf und Härtel, Leipzig FREHSE, Albin. Andante für Waldhorn und Klavier, Verlag von Friedrich Hofmeister, Leipzig ŠOLLAR, Franz. Škola igri na valtorne, Camille. Saint – Saens- Romans GLAZUNOV, Alexandr.Mečti,Gosudarstvennoe muzikal'noje iskkustvo, Moskva 1958	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks039/22	<b>Course title:</b> Repertoire Study by Piano - French Horn 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - cultivation of deployment, playing scales, chords, scale exercises. transpositions(20%) - control of breathing, posture, instrument(10%) - studying 3 pieces of different styles(10%) - public performance /seminar, school concert/(10%) - recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to perform specified concertos for horn and piano - know his/her way around a piano part - be able to adapt intonation and dynamics to the piano accompaniment - be prepared to perform the orchestrated concertos with an orchestra	
<b>Brief outline of course (contents standard):</b> 1. cultivation of tone deployment, dynamics, legato, staccato, range 2. major and minor scales, chords 3. etudes of various technical problems 4. compositions by composers of different stylistic periods 5. theoretical and interpretative analysis of the studied compositions	
<b>Recommended literatue:</b> - BERNINGER, Hans Bläserübungen für Waldhorn, Tonleitern und Tägliche studien, Verlag Friedrich Hofmeister, Leipzig 10481 - MAXIME, Alphonse Neue Etüden für Waldhorn Heft 3,4, Alphonse Leduc, Editions Musicales, 175, Rue Saint-Honoré, Paris - KOPPRASCH, C. Etüden für Waldhorn Heft 2, VEB Friedrich Hofmeister, Leipzig - MOZART, Wolfgang Amadeus Konzert Nr. 3 Es Dur für Horn und Orchester /Klavier/, KV 447, Breitkopf und Härtel, Leipzig - SAINT-SAENS, Camille Morceau de Concert op.94, Paris, A. Durand and Fils. Editeurs 4 Place de la Madeleine - HLOBIL, Emil Andante pastorale per corno in F e pianoforte, Praha 1947 – Hudební	

Matice Umělecké besedy v Praze /986/  
GOUNOD, Charles 6 Pieces mélodiques originales Pour cor. á pistons et piano, Gérard Billaudot,  
Editeur

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks040/22	<b>Course title:</b> Repertoire Study by Piano - French Horn 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(40%) - cultivating commitment, playing scales, chords, scale exercises, transpositions, breath control, posture, instrument(10%) - study of 3 pieces of different styles(10%) - public performance /seminar, school concert(20%) - passing an examination before a commission(10%) - artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Be able to independently study his/her part in the context of a piano part - Be able to solve intonation, expression and dynamic problems - Be prepared to perform the orchestrated concertos with an orchestra - Understand the piano part	
<b>Brief outline of course (contents standard):</b> 1. cultivation of tone deployment, dynamics, legato, staccato, range 2. major and minor scales, chords 3. etudes of various technical problems 4. compositions by composers of different stylistic periods 5. theoretical and interpretative analysis of the studied compositions	
<b>Recommended literatue:</b> - BERNINGER, Hans Bläserübungen für Waldhorn, Tonleitern und Tägliche Studien, Verlag Friedrich Hofmeister, Leipzig 10481 - MAXIME, Alphonse Neue Etüden für Waldhorn Heft 3,4, Alphonse Leduc, Editions Musicales, 175, Rue Saint-Honoré, Paris - KOPPRASCH, C. Etüden für Waldhorn Heft 2, VEB Friedrich Hofmeister, Leipzig - MOZART, Wolfgang Amadeus Konzert Nr. 3 Es Dur für Horn und Orchester /Klavier/, KV 447, Breitkopf und Härtel, Leipzig - SAINT-SAENS, Camille Morceau de Concert op.94, Paris, A. Durand and Fils. Editeurs 4 Place de la Madeleine	

- HLOBIL, Emil Andante pastorale per corno in F e pianoforte, Praha 1947 – Hudební Matice Umělecké besedy v Praze /986/  
GOUNOD, Charles 6 Pieces mélodiques originales Pour cor. á pistons et piano, Gérard Billaudot, Editeur

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks041/22	<b>Course title:</b> Repertoire Study by Piano - French Horn 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(40%) - cultivating commitment, playing scales, chords, scale exercises, transpositions, breath control, posture, instrument(10%) - study of 3 pieces of different styles(10%) - public performance /seminar, school concert, public concert(20%) - passing an examination before a committee(10%) recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -know how to differentiate the issues of interpretation in different tunings when working with a pianist -be able to navigate in a piano part -understand the basic principles of chamber playing -prepared to perform the orchestral concerts with orchestra	
<b>Brief outline of course (contents standard):</b> 1. study of playing techniques /Michael Thompson/ 2. etudes of various technical issues 3. compositions by composers of different stylistic periods 4. theoretical and interpretative analysis of the studied compositions 5. theoretical preparation and practical playing of "stewed" tones and double tonguing	
<b>Recommended literatue:</b> THOMPSON, Michael Daily Warm – Up Exercises, Paxman Musical Instruments Ltd. 116 Long Acre London WC2E 9PA - MAXIME, Alphonse Neue Etüden für Waldhorn Heft 4,5. Alphonse Leduc, Editions Musicales, 175, Rue Saint-Honoré, Paris - KOPPRASCH, C. Etüden für Waldhorn Heft 2, VEB Friedrich Hofmeister, Leipzig - MÜLLER, B. Eduard Etüden für Horn Heft 1.,2., Verlag Friedrich Hofmeister, Leipzig - MOZART, Wolfgang Amadeus Konzert Nr. 4 Es Dur für Horn und Orchester /Klavier/, KV 495, Breitkopf und Härtel, Leipzig	

- STRAUSS, Richard Concerto for Horn and Orchestra in E flat major op.11 for Horn and Piano, Universal Edition No.1039
- BEETHOVEN, Ludwig van Sonate op.17 /1800/ für Pianoforte und Horn, Breitkopf und Härtel, Leipzig
- STRAUSS, Franz Horn-Konzert op.8 für Horn und Klavier, Universal – Edition, Wien, Leipzig
- NEULING, Hermann Bagatelle für tiefes Horn und Klavier, Pro musica Verlag Leipzig
- HAYDN, Joseph Konzert Nr. 2 D-Dur /Hob. VII d:4/ für Horn und Orchester /Klavier/, Edition Breitkopf Nr. 3032
- ROSETTI, Francesco Antonio Concerto Nr. 2 per Corno e Orchestra /Klavier/, Edition KaWe Amsterdam-13, Nr.71

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks097/22	<b>Course title:</b> Repertoire Study by Piano - Musical theater singing 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (40%) Performing at least two songs (technique, folk song, or musical song (40%) Attendance at a public concert (10%) Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- know the principles of studying and performing repertoire with piano accompaniment by an accompanist.</li> <li>- know and master at least one composition focused on the technique of singing according to the literature chosen by the teacher of the main subject in cooperation with the accompanist (Vaccari, Concone, Tosti, etc.). At least one folk song (or folk song in the author's arrangement), in cooperation with the accompanist. Perform at least one musical song in collaboration with an accompanist</li> <li>- understand basic international professional musical terminology used in collaboration with an accompanist or musical ensemble.</li> <li>- the ability to work effectively with the musical material, with the prescribed and agreed tempo of a given work, the ability to respond to the musical gesture of the accompanist (in the future conductor, bandleader), the ability to interpret a given work on a musical background preceded by rehearsal with the accompanist.</li> <li>- Ability to analyze the structure (tectonics) of any work in performance and form appropriate to the level of study.</li> <li>- the ability to match the phrasing and use of musical means of expression to the musical background</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- studying the formal (tectonic) aspect of the work, phrasing with musical background (accompanist)</li> <li>- determination of tempo, agogics, dynamics</li> <li>- solving performance problems in connection with the instrumental component</li> </ul>	
<b>Recommended literatue:</b> TOSTI, Francesco Paolo , 50 Petits Solfeges vol.1,Collection Litolff No. 2028. Germany (súkromný archív pedagóga)	

CONCONE , Giuseppe ,15 vocalises pour soprano ou mezzo- soprano opus 12. 1960.Leipzig : Edition Peters

VACCAI, Niccolo . Praktická škola italského spěvu.1951. Praha- Orbis

TRNAVSKÝ, Mikuláš Schneider, Slovenské národné piesne pre klavír a stredný hlas č. 1. Slovenské hudobné vydavateľstvo. Bratislava

RÉPASSYOVÁ, H. a ŠIMKO, M. , Mladým spevákom [spev a klavír]. Opus Bratislava (súkromný archív pedagóga)

KORÍNSKA, Anna, Piesne pre výchovu spevákov. Slovenské vydavateľstvo krásnej literatúry. Bratislava (súkromný archív pedagóga)

The Singers musical theatre Anthology. Vol. 7.2019, Richard, Walters Compiled and Edited : Hal. Leonard. London. ISBN 978- 1- 5400- 5193- 6 (súkromný archív pedagóga)

The Singers musical theatre Anthology Vol. 1. 2019, Richard Walters Compiled and Edited. : Hal. Leonard. London. ISBN 978- 0- 88188- 545- 3 (súkromný archív pedagóga)

Broadway musicals Show by show 1960- 1971.Hal Leonard Publishing corporation. ISBN 0- 7935- 0808- 8 (súkromný archív pedagóga)

Broadway musicals Show by show 1972- 1988. Hal Leonard Publishing corporation. ISBN 0- 7935- 0782- 0 (súkromný archív pedagóga)

Great songs of the century series - Best in Broadway songs, [all organ], OF0198. Warner Bros. Publications INC., 216 strán (súkromný archív pedagóga)

Broadway platinum - 75 favorite show tunes. The Ultimate series, All organ edition, 1984. Hal Leonard Publishing Corporation, Order No. HL00199025, 160 strán (súkromný archív pedagóga)

Broadway Today - Easy piano arrangements by Dan Coates. 1994. PF0885, Warner Bros. Publications Inc., ISBN 0- 89724- 134- 7. 39 strán (súkromný archív pedagóga)

The Broadway Music Collection [piano/vocal/chords] .1994. Warner Bros. Publications Inc., Order No. F3468SMX, 224 strán (súkromný archív pedagóga)

Vocal Selections Sweet Charity. 1984. Wise Publications, Order No. CC 10646. ISBN 0- 7119- 0505- 3 (súkromný archív pedagóga)

Aladdin - [piano / vocal / guitar]. 1992. Hal Leonard Publishing Corporation, Order No. HL00312480. ISBN 0- 7935- 1782- 6 (súkromný archív pedagóga)

Barbra - Back to Broadway, [piano / vocal / guitar]. 1993. Cherry Lane Music Company, Order No. 02502132, ISBN 0- 89524- 806- 9 (súkromný archív pedagóga)

Oliver!, [vocal selections], Tro Songways Service, Inc., 39 strán (súkromný archív pedagóga)

The Lion King. 1994. Hal Leonard Corporation, Order No. HL00312504. ISBN 0- 7935- 3416- X (súkromný archív pedagóga)

Broadway Showtoppers!!!. 1993. Wise Publications, Order No. AM71978. ISBN 0- 7119- 1541- 5 (súkromný archív pedagóga)

ZELOVÁ, Andrea. 2017. Metoda výuky muzikálového zpěvu Karla Hegnera. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 114- 9. 174 strán  
Dostupné z: <https://eshop.jamu.cz/metoda-vyuky-muzikaloveho-zpevu-karla-hegnera/>

MORÁVKOVÁ, Blanka. 2013. Metodika zpěvu. Janáčkova akademie múzických umění v Brně [online ] ISBN 978- 80- 7460- 042- 5, 2. vyd., 96 strán  
Dostupné z: <https://eshop.jamu.cz/metodika-zpevu-2-vyd/>

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Mgr. Anna Burdová, PhD., Mgr. art. Ľubomír Richter								
<b>Last changed:</b> 04.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks098/22	<b>Course title:</b> Repertoire Study by Piano - Musical theater singing 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (40%) Performing at least two songs (technique, folk song, or musical song (40%) Attendance at a public concert (10%) Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the principles of studying and setting repertoire with piano accompaniment by an accompanist and master the initial principles of studying at least one piece of musical music on a musical background (digital audio carrier) with the help of an accompanist - to be able to study at least one folk composition preferably in an original arrangement (due to the higher difficulty of interplay with the accompanist) - be able to perform at least two pieces of musical music, including at least one piece of original Slovak or Czech music. - understand basic international professional musical terminology used in cooperation with an accompanist or musical ensemble. - be able to independently select study repertoire in relation to his/her performance abilities	
<b>Brief outline of course (contents standard):</b> - studying the formal (tectonic) aspect of the work, phrasing with musical background (accompanist) - determination of tempo, agogics, dynamics - solving performance problems in connection with the instrumental component	
<b>Recommended literatue:</b> TRNAVSKÝ, Mikuláš Schneider, Slovenské národné piesne pre klavír a stredný hlas č. 1. Slovenské hudobné vydavateľstvo. Bratislava RÉPASSYOVÁ, H. a ŠIMKO, M. , Mladým spevákom [spev a klavír]. Opus Bratislava (súkromný archív pedagóga) KORÍNSKA, Anna, Piesne pre výchovu spevákov. Slovenské vydavateľstvo krásnej literatúry. Bratislava (súkromný archív pedagóga)	

The Singers musical theatre Anthology. Vol. 7.2019, Richard, Walters Compiled and Edited : Hal. Leonard. London. ISBN 978- 1- 5400- 5193- 6 (súkromný archív pedagóga)

The Singers musical theatre Anthology Vol. 1. 2019, Richard Walters Compiled and Edited. : Hal. Leonard. London. ISBN 978- 0- 88188- 545- 3 (súkromný archív pedagóga)

Broadway musicals Show by show 1960- 1971. Hal Leonard Publishing corporation. ISBN 0- 7935- 0808- 8 (súkromný archív pedagóga)

Broadway musicals Show by show 1972- 1988. Hal Leonard Publishing corporation. ISBN 0- 7935- 0782- 0 (súkromný archív pedagóga)

Great songs of the century series - Best in Broadway songs, [all organ], OF0198. Warner Bros. Publications INC., 216 strán (súkromný archív pedagóga)

Broadway platinum - 75 favorite show tunes. The Ultimate series, All organ edition, 1984. Hal Leonard Publishing Corporation, Order No. HL00199025, 160 strán (súkromný archív pedagóga)

Broadway Today - Easy piano arrangements by Dan Coates. 1994. PF0885, Warner Bros. Publications Inc., ISBN 0- 89724- 134- 7. 39 strán (súkromný archív pedagóga)

The Broadway Music Collection [piano/vocal/chords] .1994. Warner Bros. Publications Inc., Order No. F3468SMX, 224 strán (súkromný archív pedagóga)

Vocal Selections Sweet Charity. 1984. Wise Publications, Order No. CC 10646. ISBN 0- 7119- 0505- 3 (osobný archív)

Aladdin - [piano / vocal / guitar]. 1992. Hal Leonard Publishing Corporation, Order No. HL00312480. ISBN 0- 7935- 1782- 6 (súkromný archív pedagóga)

Barbra - Back to Broadway, [piano / vocal / guitar]. 1993. Cherry Lane Music Company, Order No. 02502132, ISBN 0- 89524- 806- 9 (súkromný archív pedagóga)

Oliver!, [vocal selections], Tro Songways Service, Inc., 39 strán (súkromný archív pedagóga)

The Lion King. 1994. Hal Leonard Corporation, Order No. HL00312504. ISBN 0- 7935- 3416- X (súkromný archív pedagóga)

Broadway Showtoppers!!!. 1993. Wise Publications, Order No. AM71978. ISBN 0- 7119- 1541- 5 (súkromný archív pedagóga)

ZELOVÁ, Andrea. 2017. Metoda výuky muzikálového zpevu Karla Hegnera. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 114- 9. 174 strán  
Dostupné z: <https://eshop.jamu.cz/metoda-vyuky-muzikaloveho-zpevu-karla-hegnera/>

MORÁVKOVÁ, Blanka. 2013. Metodika zpevu. Janáčkova akademie múzických umění v Brně [online ] ISBN 978- 80- 7460- 042- 5, 2. vyd., 96 strán  
Dostupné z: <https://eshop.jamu.cz/metodika-zpevu-2-vyd/>

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
13 hours of contact teaching  
5 hours self-study  
12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Mgr. Anna Burdová, PhD., Mgr. art. Ľubomír Richter

**Last changed:** 04.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks099/22	<b>Course title:</b> Repertoire Study by Piano - Musical theater singing 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"> <li>- Active participation in class (40%)</li> <li>- Performing at least three pieces (two with accompanist at the performance)</li> <li>- Completion of a public concert (10%)</li> <li>- Recording artistic performances in IDM AU BB (10%)</li> </ul>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- Know the principles of studying and setting repertoire with piano accompaniment by an accompanist and master the initial principles of studying at least one piece of musical music on a musical backing (digital audio) with the help of an accompanist</li> <li>- be able to study at least two works of musical theatre, including at least one work of Slovak or Czech original music.</li> <li>- understand basic international professional musical terminology used in cooperation with an accompanist or a musical ensemble.</li> <li>- be able to independently select study repertoire in relation to his/her performance abilities</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- studying the formal (tectonic) aspect of the work, phrasing with musical background (accompanist)</li> <li>- determination of tempo, agogics, dynamics, rhythmization with regard to genre and style specificity of the works</li> <li>- solving performance problems in conjunction with the instrumental component (accompanist, audio carrier)</li> </ul>	
<b>Recommended literatue:</b> The Singers musical theatre Anthology. Vol. 7.2019, Richard, Walters Compiled and Edited : Hal. Leonard. London. ISBN 978- 1- 5400- 5193- 6 (súkromný archív pedagóga) The Singers musical theatre Anthology Vol. 1. 2019, Richard Walters Compiled and Edited. : Hal. Leonard. London. ISBN 978- 0- 88188- 545- 3 (súkromný archív pedagóga) Broadway musicals Show by show 1960- 1971. Hal Leonard Publishing corporation. ISBN 0- 7935- 0808- 8 (súkromný archív pedagóga)	

Broadway musicals Show by show 1972- 1988. Hal Leonard Publishing corporation. ISBN 0-7935- 0782- 0 (súkromný archív pedagóga)

Great songs of the century series - Best in Broadway songs, [all organ], OF0198. Warner Bros. Publications INC., 216 strán (súkromný archív pedagóga)

Broadway platinum - 75 favorite show tunes. The Ultimate series, All organ edition, 1984. Hal Leonard Publishing Corporation, Order No. HL00199025, 160 strán (súkromný archív pedagóga)

Broadway Today - Easy piano arrangements by Dan Coates. 1994. PF0885, Warner Bros. Publications Inc., ISBN 0- 89724- 134- 7. 39 strán (súkromný archív pedagóga)

The Broadway Music Collection [piano/vocal/chords] .1994. Warner Bros. Publications Inc., Order No. F3468SMX, 224 strán (súkromný archív pedagóga)

Vocal Selections Sweet Charity. 1984. Wise Publications, Order No. CC 10646. ISBN 0- 7119- 0505- 3 (osobný archív)

Aladdin - [piano / vocal / guitar]. 1992. Hal Leonard Publishing Corporation, Order No. HL00312480. ISBN 0- 7935- 1782- 6 (súkromný archív pedagóga)

Barbra - Back to Broadway, [piano / vocal / guitar]. 1993. Cherry Lane Music Company, Order No. 02502132, ISBN 0- 89524- 806- 9 (súkromný archív pedagóga)

Oliver!, [vocal selections], Tro Songways Service, Inc., 39 strán (súkromný archív pedagóga)

The Lion King. 1994. Hal Leonard Corporation, Order No. HL00312504. ISBN 0- 7935- 3416- X (súkromný archív pedagóga)

Broadway Showtoppers!!!. 1993. Wise Publications, Order No. AM71978. ISBN 0- 7119- 1541- 5 (súkromný archív pedagóga)

ZELOVÁ, Andrea. 2017. Metoda výuky muzikálového zpevu Karla Hegnera. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 114- 9. 174 strán  
Dostupné z: <https://eshop.jamu.cz/metoda- vyuky- muzikaloveho- zpevu- karla- hegnera/>

MORÁVKOVÁ, Blanka. 2013. Metodika zpevu. Janáčkova akademie múzických umění v Brně [online ] ISBN 978- 80- 7460- 042- 5, 2. vyd., 96 strán  
Dostupné z: <https://eshop.jamu.cz/metodika- zpevu- - 2- - vyd/>

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Mgr. Anna Burdová, PhD., Mgr. art. Ľubomír Richter

**Last changed:** 04.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks100/22	<b>Course title:</b> Repertoire Study by Piano - Musical theater singing 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Performing at least three musical pieces with accompanist (or background music) (40%) - Completion of a public concert (10%) - Recorded artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Know the principles of studying and setting repertoire with piano accompaniment by an accompanist and master the principles of studying at least one piece of musical music on a musical backing (digital audio media) - be able to study at least two works from musical theatre, including at least one work from Slovak or Czech original music. - understand basic international professional musical terminology used in cooperation with an accompanist or a musical ensemble. - be able to independently select study repertoire in relation to his/her performance abilities - able to independently solve technical and expressive problems arising from the nature of the compositions and their instrumental treatment	
<b>Brief outline of course (contents standard):</b> - studying the formal (tectonic) aspect of the work, phrasing with musical background (accompanist) - determination of tempo, agogics, dynamics, rhythmization with regard to genre and style specificity of the works - solving performance problems in conjunction with the instrumental component (accompanist, audio carrier)	
<b>Recommended literatue:</b> The Singers musical theatre Anthology. Vol. 7.2019, Richard, Walters Compiled and Edited : Hal. Leonard. London. ISBN 978- 1- 5400- 5193- 6 (súkromný archív pedagóga) The Singers musical theatre Anthology Vol. 1. 2019, Richard Walters Compiled and Edited. : Hal. Leonard. London. ISBN 978- 0- 88188- 545- 3 (súkromný archív pedagóga)	

Broadway musicals Show by show 1960- 1971. Hal Leonard Publishing corporation. ISBN 0-7935- 0808- 8 (súkromný archív pedagóga)

Broadway musicals Show by show 1972- 1988. Hal Leonard Publishing corporation. ISBN 0-7935- 0782- 0 (súkromný archív pedagóga)

Great songs of the century series - Best in Broadway songs, [all organ], OF0198. Warner Bros. Publications INC., 216 strán (súkromný archív pedagóga)

Broadway platinum - 75 favorite show tunes. The Ultimate series, All organ edition, 1984. Hal Leonard Publishing Corporation, Order No. HL00199025, 160 strán (súkromný archív pedagóga)

Broadway Today - Easy piano arrangements by Dan Coates. 1994. PF0885, Warner Bros. Publications Inc., ISBN 0- 89724- 134- 7. 39 strán (súkromný archív pedagóga)

The Broadway Music Collection [piano/vocal/chords] .1994. Warner Bros. Publications Inc., Order No. F3468SMX, 224 strán (súkromný archív pedagóga)

Vocal Selections Sweet Charity. 1984. Wise Publications, Order No. CC 10646. ISBN 0- 7119- 0505- 3 (osobný archív)

Aladdin - [piano / vocal / guitar]. 1992. Hal Leonard Publishing Corporation, Order No. HL00312480. ISBN 0- 7935- 1782- 6 (súkromný archív pedagóga)

Barbra - Back to Broadway, [piano / vocal / guitar]. 1993. Cherry Lane Music Company, Order No. 02502132, ISBN 0- 89524- 806- 9 (súkromný archív pedagóga)

Oliver!, [vocal selections], Tro Songways Service, Inc., 39 strán (súkromný archív pedagóga)

The Lion King. 1994. Hal Leonard Corporation, Order No. HL00312504. ISBN 0- 7935- 3416- X (súkromný archív pedagóga)

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Dostupné z: <https://eshop.jamu.cz/metoda- vyuky- muzikaloveho- zpevu- karla- hegnera/>

MORÁVKOVÁ, Blanka. 2013. Metodika zpevu. Janáčkova akademie múzických umění v Brně [online ] ISBN 978- 80- 7460- 042- 5, 2. vyd., 96 strán  
Dostupné z: <https://eshop.jamu.cz/metodika- zpevu- - 2- - vyd/>

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
13 hours of contact teaching  
5 hours self-study  
12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Mgr. Anna Burdová, PhD., Mgr. art. Ľubomír Richter

**Last changed:** 04.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks101/22	<b>Course title:</b> Repertoire Study by Piano - Musical theater singing 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation in class (40%)</li><li>- Rehearsal of part or complete repertoire for the final artistic performance of the Bachelor's degree (40%)</li><li>- Completion of a public concert (10%)</li><li>- Recording artistic performances in the IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- know the principles of studying and performing repertoire with piano accompaniment by an accompanist</li><li>- know the principles and have the ability to independently study selected works from the field of musical music on a musical background (digital audio carrier)</li><li>- be able to compose repertoire appropriate to the scope of the final Bachelor's concert (duration of at least 30 minutes).</li><li>- Understand basic international professional music terminology used in collaboration with an accompanist or musical ensemble.</li><li>- be able to independently select study repertoire in relation to his/her performance abilities</li><li>- able to independently solve technical and expressive problems arising from the nature of the compositions and their instrumental treatment</li><li>- able to comprehensibly predict text and phrasing in Slovak, Czech and world languages</li></ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"><li>- performance of one song from Czech and Slovak original musical production, one musical song from musical production before 1990, three musical songs from world musical production in original language with accompanist (chosen later for musical background)</li><li>- study of the formal (tectonic) aspect of the work, phrasing with musical background (accompanist)</li><li>- determination of tempo, agogics, dynamics, rhythmization with regard to genre and style specificity of the works</li><li>- solving performance problems in conjunction with the instrumental component (accompanist, audio carrier)</li></ul>	
<b>Recommended literatue:</b>	

The Singers musical theatre Anthology. Vol. 7.2019, Richard, Walters Compiled and Edited : Hal. Leonard. London. ISBN 978- 1- 5400- 5193- 6 (súkromný archív pedagóga)

The Singers musical theatre Anthology Vol. 1. 2019, Richard Walters Compiled and Edited. : Hal. Leonard. London. ISBN 978- 0- 88188- 545- 3 (súkromný archív pedagóga)

Broadway musicals Show by show 1960- 1971. Hal Leonard Publishing corporation. ISBN 0- 7935- 0808- 8 (súkromný archív pedagóga)

Broadway musicals Show by show 1972- 1988. Hal Leonard Publishing corporation. ISBN 0- 7935- 0782- 0 (súkromný archív pedagóga)

Great songs of the century series - Best in Broadway songs, [all organ], OF0198. Warner Bros. Publications INC., 216 strán (súkromný archív pedagóga)

Broadway platinum - 75 favorite show tunes. The Ultimate series, All organ edition, 1984. Hal Leonard Publishing Corporation, Order No. HL00199025, 160 strán (súkromný archív pedagóga)

Broadway Today - Easy piano arrangements by Dan Coates. 1994. PF0885, Warner Bros. Publications Inc., ISBN 0- 89724- 134- 7. 39 strán (súkromný archív pedagóga)

The Broadway Music Collection [piano/vocal/chords] .1994. Warner Bros. Publications Inc., Order No. F3468SMX, 224 strán (súkromný archív pedagóga)

Vocal Selections Sweet Charity. 1984. Wise Publications, Order No. CC 10646. ISBN 0- 7119- 0505- 3 (osobný archív)

Aladdin - [piano / vocal / guitar]. 1992. Hal Leonard Publishing Corporation, Order No. HL00312480. ISBN 0- 7935- 1782- 6 (súkromný archív pedagóga)

Barbra - Back to Broadway, [piano / vocal / guitar]. 1993. Cherry Lane Music Company, Order No. 02502132, ISBN 0- 89524- 806- 9 (súkromný archív pedagóga)

Oliver!, [vocal selections], Tro Songways Service, Inc., 39 strán (súkromný archív pedagóga)

The Lion King. 1994. Hal Leonard Corporation, Order No. HL00312504. ISBN 0- 7935- 3416- X (súkromný archív pedagóga)

Broadway Showtoppers!!!. 1993. Wise Publications, Order No. AM71978. ISBN 0- 7119- 1541- 5 (súkromný archív pedagóga)

ZELOVÁ, Andrea. 2017. Metoda výuky muzikálového zpevu Karla Hegnera. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 114- 9. 174 strán  
Dostupné z: <https://eshop.jamu.cz/metoda-vyuky-muzikaloveho-zpevu-karla-hegnera/>

MORÁVKOVÁ, Blanka. 2013. Metodika zpevu. Janáčkova akademie múzických umění v Brně [online ] ISBN 978- 80- 7460- 042- 5, 2. vyd., 96 strán  
Dostupné z: <https://eshop.jamu.cz/metodika-zpevu-2-vyd/>

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
13 hours of contact teaching  
5 hours self-study  
12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Mgr. Anna Burdová, PhD., Mgr. art. Ľubomír Richter

**Last changed:** 04.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks102/22	<b>Course title:</b> Repertoire Study by Piano - Musical theater singing 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Attending a public concert (10%) - Attending the final concert of the Bachelor's degree (40%) - Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Know the principles of studying and setting repertoire with piano accompaniment by an accompanist and master the principles of studying at least one piece of musical music on a musical backing (digital audio media) - understand the basic international professional musical terminology used in cooperation with an accompanist or a musical ensemble. - be able to independently solve technical and expressive problems arising from the nature of the compositions and their instrumental treatment - Able to meet the parameters for the final Bachelor's concert at both the qualitative and quantitative level of the final semester of the first degree (time span of at least 30 min., at least 7 works from the field of study)	
<b>Brief outline of course (contents standard):</b> - studying the formal (tectonic) aspect of the works, studying phrasing with musical background (accompanist) - determination of tempo, agogics, dynamics, rhythmization with regard to genre and style specificity of the works - solving performance problems in conjunction with the instrumental component (accompanist, audio carrier)	
<b>Recommended literatue:</b> The Singers musical theatre Anthology. Vol. 7.2019, Richard, Walters Compiled and Edited : Hal. Leonard. London. ISBN 978- 1- 5400- 5193- 6 (súkromný archív pedagóga) The Singers musical theatre Anthology Vol. 1. 2019, Richard Walters Compiled and Edited. : Hal. Leonard. London. ISBN 978- 0- 88188- 545- 3 (súkromný archív pedagóga)	

Broadway musicals Show by show 1960- 1971. Hal Leonard Publishing corporation. ISBN 0-7935- 0808- 8 (súkromný archív pedagóga)

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Broadway Today - Easy piano arrangements by Dan Coates. 1994. PF0885, Warner Bros. Publications Inc., ISBN 0- 89724- 134- 7. 39 strán (súkromný archív pedagóga)

The Broadway Music Collection [piano/vocal/chords] .1994. Warner Bros. Publications Inc., Order No. F3468SMX, 224 strán (súkromný archív pedagóga)

Vocal Selections Sweet Charity. 1984. Wise Publications, Order No. CC 10646. ISBN 0- 7119- 0505- 3 (osobný archív)

Aladdin - [piano / vocal / guitar]. 1992. Hal Leonard Publishing Corporation, Order No. HL00312480. ISBN 0- 7935- 1782- 6 (súkromný archív pedagóga)

Barbra - Back to Broadway, [piano / vocal / guitar]. 1993. Cherry Lane Music Company, Order No. 02502132, ISBN 0- 89524- 806- 9 (súkromný archív pedagóga)

Oliver!, [vocal selections], Tro Songways Service, Inc., 39 strán (súkromný archív pedagóga)

The Lion King. 1994. Hal Leonard Corporation, Order No. HL00312504. ISBN 0- 7935- 3416- X (súkromný archív pedagóga)

Broadway Showtoppers!!!. 1993. Wise Publications, Order No. AM71978. ISBN 0- 7119- 1541- 5 (súkromný archív pedagóga)

ZELOVÁ, Andrea. 2017. Metoda výuky muzikálového zpevu Karla Hegnera. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 114- 9. 174 strán  
Dostupné z: <https://eshop.jamu.cz/metoda- vyuky- muzikaloveho- zpevu- karla- hegnera/>

MORÁVKOVÁ, Blanka. 2013. Metodika zpevu. Janáčkova akademie múzických umění v Brně [online ] ISBN 978- 80- 7460- 042- 5, 2. vyd., 96 strán  
Dostupné z: <https://eshop.jamu.cz/metodika- zpevu- - 2- - vyd/>

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
13 hours of contact teaching  
5 hours self-study  
12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Mgr. Anna Burdová, PhD., Mgr. art. Ľubomír Richter

**Last changed:** 04.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks013/22	<b>Course title:</b> Repertoire Study by Piano - Oboe 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Performing 4 compositions from the Baroque and Classical periods(10%) - Passing an examination before a committee(20%) - Presentation of the program at a concert(20%) - Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -capable of independent preparation in the setting of his/her own part -understand cooperation, intonation and technical problems in cooperation with the accompanist -know how to estimate his/her interpretive possibilities when selecting repertoire -know the basic principles of chamber playing	
<b>Brief outline of course (contents standard):</b> Presentations. G. Ph. G. Telemann Sonatas + Concertina, Concertos. Vivaldi, T.Albinoni, W. Bellini, C. Stamitz, C.M. Weber and others Exploring literature in the historical context of the development of the instrument. Control of the ideal impression Proper instrument posture, tone work, breath work, vibrato work. Development of analytical thinking in the study of repertoire and its use in interpretation.	
<b>Recommended literatue:</b> KUBÁT, Adolf- SMETÁČEK, Václav Škola hry na hobj Editio Supraphon Praha 1983 (súkromný archív pedagóga) PASSIN, Günther- MALZER Reinhold Die Spieltechnik der Oboe Fredrich Hofmeister Musikferlag FH 6120 / súkromný archív pedagóga / SALVIANI, Clemente Stupnicové etudy Supraphon Praha 1972 / súkromný archív pedagóga/ STAMITZ, Johann Koncert C dur pre hobj a sláčiky Musikverlag Hans Sikorski- Hamburg ALBINONI, Tommaso Koncert D- dur a B dur pre hobj a sláčiky Bossey & Hawkes /súkromný archív pedagóga / DONIZETTI, Gaetano Concertino pre hobj a komorný orchester Litolff/ Peters Nr, 5914 / súkromný archív pedagóga /	

VIVALDI, Antonio Koncert č. 2. F dur pre hboj a sláčiky Editio Musica Budapest / súkromný archív pedagóga  
KREBS, J.L. Fantasie in g pre hboj a organ NOVA Music, London / súkromný archív/ atď.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
13 hours of contact teaching  
5 hours self-study  
12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks014/22	<b>Course title:</b> Repertoire Study by Piano - Oboe 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Performing 4 compositions from the Classical and Romantic periods(10%) - Passing an examination before a committee(20%) - Presentation of the program at a concert(20%) - Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -know the basic principles of construction of the studied work -differences in the interpretation of individual stylistic periods -work independently to reconcile the perspectives of soloist and accompanist -initiate own requirements in the interpretation of works	
<b>Brief outline of course (contents standard):</b> Repertoire: Concertos from the Classical period. A. Mozart, J. Haydn, J.W.A. J. Haydn, J. Mozart, J. Stamitz and others. Concert works from the Romantic period: J.N. Hummel, G. Grovlez, R. Schumann and others. Work on the correct posture and holding of the instrument. Engaging the wind apparatus in the creation of phrases, working with tone colour Analytical thinking as a way of studying musical material. Listening to music and developing the ability to judge and critically perceive the material heard.	
<b>Recommended literatue:</b> MILLE, Karl 15 Studii pre hboj Belwin Mills Publishing Corp. /súkromný archív/ LUFT, J.H. 24 etud a studii Edition Peters Nr. 2963 /súkromný archív/ ELLERT, Sigfrid Karg Etudy pre hboj, op. 41 VEB F. Hofmeister Musikverlag Leipzig / súkromný archív/ KRAMÁŘ-KROMMER, František Vincent Koncert pre hboj F dur Supraphon, Praha / súkromný archív/ GROVLEZ, Gabriel Sarabanda a allegro pre hboj a klavír Éditions Musicales Alphonse Leduc Paris /súkromný archív/	

HUMMEL, J.N. Introdukcia, téma a variácie pre hoboje a orchester Op. 102 Musica Rara  
London / súkromný archív/  
BETHOVEN, Ludwig van Variácie na tému La ci darem la mano pre hoboje a klavír Edition  
Bretkopf Nr. 6709 /súkromný archív/ a iné.  
(súkromný archív)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
13 hours of contact teaching  
5 hours self-study  
12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana  
Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks015/22	<b>Course title:</b> Repertoire Study by Piano - Oboe 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Performing 4 compositions from the Romantic period and the first half of the 20th century(10%) - Passing an examination before a committee(20%) - Presentation of the program at a concert(20%) - Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -be able to analyze his/her own part in participation with the piano part -understand the differences in the interpretation of Romantic and 20th century works -work creatively in collaboration with the pianist -have a rehearsed self- and sound image of the interpreted work	
<b>Brief outline of course (contents standard):</b> Concertos from the Classical period: J.Haydn, J.W.A. Stamitz, J.J. Quanz Sonatas: F. Poulenc, F. Devienne Work on correct posture and holding of the instrument. Involvement of the wind apparatus in phrase formation. Analytical thinking as a way of studying musical material. Tone colour and the use of colour in musical expression, dynamics and tectonics, principles of creating agogic movement. Listening to music and the development of the ability to judge and critically perceive the material heard	
<b>Recommended literatue:</b> Lamotte, Antony 17 etud pre hobj Gerard Billaudot, Éditeur Paris /súkromný archív/ MILLE, Karl 10 Etud pre hobj VEB F, Hofmeister Musikverlag Leipzig / súkromný archív / SALVIANI, Clemente 12 etud Ricordi Milan / súkromný archív/ JACOB, Gordon Koncert Nr.1. pre hobj a sláčiky Wiliams London /súkromný archív/ BOZZA, Eugenne Conte Pastorale pre hobj a klavír A. Leduc Paris / súkromný archív/ POULENC, Francis Sonata pre hobj a klavír A.Leduc Paris /súkromný archív / VILEC, Michal Sonatina pre hobj a klavír Slovenský hudobný archív 1975 / súkromný archív /	

MOLIQUE, Bernhard Concertino g mol pre hboj a orchester Bossey& Hawkes / súkromný archív/ EBEN, Petr Sonáta pre hboj a klavír, PANTON Praha /1950/ /súkromný archív/a iné.								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks016/22	<b>Course title:</b> Repertoire Study by Piano - Oboe 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Performing 4 compositions from different styles of the Baroque period to the 20th century (10%) - Passing an examination before a committee(20%) - Presentation of the rehearsed programme at a concert(20%) - Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the principles of interpretation of works of different stylistic periods - understand piano participation in the construction of a work - be able to analyse a work from the point of view of a fellow player - be prepared to interpret orchestrated concertos with an orchestra	
<b>Brief outline of course (contents standard):</b> Cyclic works, sonatas, sonatinas suites: G.F. Telemann, J. S. Bach, H. S. Bach, G. Telemann, G. S. Bach, H. Dutilleux, P. Hindemith, Concertos. Albinoni, G. Schubert, G. Schubert, G. Schubert. F. Handel , D. Cimarosa, V. Belini and others. Work on the correct posture and holding of the instrument. Great dynamic range in all postures. Involvement of the wind apparatus in phrase formation. Analytical thinking as a way of studying musical material. Tone colour and the use of tone colours in musical expression, dynamics and tectonics, principles of creating agogic movement Modern techniques and their application to the interpretation of 20th century music Listening to music and the development of the ability to judge and critically perceive the material heard.	
<b>Recommended literatue:</b> LOYON, Ernest 32 Etud pre hobojs Gérard Billaudot Editeur, Paris / súkromný archív/ MILLE, Karl 15 Etud Hofmeiester Lepzig / súkromný archív/ FERLING, Franz Wilhelm 144 Preludii a etud 1 zošit Hofmeister Leipzig /súkromný archív/	

RUBBRA, Edmunt Sonata in C pre hobj a klavír Alfred Lengnick &CO., LTD /súkromný archív/  
 ARNOLD, Malcolm Sonatina pre hobj a klavír Alfred Lengnick&CO.,LTD /súkromný archív/  
 ALBINONI, Tomaso Koncert d mol pre hobj a sláčiky op.9/2 Editions Kunzelmann 10284 /  
 súkromný archív/  
 GABAY, Pierre Sonatina pre hobj a klavír Chez Alphonse Leduc Paris / súkromný archív/  
 HAYDN, Joseph Koncert C dur pre hobj a orchester Hob. VIIg:C1 /súkromný archív/  
 SANCAN Pierre Sonatina pre hobj a klavír Editions Durand&Cie, Paris / súkromný archív/  
 a iné.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks017/22	<b>Course title:</b> Repertoire Study by Piano - Oboe 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Performing 4 pieces from different style periods(10%) - Successful public presentation of an undergraduate artistic performance with a dramaturgy of appropriate difficulty and artistic quality(20%) - Passing an examination before a committee(10%) - Presentation of a rehearsed program in concert(10%) - Record artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -be able to apply the acquired interpretive skills to his/her own interpretation -understand the analysis of the interpreted work and the differences between the different stylistic periods -creatively approach the construction of the studied work -know his/her interpretative possibilities in relation to the choice of repertoire	
<b>Brief outline of course (contents standard):</b> Cyclic works, sonatas, sonatinas suites: J.S. Bach, P. Sancan, J.V. Kaliwoda Concertos. A. Mozart, J.S. Sancanova, J.S. Sancanova. Bach, Carl von Dittersdorf Work on correct posture and holding of the instrument. Involvement of the wind apparatus in phrase formation. Movement while playing, as part of expression in musical speech. Analytical thinking as a way of studying musical material. Tone colour and the use of tone colours in musical expression, dynamics and tectonics, principles of creating agogic movement, extreme dynamics. Modern techniques and their application to the interpretation of 20th and 21st century music Listening to music and developing the ability to judge and critically perceive the material heard	
<b>Recommended literatue:</b> BOZZA, Eugenne Quartorze Etudes pour Hautbois A.Leduc Paris /súkromný archív/ SNIECKOWSKI, Seweryn Výber etud 2. Wydawnictwo Muzyczne Krakow /súkromný archív/ WIEDEMANN, L. 45 etud pre hboj Breitkopf Lipsko /súkromný archív/	

VIVALDI, Antonio Koncert C dur pre hboj a sláčiky Editio Musica Budapest / súkromný archív/  
 HANDEL, Georg Friedrich koncerty g mol a B dur, Boosey&Hawkes / súkromný archív/  
 MARCELLO, Alessandro Koncert d mol Editions Peters Nr. 9484 /súkromný archív/  
 BRITTEN, Benjamin Two Insect Pieces pre hboj klavír 1935, Faber Music Ltd, London /  
 súkromný archív/  
 DAELLI, Giovanni Fantazia na tému z opery Rigoletto G, Verdiho Musica RARA London /  
 súkromný archív/  
 HINDEMITH, Paul Sonáta pre hboj a klavír 1938, Edition Schott 3676AP /súkromný archív/ a  
 iné.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks018/22	<b>Course title:</b> Repertoire Study by Piano - Oboe 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Performing 4 pieces from different styles(10%) - Able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance(10%) - Passing the examination before the commission(10%) - Participate in a competition(10%) - Presentation of the rehearsed programme at a concert(10%) - Recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be prepared for a successful Bachelor's Concert - be able to perform orchestral works with an orchestra - be familiar with the basic repertoire of chamber oboe literature - be able to analyse all the works studied	
<b>Brief outline of course (contents standard):</b> Cyclical compositions by J. S. Bach, C. Ph. E. Bach, W. Bach, C. E. Bach, C. Bach, W. Bach, W. Bach. A. Mozart, J.W Kalliwoda, Concertos: J.Haydn, F.V. Kramář, W.A. Mozart Work on correct posture and holding of the instrument. Involvement of the wind apparatus in phrase formation. Movement in playing as part of expression in musical expression. Analytical thinking as a way of studying musical material. Tone colour and the use of tone colours in musical expression, dynamics and tectonics, principles of creating agogic movement, extreme dynamics. Modern techniques and their application to the interpretation of 20th and 21st century music Listening to music and developing the ability to judge and critically perceive the material heard.	
<b>Recommended literatue:</b> MILLE, Karl 20 Etud Musikverlag Leipzig /súkromný archív/ FERLING,Franz Wilhelm 144 prelúdií a etud 2. zošit /súkromný archív/ NOVÁK, Milan Tri sklatby pre hobj a klavír 1965, Slovanský hudobný fond /súkromný archív/	

ALBINONI, Tomaso Koncert G dur pre hoboje a sláčiky Editoria Musicale LAMURAGLIA / súkromný archív/  
 LOEILLET, Jean-Baptiste Sonáta G dur pre hoboje a klavír International Music Company New York / súkromný archív/  
 DEVIENNE, Francois Fantaisie Concertante Leduc Paris / súkromný archív/  
 MOZART, Wolfgang Amadeus Kvartet F dur pre hoboje, husle, violu a violoncelo KV 370 . Breitkopf / súkromný archív/  
 STAMITZ, Karl Ph. Koncert B dur Benjamin / súkromný archív/  
 DORÁTI, Antal Duo Concertante 1983 Bossey&Hawkes /súkromný archív/ atď.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks031/22	<b>Course title:</b> Repertoire Study by Piano - Percussion 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(40%) - attending a concert performance(20%) - passing the exam for the commission (20%) - record artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -know the basic principles of collaboration with a pianist -be able to harmonize the sound of different types of percussion instruments with the piano -know how to navigate the rhythmic structure of his/her own and the piano part -be able to organise a concert performance independently	
<b>Brief outline of course (contents standard):</b> Perfecting the technique of playing various percussion instruments 2. Increasing the quality and level of playing on melodic percussion instruments 3. Ability to navigate difficult rhythmic and metrical structures 4. Etudes of appropriate difficulty 5. Interpretive analysis of audio and visual recordings of concerts. 6. Analysis and comparison of works from different editions and by different performers.	
<b>Recommended literatue:</b> Súkromný archív pedagóga: KNAUER, Heinrich. 2002. Kleine Trommel schule. Leipzig: Hofmaister Musikverlag. KNAUER, Heinrich. 1967. Paukenschule. Leipzig: Hofmaister Musikverlag ABE, Keiko. 1989. Works for Marimba. London: Schott Music	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study	

12 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks032/22	<b>Course title:</b> Repertoire Study by Piano - Percussion 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Perfecting the technique of playing various percussion instruments 2. Increasing the quality and level of playing on melodic percussion instruments 3. Ability to navigate difficult rhythmic and metrical structures 4. Etudes in active participation in lessons(40%) - attending a concert performance(20%) - Passing the rehearsal for the commission (20%) - recording artistic outputs in IDM AU BB(20%) measured difficulty 5. Interpretive analysis of audio and visual recordings of concerts. 6. Analysis and comparison of works from different editions and by different performers.	
<b>Educational outcomes (performance standard):</b> Zdokonaľovanie techniky hry na rôzne bicie nástroje 2. Zvyšovanie kvality a úrovne hry na melodické bicie nástroje 3. Schopnosť orientovať sa v náročných rytmických a metrických štruktúrach 4. Etudy pri aktívnej účasti na vyučovaní(40%) - účasť na koncertnom vystúpení(20%) - absolvovanie komisionálnej skúšky (20%) - zaznamenávanie umeleckých výstupov v IDM AU BB(20%) meraná náročnosť 5. Interpretačná analýza zvukových a obrazových záznamov koncertov. 6. Analýza a porovnanie diel z rôznych edícií a od rôznych interpretov.	
<b>Brief outline of course (contents standard):</b> Perfecting the technique of playing various percussion instruments 2. Increasing the quality and level of playing on melodic percussion instruments 3. Ability to navigate difficult rhythmic and metrical structures 4. Etudes of appropriate difficulty 5. Interpretive analysis of audio and visual recordings of concerts. 6. Analysis and comparison of works from different editions and by different performers.	
<b>Recommended literatue:</b>	

Súkromný archív pedagóga:

BACH, Johann Sebastian. Sonatas and Partitas for Violin Solo BWV 1001–1006 [online]. Wien: Universal Edition, n.d. MUSSER, Clair Omar. 1941. Etude op 6, No 10.(C major). Köln: Alfred Music Publishing

WILCOXON, Charley. 2016. Modern Rudimental Swing Solos Cleveland: Ludwig Master Publication

KNAUER, Heinrich. 2002. Kleine Trommel schule. Leipzig: Hofmaister Musikverlag.

KNAUER, Heinrich. 1967. Paukenschule. Leipzig: Hofmaister Musikverlag

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks033/22	<b>Course title:</b> Repertoire Study by Piano - Percussion 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(40%) - attending a concert performance(20%) - passing the exam for the commission (20%) - record artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -know the sonic possibilities of the instruments in collaboration with the pianist -be able to harmonize his/her own means of expression with the accompanist -perfectly control his/her own and the piano part -know how to estimate the technical aspect of mastering a piece at the piano	
<b>Brief outline of course (contents standard):</b> Perfecting the technique of playing various percussion instruments 2. Increasing the quality and level of playing on melodic percussion instruments 3. Ability to navigate difficult rhythmic and metrical structures 4. Etudes of appropriate difficulty 5. Interpretive analysis of audio and visual recordings of concerts. 6. Analysis and comparison of works from different editions and by different performers.	
<b>Recommended literatue:</b> FRIEDMAN, David. 1973. Vibrapfone Technique. Boston: Berklee Press Publication WILCOXON, Charley. 2016. Modern Rudimental Swing Solos Cleveland: Ludwig Master Publication	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks034/22	<b>Course title:</b> Repertoire Study by Piano - Percussion 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(40%) - attending a concert performance(20%) - passing the exam for the commission (20%) - record artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -recognize the various possibilities of percussion combinations with piano -know how to analyze their own sound possibilities -be able to harmonize rhythmically and metrically with the accompanist -know how to solve technical problems in cooperation with the piano	
<b>Brief outline of course (contents standard):</b> 1. Improving the technique of playing various percussion instruments 2. Increasing the quality and level of playing on melodic percussion instruments 3. Ability to navigate difficult rhythmic and metrical structures 4. Etudes of appropriate difficulty 5. Interpretive analysis of audio and visual recordings of concerts. 6. Analysis and comparison of works from different editions and by different performers.	
<b>Recommended literatue:</b> Súkromný archív pedagóga: FRIEDMAN, David. 1973. Vibraphone Technique. Boston: Berklee Press Publication ABE, Keiko. 1989. Works for Marimba. London: Schott Music SAMMUT, Eric. 1996. 4 Rotations pour Marimba. Asbury Park NJ: Keyboard Percussion Publications LYLLOFF, Bent: 1969. Arhus etude No 9. Copenhagen: Wilhelm Hansen WILCOXON, Charley. 2016. Modern Rudimental Swing Solos Cleveland: Ludwig Master Publication	
<b>Language of instruction:</b> Slovak	

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks035/22	<b>Course title:</b> Repertoire Study by Piano - Percussion 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(40%) - attending a concert performance(20%) - passing the exam for the commission (20%) - record artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -be able to independently solve performance problems in collaboration with an accompanist -prepared for a public bachelor concert -understand the problems of the sonority of melodic percussion instruments in cooperation with the piano -able to organise a public performance independently	
<b>Brief outline of course (contents standard):</b> 1. Improving the technique of playing various percussion instruments 2. Increasing the quality and level of playing on melodic percussion instruments 3. Ability to navigate difficult rhythmic and metrical structures 4. Etudes of appropriate difficulty 5. Interpretive analysis of audio and visual recordings of concerts. 6. Analysis and comparison of works from different editions and by different performers.	
<b>Recommended literatue:</b> Súkromný archív pedagóga: 1988-1990. The Noble Snare (Collection) Vol. 1-4. Baltimore: Smith Publications BACH, Johann Sebastian. Sonatas and Partitas for Violin Solo BWV 1001–1006 [online].Wien: Universal Edition, n.d. ABE, Keiko. 1989. Works for Marimba. London: Schott Music FRIEDMAN, David. 1973. Vibrapfone Technique. Boston: Berklee Press Publication MÁSSON, Askel. 2001. Kím. Vuarmarens: Editions Bim	
<b>Language of instruction:</b> Slovak	

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks036/22	<b>Course title:</b> Repertoire Study by Piano - Percussion 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(40%) - attending a concert performance(20%) - passing the exam for the commission (20%) - record artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -perfectly master his/her own and the piano part -be able to independently organize preparation for a Bachelor's concert -ready to perform the orchestrated works with the orchestra -ready to audition for the orchestra	
<b>Brief outline of course (contents standard):</b> 1. Improving the technique of playing various percussion instruments 2. Increasing the quality and level of playing on melodic percussion instruments 3. Ability to navigate difficult rhythmic and metrical structures 4. Etudes of appropriate difficulty 5. Interpretive analysis of audio and visual recordings of concerts. 6. Analysis and comparison of works from different editions and by different performers.	
<b>Recommended literatue:</b> Súkromný archív pedagóga: FRIEDMAN, David. 1973. Vibraphone Technique. Boston: Berklee Press Publication ABE, Keiko. 1989. Works for Marimba. London: Schott Music SAMMUT, Eric. 1996. 4 Rotations pour Marimba. Asbury Park NJ: Keyboard Percussion Publications CARTER, Elliott. 1966. Eight pieces for four Timpani New York: Associated Music Publisher 1988-1990. The Noble Snare (Collection) Vol. 1-4. Baltimore: Smith Publications CAMPBELL, James. 2005. Symphonic Dances for Solo Snare Drum. Nashville: Innovative Percussion	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks025/22	<b>Course title:</b> Repertoire Study by Piano - Saxophone 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation in class(40%)</li><li>- Passing an exam in front of a committee(20%)</li><li>- Presentation of the rehearsed program at a concert (20%)</li><li>- Recording artistic performances in IDM AU BB (20%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- understand the basic criteria for the performance of chamber works</li><li>- be able to navigate in his/her own part as well as in the piano part</li><li>- analyse a work in terms of form</li><li>- be able to realise the set musical intentions together with the piano - dynamics, phrasing, articulation</li></ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"><li>- the student must concentrate on the classical style and because of this improve tonal culture, finger and articulation technique</li><li>- the need to devote attention to transcribed saxophone compositions</li></ul>	
<b>Recommended literatue:</b> (súkromný archív pedagóga) Etudy: BUNCKE, Gustav.1929. Saxophon Etuden op. 43 Heft 2. Lipsko: Anton J. Benjamin BUSSER, Henri. 1949. 12 études mélodiques. Paris: Alphonse Leduc LACOUR, Guy. 1975. 24 études. Paris: Gerard Billaudot Prednesové skladby Alt- saxofón: BACH, Johann Sebastian. (transc. Mule). Sonata No. 6. Paris: Alphonse Leduc BOZZA, Eugene. 1936. Aria. Paris. Alphonse Leduc PLANEL, Robert. 1964. Suite romantique. Paris. Alphonse Leduc SINGELÉE, Jean-Baptiste. Duo contertant op. 55. Paris. Alphonse Leduc SINGELÉE, Jean-Baptiste. Concerto op. 57. Paris. Alphonse Leduc SINGELÉE, Jean-Baptiste. Solo de Concert No. 3, op. 83. Paris. Alphonse Leduc	

SINGELÉE, Jean-Baptiste. Solo de Concert No. 5, op. 91. Paris. Alphonse Leduc  
 SINGELÉE, Jean-Baptiste. Concertino, op. 78. Paris. Alphonse Leduc  
 Tenor saxofón:  
 HÄNDEL, G.F. (trans. Londeix). Sonáta g mol. Paris. Alphonse Leduc  
 MARCELLO, Alessandro (transc. Rousseau): Concerto c mol. Paris. Alphonse Leduc  
 knihy:  
 KYNASTON, Trent. 2006. The Saxophone Intonation Workbook, Advance Music,  
 MULLER, Irion Rainer. 1994. Saxophone Style Workshop. Bonn: Veggenreiter Verlag  
 RASCHER, Sigurd. 1977. Top-Tones for the Saxophone. New York: Carl Fischer Inc.  
 noty:  
 BERIO, Luciano. 1980. Sequenza IX b. Milano: Universal Edition  
 CHOQUET, Patrick. 1992. Aires. Paris: Editions Henry Lemoine  
 LACOUR, Guy. 1987. Douze Esquisses dans le style contemporain, Paris: Gérard Billaudot Ed.  
 NODA, Ryo. 1975. Improvisation II. Paris: Ed. Musicales Alphonse Leduc  
 NODA, Ryo. 1989. Requiem. Paris: Ed. Musicales Alphonse Leduc  
 TANADA, Fuminori. 1999. Mysterious Morning III. Paris: Ed. Henry Lemoine

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks026/22	<b>Course title:</b> Repertoire Study by Piano - Saxophone 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation in class(40%)</li><li>- Passing an exam in front of a committee(20%)</li><li>- Presentation of the rehearsed program at a concert (20%)</li><li>- Recording artistic performances in IDM AU BB (20%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- be able to work in more detail on joint rhythmic and metrical feeling, phrasing, articulation within a chamber partnership</li><li>- be able to characterize the specifics of the interpretation of music of different stylistic periods</li><li>- be able to independently solve technical and expressive problems arising from the nature of the interpreted works</li></ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"><li>- the student must concentrate on the classical style and because of this improve tonal culture, finger and articulation technique</li><li>- the need to devote attention to transcribed saxophone compositions</li></ul>	
<b>Recommended literatue:</b> <p>(súkromný archív pedagóga)</p> <p>Etudy: SENON, Gilles. 1976. 24 études. Paris: Gerard Billaudot BLEMANT, Louis. 20 études mélodiques. Paris: Alphonse Leduc SEMLER-COLLERY, Jules. 1964. Etudes concertantes. Paris: Alphonse Leduc</p> <p>Prednesové skladby: Alt - saxofón VINCI, Leonardo. Sonáta F-dur. Paris: Alphonse Leduc JOUBERT, Claude-Henri. 1988. Barocco. Paris. Combre BACH, Johann Sebastian. Siciliana and allegro from Flute Sonate. Paris: Combre</p> <p>Tenor- saxofón AUBERT, Jacques. 1964. Presto et Gigue. New York: Hickeys FOURÉE, Gabriel. 1887. Pavana. Paris: Alphonse Leduc</p>	

<p>knihy:  KYNASTON, Trent. 2006. The Saxophone Intonation Workbook, Advance Music,  MULLER, Irion Rainer. 1994. Saxophone Style Workshop. Bonn: Veggenreiter Verlag  RASCHER, Sigurd. 1977. Top-Tones for the Saxophone. New York: Carl Fischer Inc.  noty:  BERIO, Luciano.1980.Sequenza IX b.Milano: Universal Edition  CHOQUET, Patrick.1992. Aires. Paris: Editions Henry Lemoine  LACOUR, Guy. 1987. Douze Esquisses dans le style contemporain, Paris:Gérard Billaudot Ed.  NODA, Ryo. 1975. Improvisation II. Paris: Ed.Musicales Alphonse Leduc  NODA, Ryo. 1989. Requiem. Paris: Ed. Musicales Alphonse Leduc  TANADA, Fuminori. 1999. Mysterious Morning III. Paris: Ed. Henry Lemoine</p>																										
<p><b>Language of instruction:</b>  Slovak</p>																										
<p><b>Notes:</b>  The student's total workload is 30 hours per semester (1 credit/30 hours of work).  13 hours of contact teaching  5 hours self-study  12 hours individual creative activity</p>																										
<p><b>Course assessment</b>  Total number of assessed students: 0</p> <table border="1"> <thead> <tr> <th>A</th> <th>ABS</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> <th>ODP</th> <th>Uzn.</th> </tr> </thead> <tbody> <tr> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>									A	ABS	B	C	D	E	FX	ODP	Uzn.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
A	ABS	B	C	D	E	FX	ODP	Uzn.																		
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0																		
<p><b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko</p>																										
<p><b>Last changed:</b> 06.08.2022</p>																										
<p><b>Granted by:</b></p>																										

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks027/22	<b>Course title:</b> Repertoire Study by Piano - Saxophone 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation in class(40%)</li><li>- Passing an exam in front of a committee(20%)</li><li>- Presentation of the rehearsed program at a concert (20%)</li><li>- Recording artistic performances in IDM AU BB (20%)</li></ul>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- be able to deepen chamber music partnership</li><li>- understand how to construct larger works</li><li>- correctly capture the character of individual sections of a composition</li><li>- be able to develop a more independent interpretation of his/her part</li></ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"><li>- the student must concentrate on the classical style and because of this improve tonal culture, finger and articulation technique</li><li>- the need to devote attention to transcribed saxophone compositions</li></ul>	
<b>Recommended literatue:</b> (súkromný archív pedagóga) Etudy: BOZZA, Eugene. 1944. 12 Etudes- caprices. Paris: Alphonse Leduc DANEELS, Francois: 2005. 14 etudes pour saxofon. Bruxelles: Schott DUBOIS, Pierre-Max. 1995. 16 etudes brillantes. Paris. Gerard Billaudot Prednesové skladby: Alt saxofón ABSIL, Jean. 1967. Fantaisie- Caprice. Paris: Henri Lemoine AUBERT. Jacques. 1944. Gigue. Paris: Alphonse Leduc BIGOT, Pierre. 1974. Sicilienne. Paris: Alphonse Leduc Tenor- saxofón GUILHAUD, Georges. First concertino. Paris. Gerard Billaudot GRANT, Robin. 2004. Dots and dashes (suite), Oxford University Press knihy:	

<p>KYNASTON, Trent. 2006. The Saxophone Intonation Workbook, Advance Music,  MULLER, Irion Rainer. 1994. Saxophone Style Workshop. Bonn: Veggenreiter Verlag  RASCHER, Sigurd. 1977. Top-Tones for the Saxophone. New York: Carl Fischer Inc.  noty:  BERIO, Luciano.1980.Sequenza IX b.Milano: Universal Edition  CHOQUET, Patrick.1992. Aires. Paris: Editions Henry Lemoine  LACOUR, Guy. 1987. Douze Esquisses dans le style contemporain, Paris:Gérard Billaudot Ed.  NODA, Ryo. 1975. Improvisation II. Paris: Ed.Musicales Alphonse Leduc  NODA, Ryo. 1989. Requiem. Paris: Ed. Musicales Alphonse Leduc  TANADA, Fuminori. 1999. Mysterious Morning III. Paris: Ed. Henry Lemoine</p>																										
<p><b>Language of instruction:</b> Slovak</p>																										
<p><b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity</p>																										
<p><b>Course assessment</b> Total number of assessed students: 0</p> <table border="1"> <thead> <tr> <th>A</th> <th>ABS</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> <th>ODP</th> <th>Uzn.</th> </tr> </thead> <tbody> <tr> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>									A	ABS	B	C	D	E	FX	ODP	Uzn.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
A	ABS	B	C	D	E	FX	ODP	Uzn.																		
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0																		
<p><b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko</p>																										
<p><b>Last changed:</b> 06.08.2022</p>																										
<p><b>Granted by:</b></p>																										

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks028/22	<b>Course title:</b> Repertoire Study by Piano - Saxophone 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Passing an exam in front of a committee(20%) - Presentation of the rehearsed program at a concert (20%) - Recording artistic performances in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to perceive the score in a comprehensive way - be able to increase the level of synergy of the individual elements of the game in the playing of his/her part - be able to adapt his/her own interpretative opinion to that of his/her chamber partner - have gained broader experience of more serious and larger chamber works	
<b>Brief outline of course (contents standard):</b> - continue to improve performance technique on more complex musical material - using modern expressive techniques ( frulato, vibrato, glissando, etc.)	
<b>Recommended literatue:</b> (súkromný archív pedagóga) Etudy: LONDEIX, Jean-Marie. 1991. 8 etudes techniques. Paris: Combre edition MULE, Marcel. 1946. 53 études. Paris: Alphonse Leduc MULE, Marcel. 1944. 30 grands exercices ou études. Paris: Alphonse Leduc Prednesové skladby: Alt saxofón DEMERSSEMAN, Jules. Fantaisie. London: Edition HUG THOMYS, Alojzy. 1968. Miniatury. Krakow: PWM Edition GALLOIS-MONTBRUN, Raymond: 1954. 6 pieces. Paris: Alphonse Leduc Tenor- saxofón RAVEL, Maurice (arr. Viard). Piece en form de habanera. Paris: Alphonse Leduc RAUCHVERGER, Michail. 1989. Concerto. Moskva: Ed. Muzika knihy:	

<p>KYNASTON, Trent. 2006. The Saxophone Intonation Workbook, Advance Music,  MULLER, Irion Rainer. 1994. Saxophone Style Workshop. Bonn: Veggenreiter Verlag  RASCHER, Sigurd. 1977. Top-Tones for the Saxophone. New York: Carl Fischer Inc.  noty:  BERIO, Luciano.1980.Sequenza IX b.Milano: Universal Edition  CHOQUET, Patrick.1992. Aires. Paris: Editions Henry Lemoine  LACOUR, Guy. 1987. Douze Esquisses dans le style contemporain, Paris:Gérard Billaudot Ed.  NODA, Ryo. 1975. Improvisation II. Paris: Ed.Musicales Alphonse Leduc  NODA, Ryo. 1989. Requiem. Paris: Ed. Musicales Alphonse Leduc  TANADA, Fuminori. 1999. Mysterious Morning III. Paris: Ed. Henry Lemoine</p>																										
<p><b>Language of instruction:</b> Slovak</p>																										
<p><b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity</p>																										
<p><b>Course assessment</b> Total number of assessed students: 0</p> <table border="1"> <thead> <tr> <th>A</th> <th>ABS</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> <th>ODP</th> <th>Uzn.</th> </tr> </thead> <tbody> <tr> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>									A	ABS	B	C	D	E	FX	ODP	Uzn.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
A	ABS	B	C	D	E	FX	ODP	Uzn.																		
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0																		
<p><b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko</p>																										
<p><b>Last changed:</b> 06.08.2022</p>																										
<p><b>Granted by:</b></p>																										

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks029/22	<b>Course title:</b> Repertoire Study by Piano - Saxophone 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Passing an exam in front of a committee(20%) - Presentation of the rehearsed program at a concert (20%) - Recording artistic performances in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - collaborate seamlessly in performance with a chamber partner - be able to suggest possible ways of musical performance of compositions of different stylistic periods - be able to unite his/her opinion on the musical performance of selected works with his/her chamber music partner to a deeper degree - able to react promptly to possible clashes in the interpretation of a piece of musical material	
<b>Brief outline of course (contents standard):</b> - work on further improvement of musical memory, sound production and intonation - developing independent performance analysis, improving practice in concert performance - engaging in the study of jazz playing	
<b>Recommended literatue:</b> (súkromný archív pedagóga) Etudy: MARTIN, Gilles. 15 etudes de style. Paris: Gerard Billaudot MERIOT, Michel. 2005. 25 etudes. Paris: Alphonse Leduc NAULAIS, Jerome. 1997. 20 etudes. Paris: Alphonse Leduc Prednesové skladby Alt- saxofón sólo: BACH, Johann Sebastian (transc. Vadrot). Partita no.2. Paris: Alphonse Leduc BONNEAU, Paul. 1950. Caprice en forme de valse. Paris: Alphonse Leduc BOZZA. Eugéne. 1935. Piece breve. Paris: Alphonse Leduc Alt - saxofón s klavírom AMELLER, André. 1970. Concertino. Paris: Ed. Combre	

ANDERSON, Garland. 1976. Sonata no.3. San Antonio: SMC  
 BERTHOMIEU, Marc. 1962. Suite breve. Paris: Henri Lemoine  
 Tenor-saxofón sólo:  
 CAMPO, Regis. 1995. Rondo. Paris: Gerard Billaudot  
 ERDMANN, Dietrich. 1988. Fantasia colorata. Berlin: Ries & Erler  
 Tenor-saxofon so sprievodom:  
 BONNARD, Alain. 1934. Sonata n.1. Paris: Gerard Billaudot  
 NAULAIS, Jerome. 1999. Sax de voyage. Paris: Ed. Robert Martin  
 knihy:  
 KYNASTON, Trent. 2006. The Saxophone Intonation Workbook, Advance Music,  
 MULLER, Irion Rainer. 1994. Saxophone Style Workshop. Bonn: Veggenreiter Verlag  
 RASCHER, Sigurd. 1977. Top-Tones for the Saxophone. New York: Carl Fischer Inc.  
 noty:  
 BERIO, Luciano.1980.Sequenza IX b.Milano: Universal Edition  
 CHOQUET, Patrick.1992. Aires. Paris: Editions Henry Lemoine  
 LACOUR, Guy. 1987. Douze Esquisses dans le style contemporain, Paris:Gérard Billaudot Ed.  
 NODA, Ryo. 1975. Improvisation II. Paris: Ed.Musicales Alphonse Leduc  
 NODA, Ryo. 1989. Requiem. Paris: Ed. Musicales Alphonse Leduc  
 TANADA, Fuminori. 1999. Mysterious Morning III. Paris: Ed. Henry Lemoine

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks030/22	<b>Course title:</b> Repertoire Study by Piano - Saxophone 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Passing an exam in front of a committee(10%) - Presentation of the rehearsed program at a concert (10%) - Able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of the Bachelor's artistic performance(20%) - Record artistic performances in IDM AU BB (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to confidently and confidently perform selected works in musical harmony with a chamber partner - be able to create a convincing musical whole with his/her chamber partner - Able to aurally perceive the complex sound, intensity and volume of sound created by both performers	
<b>Brief outline of course (contents standard):</b> - the course focuses primarily on the study of solo repertoire and technical maturity	
<b>Recommended literatue:</b> (súkromný archív pedagóga) Výber materiálu je podmienený dramaturgickým zámerom bakalárskeho umeleckého výkonu. knihy: KYNASTON, Trent. 2006. The Saxophone Intonation Workbook, Advance Music, MULLER, Irion Rainer. 1994. Saxophone Style Workshop. Bonn: Veggenreiter Verlag RASCHER, Sigurd. 1977. Top-Tones for the Saxophone. New York: Carl Fischer Inc. noty: BERIO, Luciano.1980.Sequenza IX b.Milano: Universal Edition CHOQUET, Patrick.1992. Aires. Paris: Editions Henry Lemoine LACOUR, Guy. 1987. Douze Esquisses dans le style contemporain, Paris:Gérard Billaudot Ed. NODA, Ryo. 1975. Improvisation II. Paris: Ed.Musicales Alphonse Leduc NODA, Ryo. 1989. Requiem. Paris: Ed. Musicales Alphonse Leduc TANADA, Fuminori. 1999. Mysterious Morning III. Paris: Ed. Henry Lemoine	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks043/22	<b>Course title:</b> Repertoire Study by Piano - Trombone 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- active participation in class (30%)</li><li>- performance of compositions from the Baroque, Classical, Romantic and Romantic periods (30%)</li><li>- passing an examination before a committee (20%)</li><li>- public concert 10%</li><li>- recording artistic performances in IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- to know the characteristic features and specifics of the interpretation of individual stylistic periods</li><li>- understand the piano part</li><li>- be able to work independently in the study of repertoire;</li><li>- able to ideally interpret given works by heart;</li></ul>	
<b>Brief outline of course (contents standard):</b> <p>Exploring literature in the historical context of instrument development Proper instrument holding, tone production, breath work Development of analytical thinking in the study of repertoire and its use in interpretation. Preparation of concerts for playing with orchestra</p>	
<b>Recommended literatue:</b> <p>KORSAKOV, N. Rimsky : Koncerto pre trombón a klavír, A. Kalmus Classic Edition, K 04563, SEROCKI, Kazimir : Sonatina for trombone and orchestra, PWM Edition, Krakow, Poland, 1974, MARCELLO, Benedetto : výber zo Sonát pre trombón a klavír, Cherry Clasisis Music, www.Cherry-Classics.com NUX, Paul, De la : Solo de Concours for trombone and piano, Alphons Leduc, Paris, KWIATKOWSKI, Feliks : Etudy pre trombón 1, PWM Edition, Krakow, Poland, MULLER, Richard : Technische Studien fur posaune, VEB Friedrich Hofmeister, Musikverlag, Leipzig, CLARKE, Herbert : Technical studies for trombon, Carl Fischer,inc, New York 10003</p>	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks044/22	<b>Course title:</b> Repertoire Study by Piano - Trombone 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - Performance of 2 compositions of appropriate difficulty from the Baroque, Classical and Romantic periods (10%) - Passing an examination before a committee (20%) - Presentation of the rehearsed programme at a concert(10%) - Recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the principles of cooperation with an accompanist - understand phrasing, interpretation in the context of joint performance of a work - be able to work creatively with musical material - to be able to ideally interpret given works by heart; - know the terminology and key repertoire of concerts	
<b>Brief outline of course (contents standard):</b> Work on proper posture and holding of the instrument. Involving the breathing apparatus in tone production. Analytical thinking as a way of studying musical material. Listening to music and developing the ability to judge and critically perceive a piece of music. Preparing concerts for playing with an orchestra.	
<b>Recommended literatue:</b> KORSAKOV, N. Rimsky : Koncerto pre trombón a klavír, A. Kalmus Classic Edition, K 04563, SEROCKI, Kazimir : Sonatina for trombone and orchestra, PWM Edition, Krakow, Poland, 1974, MARCELLO, Benedetto : výber zo Sonát pre trombón a klavír, Cherry Clasistics Music, www.Cherry-Classics.com NUX, Paul V. De la : Solo de Concours for trombone and piano, Alphons Leduc, Paris, KWIATKOWSKI, Feliks : Etudy pre trombón 1, PWM Edition, Krakow, Poland, MULLER, Richard: Technische Studien fur posaune, VEB Friedrich Hofmeister, Musikverlag, Leipzig,	

CLARKE, Herbert L. : Technical studies for trombon, Carl Fischer,inc, New York 10003

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks045/22	<b>Course title:</b> Repertoire Study by Piano - Trombone 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - Performing 2 compositions from the Classical, Romantic or 20th century periods(10%) - Passing an examination before a committee(20%) - Presentation of the program at a concert(10%) - Recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the repertoire from the Classical, Romantic and the first half of the 20th century - be able to interpret given works in cooperation with an accompanist - be prepared to interpret them with an orchestra - be able to adapt his/her own instrumental specifics to the piano part	
<b>Brief outline of course (contents standard):</b> Work on proper posture and holding of the instrument. Involving the breathing apparatus in tone production. Analytical thinking as a way of studying musical material. Tone colour and the use of colour in musical expression, dynamics and phrase construction, principles of agogic movement Listening to music and the development of the ability to judge and critically perceive a piece of music.	
<b>Recommended literatue:</b> PERGOLESI, Giovanni Battista. : Sinfonia for trombone and piano, Wimbledon Music Inc.California 90067, LARSSON, Lars Erik. : Concertino for trombone, AB Carl Gehrman's Musikforlag, Stockholm, DAVID, Ferdinand : Concerto for trombon, Musikverlag Zimmermann, Frankfurt am Main, BODA, John : Sonatina for trombone and piano, W.D. Stuart Music, Etudy: BORDOGNI, Rochut. : Belcanto studies, International Music Company, New York City, UŠÁK, Jaroslav : 25 etud pro pozoun, Editio Supraphon Praha 1986,	

KWIATKOWSKI, Feliks : Výber etud č.1, pre trombón, Etudy pre trombón 1, PWM Edition, Krakow, Poland

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks046/22	<b>Course title:</b> Repertoire Study by Piano - Trombone 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - Performing 2 compositions from different stylistic periods(10%) - Passing an exam in front of a committee(20%) - Presentation of the rehearsed programme at a concert(10%) - Recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Be familiar with current interpretive trends in relation to the issues of interpretation of the studied works - Know the basic modern techniques and their application in 20th century music - be able to characterize the specifics of the instrument in collaboration with the accompanist - be prepared to interpret given works with an orchestra - understand the differences in the interpretation of a given work in collaboration with an accompanist and an orchestra -independently solve technical problems and navigate a piano part	
<b>Brief outline of course (contents standard):</b> Work on proper posture and holding of the instrument. Involving the breathing apparatus in tone production. Analytical thinking as a way of studying musical material. Tone colour and the use of tone colours in musical expression, dynamics and phrase construction. Modern techniques and their application to the interpretation of 20th century music Listening to music and the development of the ability to judge and critically perceive the material heard.	
<b>Recommended literatue:</b> PERGOLESSI, Giovanni Battista : Sinfonia for trombone and piano, Wimbledon Music Inc.California 90067, LARSSON, Lars Erik : Concertino for trombone, AB Carl Gehrman's Musikforlag, Stokholm, DAVID, Ferdinand : Concerto for trombon, Muskverlag Zimmermann, Frankfurt am Main, BODA, John : Sonatina for trombone and piano, W.D. Stuart Music,	

<p>Etudy:          BORDOGNI, Rochut : Belcanto studies, International Music Company, New York City,          UŠÁK, Jaroslav : 25 etud pro pozoun, Editio Supraphon Praha 1986,          KWIATKOWSKI, Feliks : Výber etud č.1, pre trombón, Etudy pre trombón 1, PWM Edition,          Krakow, Poland,          KOPPRASCH, Georg : VEB Friedrich Hofmeister, Musikverlag, Leipzig</p>								
<p><b>Language of instruction:</b>          Slovak</p>								
<p><b>Notes:</b>          The student's total workload is 30 hours per semester (1 credit/30 hours of work).          13 hours of contact teaching          5 hours self-study          12 hours individual creative activity</p>								
<p><b>Course assessment</b>          Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko</p>								
<p><b>Last changed:</b> 06.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks047/22	<b>Course title:</b> Repertoire Study by Piano - Trombone 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - Performing 4 compositions from different stylistic periods(10%) - Successful public presentation of an undergraduate artistic performance with a dramaturgy of appropriate difficulty and artistic quality(20%) - Passing an examination before a committee(10%) - Presentation of a rehearsed program in concert(10%) - Record artistic performances in the IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - to know one's own interpretative possibilities when studying works of different stylistic periods - be able to compile an appropriate repertoire to master the Bachelor's concerto - understand the tectonics of a work and approach its study creatively - able to solve technical and expressive problems independently	
<b>Brief outline of course (contents standard):</b> Work on proper posture and holding of the instrument. Involving the breathing apparatus in tone production. Analytical thinking as a way of studying musical material. Tone colour and the use of tone colours in musical expression, dynamics and tectonics, principles of creating agogic movement, extreme dynamics. Modern techniques and their application to the interpretation of 20th and 21st century music Listening to music and the development of the ability to judge and critically perceive the material heard.	
<b>Recommended literatue:</b> (súkromný archív pedagóga) HAENDEL, Georg Fridrich: Concerto for trombone and piano, Alphons Leduc, Edition Musicales, Paris, HINDEMITH, Paul: Sonata pre trombón a klavír, Edition Schott 3673, Mainz, KOETSIER, J: Sonatina pre trombón a klavír, Editions Marc Reift, Crans-Montana, Switzerland, DAVID, Ferdinand : Concerto for trombon, Musckverlag Zimmermann, Frankfurt am Main,	

<p>Etudy:  KOPPRASCH, Georg : 60 Selected studies, VEB Friedrich Hofmeister, Musikverlag, Leipzig,  BORDOGNI, Rochut : Belcanto studies, International Music Company, New York City,  KWIATKOWSKI, Feliks : Výber etud pre trombón 2, PWM Edition, Krakow, Poland</p>								
<p><b>Language of instruction:</b>  Slovak</p>								
<p><b>Notes:</b>  The student's total workload is 30 hours per semester (1 credit/30 hours of work).  13 hours of contact teaching  5 hours self-study  12 hours individual creative activity</p>								
<p><b>Course assessment</b>  Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko</p>								
<p><b>Last changed:</b> 06.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks048/22	<b>Course title:</b> Repertoire Study by Piano - Trombone 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - Performing 4 compositions from different stylistic periods(10%) - Able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance(20%) - Passing the examination before the commission(10%) - Presentation of the rehearsed programme at a concert(10%) - Record artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the key repertoire and basic techniques for trombone from different stylistic periods - be able to collaborate on the construction of a piece in cooperation with an accompanist - be able to analytically evaluate his/her own acquired knowledge in preparation for the Bachelor Concerto - be able to match his/her own performance requirements to the possibilities of the piano part and the accompanist - know the difference in the interpretation of given works with an orchestra	
<b>Brief outline of course (contents standard):</b> Work on proper posture and holding of the instrument. Engaging the wind apparatus in phrase formation. Analytical thinking as a way of studying musical material. Tone colour and the use of tone colours in musical expression, dynamics and the construction of a work of art. Modern techniques and their application to the interpretation of 20th and 21st century music Listening to music and the development of the ability to judge and critically perceive the material heard.	
<b>Recommended literatue:</b> HAENDEL, Georg Fridrich : Concerto for trombone and piano, Alphons Leduc, Edition Musicales, Paris, HINDEMITH, Paul : Sonata pre trombón a klavír, Edition Schott 3673, Mainz,	

KOETSIER, Jan : Sonatina pre trombón a klavír, Editions Marc Reift, Crans-Montana, Switzerland,  
 DAVID, Ferdinand : Concerto for trombon, Musikverlag Zimmermann, Frankfurt am Main, Diela prameranej náročnosti,  
 Etudy:  
 KOPPRASCH, Georg : 60 Selected studies, VEB Friedrich Hofmeister, Musikverlag, Leipzig,  
 BORDOGNI, Rochut : Belcanto studies, International Music Company, New York City,  
 KWIATKOWSKI, Feliks : Výber etud pre trombón 2, PWM Edition, Krakow, Poland

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks049/22	<b>Course title:</b> Repertoire Study by Piano - Trumpet 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(40%) - performing one concertante piece(30%) - passing the examination for the commission(10%) - recording artistic performances in IDM AU BB.(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know what mistakes have been made as a result of unconscious reactions from the period before entering the studies - understand the basics of the exchange of instruments of different tunings - be able to work systematically on improving musical ideas, phrase tectonics and phrase construction - able to work perceptively with another instrument (piano) and, after practice with accompaniment, later to collaborate with several instruments in chamber or orchestral playing - understand how to improve the quality of self-reflection and its application in practice	
<b>Brief outline of course (contents standard):</b> - Warm up according to the method every day from point zero with emphasis on correct breathing and an open air column (J. Stamp, J.B. Wiener, B. Shew) - Major and minor scales with emphasis on balanced range and articulation - Technical exercises (H.L. Clarke, A. Vizzutti, J.B. Arban, E. Veldkamp) - Character etudes (H.L. Clarke, P.F. Clodomir, W. Wurm) - Concert Etudes (J.B. Arban, L.J. Vannetelbosch, P.F.Clodomir, W. Wurm) - Etudes on instruments of higher tunings (R. Getchell) - Concertante pieces from the prescribed literature for semester I.	
<b>Recommended literatue:</b> (súkromný archív pedagóga) STAMP, James: Warm-Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005 STAMP, James: Upplemental Studies, 1st Edition © Editions BIM 2009 WIENER, Jean-Christophe: How To Play James Stamp's Warm-Ups © Editions BIM 1997+2004	

BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhadder Music 1996  
 QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980  
 COLIN, Charles: Advanced Lip Flexibilities, © Charles Colin Publications 1980  
 Technické etudy:(súkromný archív pedagóga)  
 ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013  
 CLARKE, Herbert Lincoln: Technical Studies for the Cornet © qPress Music Publishing 2017  
 PORRET, Julien: 75 Technical Studies for Cornet - Trumpet - Flugelhorn © qPress Music Publishing 2017  
 SCHLOSSBERG, Max: Daily Drills and Technical Exercises for Trumpet © qPress Music Publishing 2014  
 STAIGERS, Del: Technical Drills for Finger Facility © qPress Music Publishing 2014  
 STEVENS, Thomas: After Schlossberg © Editions Bim 2011  
 VIZZUTTI, Allen: Technical Studies Book 1 © Alfred Publishing Co., Inc. 1990  
 VIZZUTTI, Allen: Technical Studies Book 2 © Alfred Publishing Co., Inc. 1991  
 VELDKAMP, Erik: Your Daily Articulations © qPress Music Publishing 2021  
 VELDKAMP, Erik: Your Daily Flexibilities © qPress Music Publishing 2021  
 VELDKAMP, Erik: Your Daily Intervals © qPress Music Publishing 2021  
 VELDKAMP, Erik: Your Daily Major Scales © qPress Music Publishing 2021  
 VELDKAMP, Erik: Your Daily Minor Scales © qPress Music Publishing 2021  
 GETCHELL, Robert: First Book of Practical Studies for Piccolo Trumpet © qPress Music Publishing 2019  
 Koncertné etudy: (súkromný archív pedagóga)  
 ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013  
 CLARKE, Herbert Lincoln: Characteristic Studies for the Cornet © qPress Music Publishing 2017  
 KOPPRASCH, Georg: 60 Selected Studies for Trumpet © qPress Music Publishing 2017  
 LAURENT, René - 20 Moderate Studies © qPress Music Publishing 2020  
 LAURENT, René - 60 Studies Exercises © qPress Music Publishing 2020  
 LAURENT, René - Practical Studies Vol.1 © qPress Music Publishing 2020  
 LAURENT, René - Practical Studies Vol.2 © qPress Music Publishing 2020  
 LAURENT, René - Practical Studies Vol.3 © qPress Music Publishing 2020  
 CHARLIER, Théo: Thirty Two - Refinement Studies of Théo Charlier © qPress Music Publishing 2018  
 CHARLIER, Théo: Thirty Six Plus - The Transcendental Studies of Théo Charlier © qPress Music Publishing 2017  
 WURM, Wilhelm: 40 Trumpet Studies © qPress Music Publishing 2013  
 BALAY, Guillaume: Quinze Etudes © qPress Music Publishing 2014  
 Metodiky:(súkromný archív pedagóga)  
 CASSONE, Gabrielle: The Trumpet Book © Zecchini Editore 2009  
 DAMROW, Frits: Shape Up for Trumpet Players © Alupinemusic (Frits Damrow) 2016  
 GORDON, Claude - Brass Playing Is No Harder Than Deep Breathing, © Carl Fischer, L.L.C. 1987  
 GOULD, Mark: Gould On Music Playing Studying Teaching and Preparing for the Future © qPress Music Publishing 2021  
 HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994  
 Prednesy:(súkromný archív pedagóga)  
 HAYDN, Joseph: Trumpet Concerto in Eb, © qPress ca. 2015

HUMMEL, Johann Nepomuk: Trumpet Concerto in Eb, © qPress ca. 2015  
 NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988  
 ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990  
 GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016  
 TURRIN, Joseph: Elegy © Editions BIM 1999  
 BOZZA, Eugène: Rustiques © Alphonse Leduc 1955  
 MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016  
 VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970  
 STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972  
 BALAY, Guillaume: Prelude and Ballade © qPress Music Publishing 2014

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks050/22	<b>Course title:</b> Repertoire Study by Piano - Trumpet 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(40%) - study of concertant literature for $\geq 15$ min(30%) - passing the examination for the commission(10%) - recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to build on the learning outcomes of the previous semester</li> <li>- able to proactively approach the following techniques:</li> <li>- be able to analyze musical notation</li> <li>- know the basics of a creative approach to understanding musical notation</li> <li>- understand the problem of changing instruments of different tunings</li> <li>- understand the issues of working to improve musical ideas, phrase tectonics and phrase construction</li> <li>- understand the problems of independent and systematic preparation for</li> <li>- understand how to improve the quality of self-reflection and its application in practice</li> <li>- be able to work perceptively with another instrument (piano) and, after practice with accompaniment, later to collaborate with several instruments in chamber or orchestral playing</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Warm up according to the method every day from point zero with emphasis on proper breathing and open air column (J. Stamp, J.B. Wiener, B. Shew) 2. Major and minor scales, chordal decompositions in all scales - two permutations 3. Technical exercises (H.L. Clarke, A. Vizzutti, J.B. Arban, E. Veldkamp), accelerating meter with emphasis on cleanliness of deployment and legato 4. Character etudes (H.L. Clarke, P.F. Clodomir, W. Wurm, R. Laurent, T. Charlier) - selection of other etudes 5. Concert etudes (J.B. Arban, L.J. Vannetelbosch, P.F.Clodomir, W. Wurm, R. Laurent, T.Charlier, G. Balay)	

selection of other etudes

6. Etudes on instruments of higher tunings (R.Getchell)

7. Concertante composition by selecting from the prescribed literature for the second semester

**Recommended literatue:**

(súkromný archív pedagóga)

STAMP, James: Warm-Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005

STAMP, James: Upplemental Studies, 1st Edition © Editions BIM 2009

WIENER, Jean-Christophe: How To Play James Stamp's Warm-Ups © Editions BIM 1997+2004

BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhiddier Music 1996

QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980

COLIN, Charles: Advanced Lip Flexibilities, © Charles Colin Publications 1980

Technické etudy:(súkromný archív pedagóga)

ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013

CLARKE, Herbert Lincoln: Technical Studies for the Cornet © qPress Music Publishing 2017

PORRET, Julien: 75 Technical Studies for Cornet - Trumpet - Flugelhorn © qPress Music Publishing 2017

SCHLOSSBERG, Max: Daily Drills and Technical Exercises for Trumpet © qPress Music Publishing 2014

STAIGERS, Del: Technical Drills for Finger Facility © qPress Music Publishing 2014

STEVENS, Thomas: After Schlossberg © Editions Bim 2011

VIZZUTTI, Allen: Technical Studies Book 1 © Alfred Publishing Co., Inc. 1990

VIZZUTTI, Allen: Technical Studies Book 2 © Alfred Publishing Co., Inc. 1991

VELDKAMP, Erik: Your Daily Articulations © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Flexibilities © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Intervals © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Major Scales © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Minor Scales © qPress Music Publishing 2021

GETCHELL, Robert: First Book of Practical Studies for Piccolo Trumpet © qPress Music Publishing 2019

Koncertné etudy:(súkromný archív pedagóga)

ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013

CLARKE, Herbert Lincoln: Characteristic Studies for the Cornet © qPress Music Publishing 2017

KOPPRASCH, Georg: 60 Selected Studies for Trumpet © qPress Music Publishing 2017

LAURENT, René - 20 Moderate Studies © qPress Music Publishing 2020

LAURENT, René - 60 Studies Excercises © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.1 © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.2 © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.3 © qPress Music Publishing 2020

CHARLIER, Théo: Thirty Two - Refinement Studies of Théo Charlier © qPress Music Publishing 2018

CHARLIER, Théo: Thirty Six Plus - The Transcendental Studies of Théo Charlier © qPress Music Publishing 2017

WURM, Wilhelm: 40 Trumpet Studies © qPress Music Publishing 2013

BALAY, Guillaume: Quinze Etudes © qPress Music Publishing 2014

Metodiky:(súkromný archív pedagóga)

CASSONE, Gabrielle: The Trumpet Book © Zecchini Editore 2009  
 DAMROW, Frits: Shape Up for Trumpet Players © Alupinemusic (Frits Damrow) 2016  
 GORDON, Claude - Brass Playing Is No Harder Than Deep Breathing, © Carl Fischer, L.L.C. 1987  
 GOULD, Mark: Gould On Music Playing Studying Teaching and Preparing for the Future © qPress Music Publishing 2021  
 HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994  
 Prednesy:(súkromný archív pedagóga)  
 HAYDN, Joseph: Trumpet Concerto in Eb, © qPress ca. 2015  
 HUMMEL, Johann Nepomuk: Trumpet Concerto in Eb, © qPress ca. 2015  
 NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988  
 ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990  
 GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016  
 TURRIN, Joseph: Elegy © Editions BIM 1999  
 BOZZA, Eugène: Rustiques © Alphonse Leduc 1955  
 MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016  
 VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970  
 STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972  
 BALAY, Guillaume: Prelude and Ballade © qPress Music Publishing 2014

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks051/22	<b>Course title:</b> Repertoire Study by Piano - Trumpet 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(40%) - study of concertant literature for $\geq 15$ min(30%) - passing the examination for the commission(10%) - recording artistic performances in IDM AU BB.(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to build on the learning outcomes of the previous semester</li> <li>- able to proactively approach the following techniques:</li> <li>- be able to analyze musical notation</li> <li>- understand the basics of a creative approach to understanding musical notation</li> <li>- be able to use the correct method of articulation and its variations</li> <li>- be able to interchange instruments of different tunings</li> <li>- be able to work systematically on improving musical ideas, phrase tectonics and phrase construction</li> <li>- able to work perceptively with another instrument (piano) and, after practice with accompaniment, to collaborate with several instruments in chamber or orchestral playing</li> <li>- understand how to improve the quality of self-reflection and its application in practice</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Warm up according to the method every day from point zero with emphasis on proper breathing and open air column 2. Major and minor scales, chordal decompositions in all scales - two permutations 3. Technical exercises (H.L. Clarke, A. Vizzutti, J.B. Arban, E.Veldkamp), accelerating meter with emphasis on purity of deployment and legato, adding different phrasing variations 4. Characteristic etudes (H.L. Clarke, P.F.Clodomir, W.Wurm, R.Laurent, T.Charlier, A.Vizutti) - selection of other etudes 5. Concert Etudes (J.B. Arban, L.J. Vannetelbosch, P.F.Clodomir, W.Wurm, R.Laurent, T.Charlier, G.Kopprasch,) - selection of other etudes 6.. Etudes on instruments of higher tunings (R.Getchell)	

7. Performing concertante compositions by selecting from the prescribed literature for the 3rd semester

**Recommended literatue:**

(súkromný archív pedagóga)

STAMP, James: Warm-Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005

STAMP, James: Upplemental Studies, 1st Edition © Editions BIM 2009

WIENER, Jean-Christophe: How To Play James Stamp's Warm-Ups © Editions BIM 1997+2004

BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhidder Music 1996

QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980

COLIN, Charles: Advanced Lip Flexibilities, © Charles Colin Publications 1980

Technické etudy:(súkromný archív pedagóga)

ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013

CLARKE, Herbert Lincoln: Technical Studies for the Cornet © qPress Music Publishing 2017

PORRET, Julien: 75 Technical Studies for Cornet - Trumpet - Flugelhorn © qPress Music Publishing 2017

SCHLOSSBERG, Max: Daily Drills and Technical Exercises for Trumpet © qPress Music Publishing 2014

STAIGERS, Del: Technical Drills for Finger Facility © qPress Music Publishing 2014

STEVENS, Thomas: After Schlossberg © Editions Bim 2011

VIZZUTTI, Allen: Technical Studies Book 1 © Alfred Publishing Co., Inc. 1990

VIZZUTTI, Allen: Technical Studies Book 2 © Alfred Publishing Co., Inc. 1991

VELDKAMP, Erik: Your Daily Articulations © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Flexibilities © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Intervals © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Major Scales © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Minor Scales © qPress Music Publishing 2021

GETCHELL, Robert: Second Book of Practical Studies for Piccolo Trumpet © qPress Music Publishing 2019

Koncertné etudy:(súkromný archív pedagóga)

ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013

CLARKE, Herbert Lincoln: Characteristic Studies for the Cornet © qPress Music Publishing 2017

KOPPRASCH, Georg: 60 Selected Studies for Trumpet © qPress Music Publishing 2017

LAURENT, René - 20 Moderate Studies © qPress Music Publishing 2020

LAURENT, René - 60 Studies Excercises © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.1 © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.2 © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.3 © qPress Music Publishing 2020

CHARLIER, Théo: Thirty Two - Refinement Studies of Théo Charlier © qPress Music Publishing 2018

CHARLIER, Théo: Thirty Six Plus - The Transcendental Studies of Théo Charlier © qPress Music Publishing 2017

WURM, Wilhelm: 40 Trumpet Studies © qPress Music Publishing 2013

WURM, Wilhelm: 62 Selected Studies © qPress Music Publishing 2014

Metodiky:(súkromný archív pedagóga)

CASSONE, Gabrielle: The Trumpet Book © Zecchini Editore 2009

DAMROW, Frits: Shape Up for Trumpet Players © Alupinemusic (Frits Damrow) 2016  
 GORDON, Claude - Brass Playing Is No Harder Than Deep Breathing, © Carl Fischer, L.L.C. 1987  
 GOULD, Mark: Gould On Music Playing Studying Teaching and Preparing for the Future © qPress Music Publishing 2021  
 HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994  
 Prednesy:(súkromný archív pedagóga)  
 HAYDN, Joseph: Trumpet Concerto in Eb, © qPress ca. 2015  
 HUMMEL, Johann Nepomuk: Trumpet Concerto in Eb, © qPress ca. 2015  
 NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988  
 ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990  
 GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016  
 TURRIN, Joseph: Elegy © Editions BIM 1999  
 BOZZA, Eugène: Rustiques © Alphonse Leduc 1955  
 MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016  
 VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970  
 STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972  
 BALAY, Guillaume: Andante and Allegro © qPress Music Publishing 2014

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks052/22	<b>Course title:</b> Repertoire Study by Piano - Trumpet 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(40%) - study of concertant literature for $\geq 15$ min(30%) - passing the examination for the commission(10%) - recording artistic performances in IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to build on the learning outcomes of the previous semester</li> <li>- be able to proactively approach the following techniques:</li> <li>- be able to analyze musical notation and create a performance model from it</li> <li>- understand a creative approach to understanding musical notation and</li> <li>- be able to create exercises based on a creative approach to musical notation</li> <li>- be able to use the yogic breathing technique when playing an instrument</li> <li>- be able to use the correct method of tone production</li> <li>- be able to use the correct method of articulation and its variations</li> <li>- be able to use the correct way of legato ties and perfecting finger technique</li> <li>- be able to change instruments of different tunings</li> <li>- be able to work systematically on improving musical ideas, phrase tectonics and phrase construction</li> <li>- to be able to work independently with another instrument (piano) and, after practice with accompaniment, later to work with several instruments in chamber or orchestral playing</li> <li>- be able to improve the quality of self-reflection and its application in practice</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Warm up according to the method every day from point zero with emphasis on proper breathing and open air column (J. Stamp, B. Shew) 2. Major and minor scales, chordal decompositions in all scales - two permutations 3. Technical exercises (H.L. Clarke, A. Vizzutti, J.B. Arban, M.Schlossberg, D.Staigers), accelerating the meter with emphasis on purity of deployment and legato, adding different variations of phrasing	

- 4.Characteristic etudes (H.L. Clarke, P.F.Clodomir, W.Wurm, R.Laurent, T.Charlier, A.Vizutti) - selection  
other etudes
5. Concert Etudes (J.B. Arban, L.J. Vannetelbosch, P.F.Clodomir, W.Wurm, R.Laurent, T.Charlier, A. Chavanne) - selection of other etudes
6. Etudes for instruments in higher tunings (M.Broiles)
7. Concertante composition by selecting from the prescribed literature for the IV. semester

**Recommended literatue:**

(súkromný archív pedagóga)

STAMP, James: Warm-Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005

STAMP, James: Upplemental Studies, 1st Edition © Editions BIM 2009

WIENER, Jean-Christophe: How To Play James Stamp's Warm-Ups © Editions BIM 1997+2004

BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhiddier Music 1996

QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980

COLIN, Charles: Advanced Lip Flexibilities, © Charles Colin Publications 1980

Technické etudy:(súkromný archív pedagóga)

ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013

CLARKE, Herbert Lincoln: Technical Studies for the Cornet © qPress Music Publishing 2017

PORRET, Julien: 75 Technical Studies for Cornet - Trumpet - Flugelhorn © qPress Music Publishing 2017

SCHLOSSBERG, Max: Daily Drills and Technical Exercises for Trumpet © qPress Music Publishing 2014

STAIGERS, Del: Technical Drills for Finger Facility © qPress Music Publishing 2014

STEVENS, Thomas: After Schlossberg © Editions Bim 2011

VIZZUTTI, Allen: Technical Studies Book 1 © Alfred Publishing Co., Inc. 1990

VIZZUTTI, Allen: Technical Studies Book 2 © Alfred Publishing Co., Inc. 1991

VELDKAMP, Erik: Your Daily Articulations © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Flexibilities © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Intervals © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Major Scales © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Minor Scales © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Hexatonics © qPress Music Publishing 2021

BROILES, Mel: 16 Studies for Piccolo Trumpet © qPress Music Publishing 2020

BROILES, Mel: 20 Studies for Piccolo Trumpet © qPress Music Publishing in partnership with the Mel Broiles Estate 2018

Koncertné etudy:(súkromný archív pedagóga)

ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013

CLARKE, Herbert Lincoln: Characteristic Studies for the Cornet © qPress Music Publishing 2017

CHAVANNE, André: 25 Characteristic Studies © qPress Music Publishing 2014

CLODOMIR, Pierre: Ecole Moderne Vol.4 - 12 Etudes Caracteristiques © qPress Music Publishing 2014

LAURENT, René - 20 Moderate Studies © qPress Music Publishing 2020

LAURENT, René - 60 Studies Excercises © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.1 © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.2 © qPress Music Publishing 2020  
 LAURENT, René - Practical Studies Vol.3 © qPress Music Publishing 2020  
 CHARLIER, Théo: Thirty Two - Refinement Studies of Théo Charlier © qPress Music Publishing 2018  
 CHARLIER, Théo: Thirty Six Plus - The Transcendental Studies of Théo Charlier © qPress Music Publishing 2017  
 WURM, Wilhelm: 40 Trumpet Studies © qPress Music Publishing 2013  
 WURM, Wilhelm: 62 Selected Studies © qPress Music Publishing 2014  
 BROILES, Mel: 24 Baroque Studies for Piccolo Trumpet qPress Music Publishing 2020  
 Metodiky:(súkromný archív pedagóga)  
 CASSONE, Gabrielle: The Trumpet Book © Zecchini Editore 2009  
 COLIN, Charles: The Brass Player, © Charles Colin Publications 1972  
 COLIN, Charles: Vital Brass Notes, © Charles Colin Publications 1967  
 COLIN, Charles: Breath Control © Charles Colin Publications 1967  
 DAMROW, Frits: Shape Up for Trumpet Players © Alupinemusic (Frits Damrow) 2016  
 GORDON, Claude - Brass Playing Is No Harder Than Deep Breathing, © Carl Fischer, L.L.C. 1987  
 HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994  
 GOULD, Mark: Gould On Music Playing Studying Teaching and Preparing for the Future © qPress Music Publishing 2021  
 Prednesy:(súkromný archív pedagóga)  
 HAYDN, Joseph: Trumpet Concerto in Eb, © qPress ca. 2015  
 HUMMEL, Johann Nepomuk: Trumpet Concerto in Eb, © qPress ca. 2015  
 NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988  
 ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990  
 ARUTIUNIAN, Alexander: Concerto for Trumpet © qPress Music Publishing 2018  
 GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016  
 TURRIN, Joseph: 4 Miniatures © Editions BIM 2000  
 TURRIN, Joseph: Elegy © Editions BIM 1999  
 BOZZA, Eugène: Rustiques © Alphonse Leduc 1955  
 HIDAS, Frigyes: Trumpet Fantasy © Editio Musica Budapest 1984  
 CHARLIER, Théo: 1st Solo de Concours © qPress Music Publishing 2016  
 CHARLIER, Théo: 2nd Solo de Concours © qPress Music Publishing 2016  
 MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016  
 BALAY, Guillaume: Petite Piece Concertante © qPress Music Publishing 2014  
 VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970  
 STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972  
 ALBINONI, Tomaso: Concerto en Re Mineur © Gerard Billaudot 1970  
 LOEILLET, Jean-Baptiste: Concert en Re Majeur © Gerard Billaudot 1972

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks053/22	<b>Course title:</b> Repertoire Study by Piano - Trumpet 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(40%) - study of concertant literature for $\geq 15$ min(30%) - conclusion of the dramaturgy of the graduating bachelor concert(10%) - passing the examination for the committee(10%) - recording artistic performances in the IDM AU BB(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to build on the learning outcomes of the previous semester</li> <li>- able to proactively approach the following techniques:</li> <li>- be able to analyze musical notation and create a performance model from it</li> <li>- understand a creative approach to understanding musical notation and</li> <li>- be able to create their own exercises based on a creative approach to musical notation</li> <li>- be able to use the correct method of tone production</li> <li>- know the correct method of articulation and its variations</li> <li>- be able to use the correct method of legato ties and perfecting finger technique</li> <li>- be able to change instruments of different tunings</li> <li>- understand how to work on creating a musical idea so as to be able to interpret works on the basis of independent judgement</li> <li>- be able to work independently</li> <li>- be able to improve the quality of self-reflection and its application in practice</li> <li>- be able to work concentratedly on preparing a graduation performance in the sixth semester with another instrument (piano) and, after practice with accompaniment, later to work with several instruments in chamber or orchestral playing</li> <li>- to master and learn to play by heart by visualising the context of the piece</li> <li>- able to improve stamina and tonal quality</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Warm up according to the method every day from point zero with emphasis on proper breathing and open air column (J. Stamp, B. Shew)	

2. Church scales, chordal decompositions in all scales - two permutations
3. Technical exercises (H.L. Clarke, A. Vizzutti, J.B. Arban, M.Schlossberg, D.Staigers), accelerating meter with emphasis on purity of deployment and legato, adding different variations of phrasing
4. Characteristic etudes (H.L. Clarke, P.F.Clodomir, W.Wurm, R.Laurent, T.Charlier, A.Vizutti, J.Porret) - selection of other etudes
5. Concert Etudes (J.B. Arban, L.J. Vannetelbosch, P.F.Clodomir, W.Wurm, R.Laurent, T.Charlier, E.Guilbaut) - selection of other etudes
6. Etudes on instruments of higher tunings
7. Concertante composition

**Recommended literatue:**

(súkromný archív pedagóga)

STAMP, James: Warm-Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005

STAMP, James: Upplemental Studies, 1st Edition © Editions BIM 2009

WIENER, Jean-Christophe: How To Play James Stamp's Warm-Ups © Editions BIM 1997+2004

BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhider Music 1996

QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980

COLIN, Charles: Advanced Lip Flexibilities, © Charles Colin Publications 1980

Technické etudy:(súkromný archív pedagóga)

ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013

CLARKE, Herbert Lincoln: Technical Studies for the Cornet © qPress Music Publishing 2017

PORRET, Julien: 75 Technical Studies for Cornet - Trumpet - Flugelhorn © qPress Music Publishing 2017

SCHLOSSBERG, Max: Daily Drills and Technical Exercises for Trumpet © qPress Music Publishing 2014

STAIGERS, Del: Technical Drills for Finger Facility © qPress Music Publishing 2014

STEVENS, Thomas: After Schlossberg © Editions Bim 2011

VIZZUTTI, Allen: Technical Studies Book 1 © Alfred Publishing Co., Inc. 1990

VIZZUTTI, Allen: Technical Studies Book 2 © Alfred Publishing Co., Inc. 1991

VELDKAMP, Erik: Your Daily Articulations © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Flexibilities © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Intervals © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Major Scales © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Minor Scales © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Hexatonics © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Octatonics © qPress Music Publishing 2021

BROILES, Mel: 16 Studies for Piccolo Trumpet © qPress Music Publishing 2020

BROILES, Mel: 20 Studies for Piccolo Trumpet © qPress Music Publishing in partnership with the Mel Broiles Estate 2018

Koncertné etudy:(súkromný archív pedagóga)

ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013

CLARKE, Herbert Lincoln: Characteristic Studies for the Cornet © qPress Music Publishing 2017

KOPPRASCH, Georg: 60 Selected Studies for Trumpet © qPress Music Publishing 2017

LAURENT, René - 20 Moderate Studies © qPress Music Publishing 2020

LAURENT, René - 60 Studies Excercises © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.1 © qPress Music Publishing 2020  
 LAURENT, René - Practical Studies Vol.2 © qPress Music Publishing 2020  
 LAURENT, René - Practical Studies Vol.3 © qPress Music Publishing 2020  
 CHARLIER, Théo: Thirty Two - Refinement Studies of Théo Charlier © qPress Music Publishing 2018  
 CHARLIER, Théo: Thirty Six Plus - The Transcendental Studies of Théo Charlier © qPress Music Publishing 2017  
 GETCHELL, Robert: Second Book of Practical Studies for Piccolo Trumpet © qPress Music Publishing 2019  
 WURM, Wilhelm: 40 Trumpet Studies © qPress Music Publishing 2013  
 WURM, Wilhelm: 62 Selected Studies © qPress Music Publishing 2014  
 WURM, Wilhelm: 20 Difficult Studies © qPress Music Publishing 2014  
 GUILBAUT, E.: 18 Brilliant Studies for the Cornet © qPress Music Publishing 2014  
 BROILES, Mel: 24 Baroque Studies for Piccolo Trumpet qPress Music Publishing 2020  
 BARRANCO, Carmelo: Bach Dances for Trumpet Piccolo © qPress Music Publishing 2014  
 Metodiky:(súkromný archív pedagóga)  
 CASSONE, Gabrielle: The Trumpet Book © Zecchini Editore 2009  
 COLIN, Charles: The Brass Player, © Charles Colin Publications 1972  
 COLIN, Charles: Vital Brass Notes, © Charles Colin Publications 1967  
 COLIN, Charles: Breath Control © Charles Colin Publications 1967  
 DAMROW, Frits: Shape Up for Trumpet Players © Alupinemusic (Frits Damrow) 2016  
 GORDON, Claude - Brass Playing Is No Harder Than Deep Breathing, © Carl Fischer, L.L.C. 1987  
 HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994  
 GOULD, Mark: Gould On Music Playing Studying Teaching and Preparing for the Future © qPress Music Publishing 2021  
 Prednesy:(súkromný archív pedagóga)  
 HAYDN, Joseph: Trumpet Concerto in Eb, © qPress ca. 2015  
 HUMMEL, Johann Nepomuk: Trumpet Concerto in Eb, © qPress ca. 2015  
 NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988  
 ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990  
 ARUTIUNIAN, Alexander: Concerto for Trumpet © qPress Music Publishing 2018  
 GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016  
 TURRIN, Joseph: 4 Miniatures © Editions BIM 2000  
 TURRIN, Joseph: Elegy © Editions BIM 1999  
 TURRIN, Joseph: 2 Portraits © Editions BIM 1999  
 BOZZA, Eugène: Rustiques © Alphonse Leduc 1955  
 BOZZA, Eugène: Caprice © Alphonse Leduc 1943  
 HIDAS, Frigyes: Trumpet Fantasy © Editio Musica Budapest 1984  
 HINDEMITH, Paul: Sonate © qPress Music Publishing 2017  
 CHARLIER, Théo: 1st Solo de Concours © qPress Music Publishing 2016  
 CHARLIER, Théo: 2nd Solo de Concours © qPress Music Publishing 2016  
 PAUER, Jiří: Trompetina © Panton 1977  
 PAUER, Jiří: Concerto © Panton 1975  
 MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016  
 VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970  
 STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972

PURCELL, Henry: Trumpet Voluntary © Gerard Billaudot 1973  
 VALENTINO, Roberto: Sonata en Fa Majeur © Editions M.R.Braun, Gérard Billaudot, Editeur 1970  
 TARTINI, Giuseppe: Concerto en Ré Majeur © Gérard Billaudot 1990  
 EBEN, Petr : Okna pro trubku a varhany © Bärenreiter Editio Supraphon Praha 1980  
 REGER, Max: 3 Stücke für Trompete und Orgel © Editions Marc Reift 1986  
 ARNOLD, Malcolm: Trumpet Concerto Op. 125 © Faber Music Ltd. 1983  
 ALDROVANDINI, Giuseppe Antonio Vincenzo: © VEB Deutscher Verlag für Musik Leipzig 1983  
 PURCELL, Henry: Sonata in D Major © VEB Deutscher Verlag für Musik Leipzig 1984  
 ANONYMUS 1: Sonata © VEB Deutscher Verlag für Musik Leipzig 1984  
 TULL, Fisher: Eight Profiles for Trumpet Solo © Boosey & Hawkes 1980

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks054/22	<b>Course title:</b> Repertoire Study by Piano - Trumpet 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(40%) - study of concertant literature for $\geq 15$ min(30%) - passing the examination for the commission(10%) - successful graduation undergraduate concert(10%) - recording of artistic performances in the IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to build on the learning outcomes of the previous semester - able to proactively approach the following techniques: - able to work independently with music, notation and create performance models of pieces from different stylistic periods to the present - be proficient in the interpretation of compositions on instruments of different tunings - be able to form an idea of a piece of music - master all the techniques of correct instrument playing at the level of a bachelor's degree graduate listed in the Recommended Reading section below - be able to work perceptively with another instrument (piano) and, after practice with accompaniment, to collaborate with several instruments in chamber or orchestral playing - capable of self-reflection, with which he or she can continue to progress beyond the bachelor's degree - capable of successfully completing a graduate bachelor's concert	
<b>Brief outline of course (contents standard):</b> 1 Warm up according to the method every day from point zero with emphasis on proper breathing and open air column (J. Stamp, B. Shew) 2. Scales major, minor, church, chordal decompositions in various permutations 3. Technical exercises (H.L. Clarke, A. Vizzutti, J.B. Arban, M.Schlossberg, D.Staigers), accelerating meter with emphasis on purity of deployment and legato, adding different variations of phrasing	

4. Characteristic etudes (H.L. Clarke, P.F.Clodomir, W.Wurm, R.Laurent, T.Charlier, A.Vizutti) - selection  
other etudes
5. Concert Etudes (J.B. Arban, L.J. Vannetelbosch, P.F.Clodomir, W.Wurm, R.Laurent, T.Charlier, E.Guilbaut) - selection of other etudes
6. Etudes on instruments of higher tunings
7. Concertante composition
8. Bachelor graduation concert

**Recommended literatue:**

(súkromný archív pedagóga)

STAMP, James: Warm-Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005

STAMP, James: Upplemental Studies, 1st Edition © Editions BIM 2009

WIENER, Jean-Christophe: How To Play James Stamp's Warm-Ups © Editions BIM 1997+2004

BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhiddier Music 1996

QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980

COLIN, Charles: Advanced Lip Flexibilities, © Charles Colin Publications 1980

Technické etudy: (súkromný archív pedagóga)

ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013

CLARKE, Herbert Lincoln: Technical Studies for the Cornet © qPress Music Publishing 2017

PORRET, Julien: 75 Technical Studies for Cornet - Trumpet - Flugelhorn © qPress Music Publishing 2017

SCHLOSSBERG, Max: Daily Drills and Technical Exercises for Trumpet © qPress Music Publishing 2014

STAIGERS, Del: Technical Drills for Finger Facility © qPress Music Publishing 2014

STEVENS, Thomas: After Schlossberg © Editions Bim 2011

VIZZUTTI, Allen: Technical Studies Book 1 © Alfred Publishing Co., Inc. 1990

VIZZUTTI, Allen: Technical Studies Book 2 © Alfred Publishing Co., Inc. 1991

VELDKAMP, Erik: Your Daily Articulations © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Flexibilities © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Intervals © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Major Scales © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Minor Scales © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Hexatonics © qPress Music Publishing 2021

VELDKAMP, Erik: Your Daily Octatonics © qPress Music Publishing 2021

BROILES, Mel: 16 Studies for Piccolo Trumpet © qPress Music Publishing 2020

BROILES, Mel: 20 Studies for Piccolo Trumpet © qPress Music Publishing in partnership with the Mel Broiles Estate 2018

Koncertné etudy: (súkromný archív pedagóga)

ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013

CLARKE, Herbert Lincoln: Characteristic Studies for the Cornet © qPress Music Publishing 2017

KOPPRASCH, Georg: 60 Selected Studies for Trumpet © qPress Music Publishing 2017

LAURENT, René - 20 Moderate Studies © qPress Music Publishing 2020

LAURENT, René - 60 Studies Excercises © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.1 © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.2 © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.3 © qPress Music Publishing 2020  
 CHARLIER, Théo: Thirty Two - Refinement Studies of Théo Charlier © qPress Music Publishing 2018  
 CHARLIER, Théo: Thirty Six Plus - The Transcendental Studies of Théo Charlier © qPress Music Publishing 2017  
 GETCHELL, Robert: Second Book of Practical Studies for Piccolo Trumpet © qPress Music Publishing 2019  
 WURM, Wilhelm: 40 Trumpet Studies © qPress Music Publishing 2013  
 WURM, Wilhelm: 62 Selected Studies © qPress Music Publishing 2014  
 WURM, Wilhelm: 20 Difficult Studies © qPress Music Publishing 2014  
 GUILBAUT, E.: 18 Brilliant Studies for the Cornet © qPress Music Publishing 2014  
 Metodiky: (súkromný archív pedagóga)  
 CASSONE, Gabrielle: The Trumpet Book © Zecchini Editore 2009  
 COLIN, Charles: The Brass Player, © Charles Colin Publications 1972  
 COLIN, Charles: Vital Brass Notes, © Charles Colin Publications 1967  
 COLIN, Charles: Breath Control © Charles Colin Publications 1967  
 DAMROW, Frits: Shape Up for Trumpet Players © Alupinemusic (Frits Damrow) 2016  
 GORDON, Claude - Brass Playing Is No Harder Than Deep Breathing, © Carl Fischer, L.L.C. 1987  
 HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994  
 GOULD, Mark: Gould On Music Playing Studying Teaching and Preparing for the Future © qPress Music Publishing 2021  
 Prednesy: (súkromný archív pedagóga)  
 HAYDN, Joseph: Trumpet Concerto in Eb, © qPress ca. 2015  
 HUMMEL, Johann Nepomuk: Trumpet Concerto in Eb, © qPress ca. 2015  
 NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988  
 ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990  
 ARUTIUNIAN, Alexander: Concerto for Trumpet © qPress Music Publishing 2018  
 GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016  
 TURRIN, Joseph: 4 Miniatures © Editions BIM 2000  
 TURRIN, Joseph: Elegy © Editions BIM 1999  
 TURRIN, Joseph: 2 Portraits © Editions BIM 1999  
 BOZZA, Eugène: Rustiques © Alphonse Leduc 1955  
 BOZZA, Eugène: Caprice © Alphonse Leduc 1943  
 HIDAS, Frigyes: Trumpet Fantasy © Editio Musica Budapest 1984  
 HINDEMITH, Paul: Sonate © qPress Music Publishing 2017  
 CHARLIER, Théo: 1st Solo de Concours © qPress Music Publishing 2016  
 CHARLIER, Théo: 2nd Solo de Concours © qPress Music Publishing 2016  
 PAUER, Jiří: Trompetina © Panton 1977  
 PAUER, Jiří: Concerto © Panton 1975  
 ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990  
 ARUTIUNIAN, Alexander: Aria et Scherzo © qPress Music Publishing 2019  
 GOEDICKE, Alexander: Concerto © qPress Music Publishing 2016  
 MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016  
 LEY, Hermann: Elegie op.12 for Trumpet and Organ © Editions BIM 2007  
 PLOG, Anthony: Thoughts for Trumpet and Organ © Editions BIM 2011  
 VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970

STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972  
PURCELL, Henry: Trumpet Voluntary © Gerard Billaudot 1973  
VALENTINO, Roberto: Sonata en Fa Majeur © Editions M.R.Braun, Gérard Billaudot, Editeur 1970  
EBEN, Petr : Okna pro trubku a varhany © Bärenreiter Editio Supraphon Praha 1980  
REGGER, Max: 3 Stücke für Trompete und Orgel © Editions Marc Reift 1986

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks055/22	<b>Course title:</b> Repertoire Study by Piano - Tuba 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Performing 2 compositions of appropriate difficulty from the Baroque, Classical and Romantic periods(10%) - Passing an examination before a committee(20%) - Presentation of the rehearsed programme at a concert(20%) - Recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand the basic criteria for the performance of chamber works - be able to navigate in his/her own part as well as in the piano part - analyse a work in terms of form - be able to realise, together with the piano, the set musical intentions - dynamics, phrasing, articulation	
<b>Brief outline of course (contents standard):</b> Major and minor scales throughout the range of the instrument, sequences, quintacords and seventh chords and their reversals. Etudes : KOPPRASCH, G, RANIERI, V., BORDOGNI, M. - selection Recitals : HADDAD. D., MARCELLO, B. Exploring literature in the historical context of the development of the instrument Proper instrument holding, tone production, breath work Development of analytical thinking in the study of repertoire and its use in interpretation.	
<b>Recommended literatue:</b> (súkromný archív pedagóga) KOPPRASCH, Georg : 60 Etudes for tuba, Cimarron Music Press, www.cimarronmusic.com RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister Musikverlag, Leipzig BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris Prednesy :	

HADDAD, Don : Suite for Tuba and piano, Copiright 1966,Tempelton Publishing, Shawnee Press, Inc.  
MARCELLO, B : Sonate in F for tuba and piano, Southerm Music Company, San Antonio, Texas 78292

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks056/22	<b>Course title:</b> Repertoire Study by Piano - Tuba 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Active participation in class(40%)</li><li>- Performing 2 compositions of appropriate difficulty from the Baroque, Classical and Romantic periods(10%)</li><li>- Passing an examination before a committee(20%)</li><li>- Presentation of the rehearsed programme at a concert(20%)</li><li>- Recording artistic performances in IDM AU BB(10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- be able to work in an intimate partnership</li><li>- be able to search for the style and content of selected works</li><li>- able to work in more detail on a common rhythmic-metrical feel, phrasing, articulation</li><li>- be able to assess his/her abilities and experience when choosing the following repertoire</li></ul>	
<b>Brief outline of course (contents standard):</b> Scales and daily exercises, Etudes of reasonable difficulty - KOPPRASCH, G., RANIERI, V., BORDOGNI, M. - selection, Compositions of reasonable difficulty - HADDAD, D., MARCELLO, B. Work on the correct posture and holding of the instrument. Engaging the wind apparatus in tone production. Analytical thinking as a way of studying musical material. Listening to music and developing the ability to judge and critically perceive a piece of music.	
<b>Recommended literatue:</b> (súkromný archív pedagóga) Etudy: KOPPRASCH, Georg : 60 Etudes for tuba, Cimarron Music Press, www.cimarronmusic.com RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister Musikverlag, Leipzig BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris Prednesy : HADDAD, Don : Suite for Tuba and piano, Copiright 1966,Tempelton Publishing, Shawnee Press, Inc.	

MARCELLO, Benedetto : Sonate in F for tuba and piano, Southern Music Company, San Antonio, Texas 78292

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks057/22	<b>Course title:</b> Repertoire Study by Piano - Tuba 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Performing 2 pieces from the Classical, Romantic or 20th century periods(10%) - Passing an examination before a committee(20%) - Presentation of the program at a concert(20%) - Recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to deepen chamber music partnership - understand how to construct larger works - correctly capture the character of individual sections of a composition - be able to develop a more independent interpretation of his/her part	
<b>Brief outline of course (contents standard):</b> Etudes : KOPPRASCH, G.,RANIERI, V., BORDOGNI, M. - selection Concert pieces of appropriate difficulty HADDAD, D. : Suite for tuba and piano LEBEDEV, A.: Concertallegro JACOB, G. Suite for tuba Work on the correct posture and holding of the instrument. Involvement of the wind apparatus in tone production. Analytical thinking as a way of studying musical material. Tone colour and the use of colour in musical expression, dynamics and phrase construction, principles of agogic movement. Listening to music and the development of the ability to judge and critically perceive a piece of music.	
<b>Recommended literatue:</b> (súkromný archív pedagóga) KOPPRASCH, Georg : 60 Etudes for tuba, Cimarron Music Press, www.cimarronmusic.com RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister Musikverlag, Leipzig BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris	

HADDAD, Don : Suite for Tuba and piano, Copiright 1966,Tempelton Publishing, Shawnee Press, Inc.  
LEBEDEV, Alexej : Konzertallegro for tuba and piano, Friedrich Hofmeister Musikverlag, Leipzig,  
JACOB, Gordon : Suite for tuba and piano, Published by Boosey & Hawkes.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
13 hours of contact teaching  
5 hours self-study  
12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks058/22	<b>Course title:</b> Repertoire Study by Piano - Tuba 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class(40%) - Performing 2 pieces from different style periods(10%) - Passing an exam in front of a committee(20%) - Presentation of the program at a concert(20%) - Recording artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to deepen partner communication in the interpretation of the work - be able to increase the level of synergy of the individual elements of the game in the playing of his/her part - be able to adapt his/her own interpretative opinion to that of his/her chamber partner - to have acquired wider experience of more serious and larger chamber works	
<b>Brief outline of course (contents standard):</b> KOPPRASCH, Georg : 60 Etudes for tuba, Cimarron Music Press, www.cimarronmusic.com RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister Musikverlag, Leipzig BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris HADDAD, Don : Suite for Tuba and piano, Copiright 1966, Tempelton Publishing, Shawnee Press, Inc. LEBEDEV, Alexej : Concertallegro for tuba and piano, Friedrich Hofmeister Musikverlag, Leipzig, JACOB, Gordon : Suite for tuba and piano, Published by Boosey & Hawkes. Work on correct posture and holding of the instrument. Engaging the wind instrument in tone production. Analytical thinking as a way of studying musical material. Tone colour and the use of tone colour in musical expression, dynamics and phrase construction. Modern techniques and their application to the interpretation of 20th century music. Listening to music and the development of the ability to judge and critically perceive the material heard.	
<b>Recommended literatue:</b> (súkromný archív pedagóga)	

KOPPRASCH, Georg : 60 Etudes for tuba, Cimarron Music Press, www.cimarronmusic.com  
 RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister Musikverlag, Leipzig  
 BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris  
 HADDAD, Don : Suite for Tuba and piano, Copiright 1966,Tempelton Publishing, Shawnee  
 LEBEDEV, Alexej : Konzertallegro for tuba and piano, Friedrich Hofmeister Musikverlag, Leipzig,  
 JACOB, Jacob : Suite for tuba and piano, Published by Boosey & Hawkes.  
 HINDEMITH, Paul :Sonáta for tuba and piano, Mainz: B. Schott's Söhne,  
 PERSICHETTI, V. : Serenate č. 12, Publisher's Genre: Classical.  
 Publisher: Theodore Presser Co. CF:164-00058  
 PAUER, J.: Tubonetta, Published by Editions BIM.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks059/22	<b>Course title:</b> Repertoire Study by Piano - Tuba 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"> <li>- Active participation in class(40%)</li> <li>- Performing 4 pieces from different style periods(10%)</li> <li>- Able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance(20%)</li> <li>- Passing the examination before the commission(10%)</li> <li>- Presentation of the rehearsed programme at a concert(10%)</li> <li>- Record artistic performances in IDM AU BB(10%)</li> </ul>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- collaborate seamlessly in performance with a chamber partner</li> <li>- be able to suggest possible ways of musical performance of compositions of different stylistic periods</li> <li>- be able to unite his/her opinion on the musical performance of selected works with his/her chamber music partner to a deeper degree</li> <li>- able to react promptly to possible clashes in the interpretation of a piece of musical material</li> </ul>	
<b>Brief outline of course (contents standard):</b> Etudes: KOPPRASCH, G., RANIERI, V., BORDOGNI, M. Concert Pieces : HINDEMITH, P., JACOB, G. PAUER,J., MALCOLM, A. Engaging the wind apparatus in tone production. Analytical thinking as a way of studying musical material. Tone colour and the use of tone colour in musical expression, dynamics and tectonics, extreme dynamics. Modern techniques and their application to the interpretation of 20th and 21st century music Listening to music and the development of the ability to judge and critically perceive the material heard.	
<b>Recommended literatue:</b> (súkromný archív pedagóga)	

Etudy:  
 KOPPRASCH, Georg : 60 Etudes for tuba, Cimarron Music Press, www.cimarronmusic.com  
 RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister Musikverlag, Leipzig  
 BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris  
 Koncertné skladby:  
 JACOB, Gordon : Suite for tuba and piano, Published by Boosey & Hawkes.  
 HINDEMITH, Paul : Sonáta for tuba and piano, Mainz: B. Schott's Söhne,  
 PERSICHETTI, V. : Serenade č. 12, Publisher's Genre: Classical, Publisher: Theodore Presser  
 Co. CF:164-00058  
 PAUER, Jiří : Tubonetta, Published by Editions BIM  
 MALCOLM, Arnold : Fantasy for tuba, Faber music

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks060/22	<b>Course title:</b> Repertoire Study by Piano - Tuba 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class(40%) - Performing 4 pieces from different style periods(10%) - Successful public presentation of an undergraduate artistic performance with a dramaturgy of appropriate difficulty and artistic quality(20%) - Passing an examination before a committee(10%) - Presentation of a rehearsed program in concert(10%) - Record artistic performances in the IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to confidently and confidently perform selected works in musical harmony with a chamber partner - be able to create a convincing musical whole with his/her chamber partner - be able to unite with his/her chamber music partner in individual performance nuances - to intonate correctly according to the different types of tuning of the individual instruments	
<b>Brief outline of course (contents standard):</b> Etudes: KOPPRASCH, G., RANIERI, V., BORDOGNI, M. Concert Pieces : HINDEMITH, P., JACOB, G. PAUER,J., MALCOLM, A. PERSICHETTI, V. Engaging the wind apparatus in tone production. Analytical thinking as a way of studying musical material. Tone colour and the use of tone colours in musical expression, dynamics and tectonics, extreme dynamics. Modern techniques and their application to the interpretation of 20th and 21st century music Listening to music and the development of the ability to judge and critically perceive the material heard.	
<b>Recommended literatue:</b> (súkromný archív pedagóga) Estudy:	

KOPPRASCH, Georg : 60 Etudes for tuba, Cimarron Music Press, www.cimarronmusic.com  
 RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister Musikverlag, Leipzig  
 BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris  
 Koncertné skladby:  
 JACOB, Gordon : Suite for tuba and piano, Published by Boosey & Hawkes.  
 HINDEMITH, Paul : Sonáta for tuba and piano, Mainz: B. Schott's Söhne,  
 PERSICHETTI, V. : Serenade č. 12, Publisher's Genre: Classical, Publisher: Theodore Presser  
 Co. CF:164-00058  
 PAUER, Jiri : Tubonetta, Published by Editions BIM  
 MALCOLM, Arnold : Fantasy for tuba, Faber music

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Bc. Peter Dekrét, Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks073/22	<b>Course title:</b> Repertoire Study by Piano - Viola 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - attending a class or public concert (20%) - passing an examination before a committee (30%) - recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic principles of chamber playing - be able to work independently on the construction of the studied work - understand harmonic and stylistic interpretation - be prepared to perform the orchestrated concerto with an orchestra - work independently with an accompanist/co-conductor on the final form of the interpretation of the interpreted works,	
<b>Brief outline of course (contents standard):</b> - Study of challenging literature of small forms (Enescu, Vieuxtemps, Hindemith, etc.) - Study of the classical viola concerto - Study of cyclical compositions (sonatas) in collaboration with an accompanist - Continuous work on deepening the knowledge of one's own movement apparatus and its use for the benefit of the realization of the work, preparation of a public performance - Interpretive analysis of audio- and video-recordings of own performances - Analysis and comparison of works in different editions and interpretations by different musicians	
<b>Recommended literatue:</b> <b>Koncerty:</b> HOFFMEISTER, Franz Anton. Koncert D dur pre violu a orchester. Betwin&Mils publishing Corp. NY. 11746 STAMITZ, Carl. Koncert A dur pre violu a orchester, PWM7532. ROLLA, Alessandro. Concerto in C major pre violu a orchester. BL.541. <b>Sonáty:</b> HUMMEL, Johann Nepomuk. Fantasie for viola and orchestra, Breikopf&Härtel, Musica Rara, MR 1624	

SCHUBERT, Franz. Sonate Arpeggione. L. Doblinger, Leipzig-Wien.  
 MENDELSON-BARTHOLDY, Felix. Sonáta pre violu a klavír. 1970, Nakl. Muzika, Moskva, 9-6-2  
 SCHUMANN, Robert. Märchenbilder op.113. EP Leipzig 2372.  
 BRAHMS, Johannes. Sonáta pre violu a klavír f mol, Es dur op. 120. EP, Nr. 3896c  
 Malé formy:  
 GLINKA, Michail. Nokturno. Štátne hudobné vydavateľstvo, Moskva 1948, No. 19622  
 GLAZUNOV, Alexander. Elegy op.144. International Music Company, No. 555  
 BORISOVSKIJ, Vadim. Transkripcie a skladby pre violu a klavír, Muzgiz – 1945. Moskvy, Séria 1-3, No 18269  
 VIEUXTEMPS, Henri. Elégia pre violu a klavír. G. Henle Verlag, 577  
 ENESCU, George. Concertstück. International Music Company, NY, No.1052  
 HINDEMITH, Paul. Trauermusik. Schott, ED 2515  
 HINDEMITH, Paul. Meditation. Schott, ED3684  
 DÁVID, Gyula. Pezzo per viola a klavír. Editio Musica Budapest, Z 7607  
 Metodická literatúra:  
 KOGAN, Grigorij Michajlovič. Pod bránou majstrovstva. DIVIS, ISBN 978-80-89454-00 6  
 MAJKAPAR, Samuel. Hudobný sluch. MPI, ISBN 9628-0091-5  
 VOGELBACH-KLEIN, Susanne, LAHME, A. a SPIRGI-GANTER, Irene. Musikinstrument und Koerperhaltung. ISBN 3-540-64537-3 Springer – Verlag Berlin  
 /Uvedené diela sú súčasťou súkromného archívu pedagóga/

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks074/22	<b>Course title:</b> Repertoire Study by Piano - Viola 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performing in class and other concerts (at least once a semester in a public class concert) (20%) - passing an examination before a committee (30%) - studying the required material for the examination	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -learn chamber literature from the Romantic period and the 20th,21st centuries -adequately understand the piano part in the context of his/her own interpretative perspective -know how to reconcile his/her technical and interpretative possibilities in collaboration with the accompanist -ready for concert performance	
<b>Brief outline of course (contents standard):</b> - Performing concert pieces from the Romantic, 20th and 21st century periods - Study of the romantic, post-romantic sonata - Study of a 20th or 21st century cyclic composition - Continuous work on the development of the player's own movement skills, improving the psychological preparation for public performance, - Interpretive analysis of audio- and video-recordings of own performances Analysis and comparison of works in different editions and interpretations by different musicians	
<b>Recommended literatue:</b> Sonáty: HUMMEL, Johann Nepomuk. Fantasie for viola and orchestra. Breitkopf &Härtel, Musica Rara, MR 1624 SCHUBERT, Franz. Sonate Arpeggione. L. Doblinger, Leipzig-Wien, MENDELSON-BARTHOLDY, Felix. Sonata pre violu a klavír. Nakl. Muzika, Moskva 1970,9-6-2 SCHUMANN, Robert. Märchenbilder op.113. EP Leipzig 2372, BRAHMS, Johannes. Sonáta pre violu a klavír f mol, Es dur op. 120. EP, Nr.3896c HONNEGER, Arthur. Sonáta pre violu a klavír. La siréne musicale, Paris,E.D.58 L.S,	

VIEUXTEMPS, Henri. Sonáta pre violu a klavír B -dur, op.36,G. Henle Verlag, ISMN 979-0-2018-0577-1  
MARTINŮ, Bohuslav. Sonáta No.1 pre violu a klavír. Associated Music Publishers, Inc, NY, AMP-95735-1  
CLARCKE, Rebecca. Sonáta pre violu a klavír. J. & W. Chester, Ltd. Copyright 1921  
CHAČATURJAN, Aram. Sonáta pre violu solo. Edition Sikorski, ED.Nr. 2233  
Malé formy:  
GLINKA, Michail. Nokturno. Štátne hudobné vydavateľstvo, 1948, Moskva, No.19622  
GLAZUNOV, Alexander. Elegy op.144. International Music Company ,no 555  
BORISOVSKIJ, Vadim. Transkripcie a skladby pre violu a klavír. Muzgiz – 1945, Moskva, Séria 1-3, No 18269  
VIEUXTEMPS, Henri. Elégia pre violu a klavír. G. Henle Verlag, 577  
ENESCU, George. Concertstuck. International Music Company, NY, No. 1052  
HINDEMITH, Paul. Trauermusik/Schott/ED 2515/ P.Hindemith: Meditation, Schott,ED3684  
DÁVID, Gyula. Pezzo per viola a kl.,Editio Musica Budapest,Z 7607  
WILLIAMS, Ralph Vaughan. Suite for viola and orchester. Copmlate, Oxforde. ISBN 0-19-369405-0  
Metodická literatúra:  
KOGAN, Grigorij Michajlovič. Pod bránou majsrovstva. DIVIS, ISBN 978-80-89454-00 6  
MAJKAPAR, Samuel. Hudobný sluch. MPI, ISBN 9628-0091-5  
KLEIN-VOGELBACH, Susanne, LAHME, A., a SPIRGI-GANTERER, Irene. Musikinstrument und Koerperhaltung. ISBN 3-540-64537-3, Springer – Verlag Berlin.  
/Uvedené diela sú súčasťou súkromného archívu pedagóga/

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
13 hours of contact teaching  
5 hours self-study  
12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks075/22	<b>Course title:</b> Repertoire Study by Piano - Viola 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performing in class and other concerts (at least once a semester in a public class concert) (20%) - passing an examination before a committee (30%) -recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -improve in technical and stylistic interpretation from the perspective of the individual periods -in cooperation with the accompanist actively work on the construction of the studied work -have his/her own opinion and sufficient orientation in the possibilities of interpretation -be able to organise a concert performance independently	
<b>Brief outline of course (contents standard):</b> - Staging of concert repertoire of 60 min duration - Study of repertoire from different stylistic periods (see recommended reading) that will best enable the student to present his or her technical and artistic maturity - Conscious psycho-physiological preparation for public performance - Rigorous analysis of the interpreted pieces in all contexts: composition, style, aesthetic-artistic issues - Interpretive analysis of audio- and video-recordings of own performances - Analysis and comparison of works in different editions and interpretations by different musicians	
<b>Recommended literatue:</b> Sonáty: HINDEMITH, Paul. Sonata fuer viola solo op. 11, N. 1. Schott Music GmbH&Co, 44 330. HINDEMITH, Paul. Sonata fuer viola solo op. 25, N. 1. Schott Music GmbH&Co, 30 597. HINDEMITH, Paul. Viola sonáta in F major pre violu a klavír. Schott Music GmbH&Co, 48 172 HINDEMITH, Paul. Viola sonáta, op. 25, N. 4 pre violu a klavír. Schott Music GmbH&Co, 31 014 MENDELSON-BARTHOLDY, Felix. Sonáta pre violu a klavír. 1970, Nakl. Muzika, Moskva,9-6-2. SCHUMANN, Robert. Märchenbilder op.113. EP Leipzig 2372.	

BRAHMS, Johannes. Sonáta pre violu a klavír f mol, Es dur op.120. EP, Nr.3896c  
 HONNEGER, Arthur. Sonáta pre violu a klavír. La siréne musicale, Paris, E. D. 58 L. S.  
 VIEUXTEMPS, Henri. Sonáta pre violu a klavír B dur, op. 36 G. Henle Verlag, ISMN  
 979-0-2018-0577-1  
 MARTINŮ, Bohuslav. Sonáta No.1 pre violu a klavír. Associated Music Publishers, Inc. NY,  
 AMP-95735-1  
 CLARCKE, Rebecca. Sonáta pre violu a klavír. J.&W. Chester, Ltd. Copyright 1921  
 CHAČATURJAN, Aram. Sonáta pre violu sólo. Edition Sikorski, ED. Nr. 2233  
 ŠOSTAKOVIČ, Dmitrij. Sonáta pre violu a klavír op. 174. 1977, Vydavateľstvo Muzika,  
 Moskva, H.S. 2222.  
 Malé formy  
 HINDEMITH, Paul. Trauermusik. Schott, ED 2515.  
 HINDEMITH, Paul. Meditation. Schott, ED 3684.  
 DÁVID, Gyula. Pezzo per viola a klavír. Editio Musica Budapest, Z 7607.  
 WILLIAMS, Ralph. Vaughan. Suite for viola and orchester. Copmlete, Oxford, ISBN  
 0-19-369405-0.  
 BRITTEN, Benjamin. Lachrymae op.48. Boosey & Hawkes, No 20b.  
 Metodická literatúra:  
 KOGAN, Grigorij Michajlovič. Pod bránou majstrovstva. DIVIS, ISBN 978-80-89454-00 6.  
 CAMPBELL, Don. Mozartuv efekt. Eminent. Praha, ISBN 978-80-7281-336 0.  
 /Uvedené diela sú súčasťou súkromného archívu pedagóga/

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks076/22	<b>Course title:</b> Repertoire Study by Piano - Viola 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performing in class and other concerts (at least once a semester in a public class concert) (20%) - passing an examination before a committee (30%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -know the basic chamber music literature of each style period -understand the interpretative demands of the works studied -know how to critically evaluate their technical possibilities -be prepared to perform the orchestral concerti with the orchestra	
<b>Brief outline of course (contents standard):</b> - The study of repertoire from various stylistic periods (see recommended readings) that will best enable the student to present his or her technical and artistic maturity. - Conscious psycho-physiological preparation of the diploma concert, public performance - Consistent analysis of the interpreted compositions in all contexts (composition, style, aesthetic-artistic issues) - Interpretive analysis of audio- and video-recordings of own performances - Analysis and comparison of works in different editions and interpretations by different musicians	
<b>Recommended literatue:</b> Sonáty: HINDEMITH, Paul. Sonata fuer viola solo op. 11, N. 1. Schott Music GmbH&Co, 44 330. HINDEMITH, Paul. Sonata fuer viola solo op. 25, N. 1. Schott Music GmbH&Co, 30 597. HINDEMITH, Paul. Viola sonáta in F major pre violu a klavír. Schott Music GmbH&Co, 48 172 HINDEMITH, Paul. Viola sonáta, op. 25, N. 4 pre violu a klavír. Schott Music GmbH&Co, 31 014 BRAHMS, Johannes. Sonáta pre violu a klavír f mol, Es dur op.120. EP, Nr.3896c HONNEGER, Arthur. Sonáta pre violu a klavír. La siréne musicale, Paris, E. D. 58 L. S. VIEUXTEMPS, Henri. Sonáta pre violu a klavír B dur, op. 36 G. Henle Verlag, ISMN 979-0-2018-0577-1	

MARTINŮ, Bohuslav. Sonáta No.1 pre violu a klavír. Associated Music Publishers, Inc. NY, AMP-95735-1  
 CLARCKE, Rebecca. Sonáta pre violu a klavír. J.&W. Chester, Ltd. Copyright 1921  
 CHAČATURJAN, Aram. Sonáta pre violu sólo. Edition Sikorski, ED. Nr. 2233  
 ŠOSTAKOVIČ, Dmitrij. Sonáta pre violu a klavír op. 174. 1977, Vydavateľstvo Muzika, Moskva, H.S. 2222.  
 Malé formy:  
 CLARCKE, Rebecca. Shorter Pieces for viola and piano. Copyright 2002, Oxford University Press.  
 CLARCKE, Rebecca. Morpheus for Viola and Piano. Copyright 2002, Oxford University Press,  
 BORISOVSKIJ, Vadim. Transkripcie a skladby pre violu a klavír. Muzgiz – 1945. Moskvy, Séria 1-3. No. 1826.  
 HINDEMITH, Paul. Trauermusik. Schott, ED 2515.  
 HINDEMITH, Paul. Meditation. Schott, ED 3684.  
 DÁVID, Gyula. Pezzo per viola a klavír. Editio Musica Budapest, Z 7607.  
 WILLIAMS, Ralph Vaughan. Suite for viola and orchester. Copmlete, Oxford, ISBN 0-19-369405-0  
 BRTITTEN, Benjamin. Lachrymae op.48. Boosey&Hawkes, No 20b,  
 Metodická literatúra:  
 KOGAN, Grigorij Michajlovič. Pod bránou majsrovstva ,DIVIS,ISBN 978-80-89454-00 6.  
 CAMPBELL, Don. Mozartuv efekt, Eminent. Praha, ISBN 978-80-7281-336 0.  
 /Uvedené diela sú súčasťou súkromného archívu pedagóga/

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks077/22	<b>Course title:</b> Repertoire Study by Piano - Viola 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performing in class and other concerts (at least once a semester in a public class concert) (20%) - passing an examination before a committee (30%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -be able to work independently on the preparation of the Bachelor Concert -know the concept of construction of individual studied works -have his/her own point of view and understand the requirements of the accompanist -know how to solve technical problems independently	
<b>Brief outline of course (contents standard):</b> - Performance of two movements of a viola concerto from compositions by 20th and 21st century composers - Study of challenging literature of small forms (Enescu, Vieuxtemps, Hindemith, etc.) - Continued study of the cyclical compositions of Romanticism - Streamlining the work of the musculoskeletal apparatus in connection with the sound form of the performance of the work, preparation of the public performance - Interpretive analysis of audio- and video-recordings of own performances - Analysis and comparison of works in different editions and interpretations by different musicians	
<b>Recommended literatue:</b> Koncerty: WALTON, William. Koncert pre violu a orchester. Oxford University Pres, O. U. P. 160 BARTÓK, Béla. Koncert pre violu a orchester. Boosey&Hawkes 16854 HINDEMITH, Paul. Der Schwanendreher pre violu a orch. B.Schotts 2517 DAVID, Gyula. , Koncert pre violu a orchester. Editio Musica Budapest, Z760 MARTINŮ, Bohuslav. Rhapsody concerto pre violu a orch. Baerenreiter-Edition Supraphon 4316, Sonáty:	

HUMMEL, Johann Nepomuk. Fantasie for viola and orchestra. Breikopf&Haertel, Musica Rara, MR 1624  
 SCHUBERT, Franz. Sonate Arpeggione. L.Doblinger, Leipzig-Wien  
 BARTHOLDY-MENDELSON, Felix. Sonáta pre violu a klavír. 1970, Nakl. Muzika, Moskva  
 SCHUMANN, Robert. Märchenbilder op.113, EP Leipzig 2372  
 Malé formy:  
 GLAZUNOV, Alexander. Elegy op.144. International Music Company, No. 555  
 BORISOVSKIJ, Vadim. Transkripcie a skladby pre violu a klavír. Muzgiz – 1945. Moskvy, Séria 1-3/ No 18269  
 VIEUXTEMPS, Henri. Elégia pre violu a klavír. G.Henle Verlag, 577  
 ENESCU, George. Concertstuck. International Music Company, NY, No.1052  
 HINDEMITH, Paul. Trauermusik. Schott, ED 2515  
 HINDEMITH, Paul. Meditation. Schott, ED3684  
 DÁVID, Gyula. Pezzo per viola a klavír. Editio Musica Budapest, Z 7607  
 Metodická literatúra:  
 MENUHIN, Yehudi a PRIMROSE, William. Violine und viola. Fisher ISBN 3-596-22976-I  
 MAJKAPAR, Samuel. Hudobný sluch. MPI ISBN 9628-0091-5  
 /Uvedené diela sú súčasťou súkromného archívu pedagóga/

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks078/22	<b>Course title:</b> Repertoire Study by Piano - Viola 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performing in class and other concerts (at least once a semester in a public class concert) (20%) - passing an examination before a committee (30%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -know how to work independently on the preparation of a bachelor concert -will be prepared to perform the orchestral works with the orchestra -have rehearsed audition repertoire -be able to successfully complete the Bachelor Concert	
<b>Brief outline of course (contents standard):</b> - Violin concerto from compositions by 20th and 21st century composers - Study of demanding literature of small forms (Enescu, Vieuxtemps, Hindemith, etc.) - In case of sufficient maturity of the student, deepening the knowledge of the repertoire of cyclical compositions of Romanticism - Continuous work on the improvement of the work of the movement apparatus in connection with the sound form of the performance of the work - Preparation of a public performance - Interpretive analysis of audio- and video-recordings of own performances - Analysis and comparison of works in different editions and interpretations by different musicians	
<b>Recommended literatue:</b> <b>Koncerty:</b> WALTON, William. Koncert pre violu a orchester. Oxford University Pres, O. U. P. 160 BARTÓK, Béla. Koncert pre violu a orchester. Boosey&Hawkes 16854 HINDEMITH, Paul. Der Schwanendreher pre violu a orch. B.Schotts 2517 DÁVID, Gyula. , Koncert pre violu a orchester. Editio Musica Budapest, Z760 MARTINŮ, Bohuslav. Rhapsody concerto pre violu a orch. Baerenreiter-Edition Supraphon 4316, <b>Sonáty:</b>	

HUMMEL, Johann Nepomuk. Fantasie for viola and orchestra. Breikopf&Haertel, Musica Rara, MR 1624  
 SCHUBERT, Franz. Sonate Arpeggione. L.Doblinger, Leipzig-Wien  
 BARTHOLDY-MENDELSON, Felix. Sonáta pre violu a klavír. 1970, Nakl. Muzika, Moskva  
 SCHUMANN, Robert. Märchenbilder op.113, EP Leipzig 2372  
 Malé formy:  
 GLAZUNOV, Alexander. Elegy op.144. International Music Company, No. 555  
 BORISOVSKIJ, Vadim., Transkripcie a skladby pre violu a klavír. Muzgiz – 1945. Moskvy, Séria 1-3/ No 18269  
 VIEUXTEMPS, Henri. Elégia pre violu a klavír. G.Henle Verlag, 577  
 ENESCU, George. Concertstuck. International Music Company, NY, No.1052  
 HINDEMITH, Paul. Trauermusik. Schott, ED 2515  
 HINDEMITH, Paul. Meditation. Schott, ED3684  
 DÁVID, Gyula. Pezzo per viola a klavír. Editio Musica Budapest, Z 7607  
 Metodická literatúra:  
 MENUHIN, Yehudi a PRIMROSE, William. Violine und viola. Fisher ISBN 3-596-22976-I  
 MAJKAPAR, Samuel. Hudobný sluch. MPI ISBN 9628-0091-5  
 KLEIN-VOGELBACH, Susanne, LAHME, A. a SPIRGI-GANTER, Irene. Musikinstrument und Koerperhaltung. ISBN 3-540-64537-3 Springer – Verlag Berlin  
 /Uvedené diela sú súčasťou súkromného archívu pedagóga/

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks061/22	<b>Course title:</b> Repertoire Study by Piano - Violin 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class 60% -Studying at least 2 compositions in the semi-recital range 20% -Acceptance of the examination before the commission 10% -Record artistic output in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -know the basic principles of chamber music -know how to distinguish between the different stylistic periods -understand the analysis of an interpreted work in collaboration with an accompanist -be able to independently solve their own technical and performance problems	
<b>Brief outline of course (contents standard):</b> Study the works independently by instruments -Playing a played piece with piano -Gradual improvement of interpretation in all its components	
<b>Recommended literatue:</b> BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979-0-2018-0007-3 BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979-0-2018-0007-3 MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B-flat major K. 207. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45776-2 MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45790-8 MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45797-7	

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45361-0

BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979-0-2018-0326-5

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks062/22	<b>Course title:</b> Repertoire Study by Piano - Violin 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class 60% -Studying at least 2 compositions in the semi-recital range 20% -Attendance of an internal concert/seminar 10% -Recorded artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -know the systematic work of building chamber music -know how to adapt to the accompanist within the common perception of a musical work -understand the analysis of the interpreted work within the cooperation with the accompanist	
<b>Brief outline of course (contents standard):</b> Study the works independently by instruments -Playing a played piece with piano -Gradual improvement of interpretation in all its components	
<b>Recommended literatue:</b> BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979-0-2018-0007-3 BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979-0-2018-0007-3 MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B-flat major K. 207. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45776-2 MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45790-8 MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45797-7	

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45361-0

BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979-0-2018-0326-5

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks063/22	<b>Course title:</b> Repertoire Study by Piano - Violin 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class 60% -Studying at least 2 compositions in the semi-recital range 20% -Acceptance of the examination before the commission 10% -Record artistic output in IDM AU BB 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -know the possibilities of the chamber music concept -control the piano part in the context of his/her own -understand the analysis of the interpreted work in the cooperation with the accompanist -be able to independently solve their own technical and performance problems	
<b>Brief outline of course (contents standard):</b> Study the works independently by instruments -Playing a played piece with piano -Gradual improvement of interpretation in all its components	
<b>Recommended literatue:</b> BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979-0-2018-0007-3 BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979-0-2018-0007-3 MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B-flat major K. 207. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45776-2 MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45790-8 MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45797-7	

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45361-0

BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979-0-2018-0326-5

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks064/22	<b>Course title:</b> Repertoire Study by Piano - Violin 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class 60% -Studying at least 2 compositions in the semi-recital range 20% -Attendance of an internal concert/seminar 10% -Recorded artistic performances in IDM AU BB 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -know the preparatory process within the study of chamber music -know how to react flexibly on stage thanks to consistent cooperation with the accompanist -understand the analysis of the interpreted work in collaboration with the accompanist -be able to independently solve own technical and performance problems	
<b>Brief outline of course (contents standard):</b> Study the works independently by instruments -Playing a played piece with piano -Gradual improvement of interpretation in all its components	
<b>Recommended literatue:</b> BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979-0-2018-0007-3 BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979-0-2018-0007-3 MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B-flat major K. 207. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45776-2 MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45790-8 MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45797-7	

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45361-0

BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979-0-2018-0326-5

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks065/22	<b>Course title:</b> Repertoire Study by Piano - Violin 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class 60% -Studying compositions in the semi-recital range 20% -Absolving the examination before the commission 10% -Record artistic output in IDM AU BB 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -be prepared for any type of concert -know technical problems and be able to solve them -know the piano parts of rehearsed concertos -be able to lead an accompanist as a soloist	
<b>Brief outline of course (contents standard):</b> _ Studying the works independently by instruments -Playing a played piece with piano -Gradual improvement of interpretation in all its components	
<b>Recommended literatue:</b> BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979-0-2018-0007-3 BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979-0-2018-0007-3 MENDELSSOHN, Felix. 1953. Sonata in F major for Violin and Piano. Edited by Yehudi Menuhin. New York: Edition Peters. BRAHMS, Johannes. Violin Sonatas. Urtext edition. Edited by Hans O. Hiekel. München: Henle Verlag. HN 194. ISMN 979-0-2018-0194-0 SCHUMANN, Robert. Violin Sonata No. 1 a minor, op. 105. Edited by Wiltrud Haug-Freienstein. München: Henle Verlag. HN 428. ISMN 979-0-2018-0428-6 SCHUMANN, Robert. Violin Sonata No. 2 in d minor op. 121. Edited by Ernst Hertrich. München: Henle Verlag. HN 1098. ISMN 979-0-2018-1098-0	

SCHUMANN, Robert. 1956. Sonata No.3 for Violin and Piano. Edited by Oliver Neighbour. London: Schott.

GRIEG, Edvard. 2011. Sonate Nr.1 F major Op. 8. Edited by Finn Benestad. Leipzig: Edition Peters.

GRIEG, Edvard. 2011. Sonate Nr.2 G major Op. 13. Edited by Finn Benestad. Leipzig: Edition Peters.

GRIEG, Edvard. 2012. Sonate Nr.3 c minor Op. 45. Edited by Finn Benestad. Leipzig: Edition Peters.

FRANCK, César. Violin Sonata A major. Urtext edition. Edited by Peter Jost. München:

MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B-flat major K. 207. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45776-2

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45790-8

MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45797-7

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45361-0

BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979-0-2018-0326-5

MENDELSSOHN, Felix. Violin Concerto e minor op. 64. Edited by Ullrich Scheideler. München: Henle Verlag. HN 720. ISMN 979-0-2018-0720-1

BRUCH, Max. Violin Concerto g minor op. 26. Urtext edition. Edited by Michael Kube. München: Henle Verlag. HN 708. ISMN 979-0-2018-0708-9

BRAHMS, Johannes. Violin Concerto D major op.77. Urtext edition. Edited by Michael Struck. München: Henle Verlag. HN 818. ISMN 979-0-2018-0818-5

DVOŘÁK, Antonín. 2003. Houslový koncert a moll, op. 53. Kritické vydání poodle skladatelova rukopisu. Praha: Editio Bärenreiter. ISMN M-2601-0241-5

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks066/22	<b>Course title:</b> Repertoire Study by Piano - Violin 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class 60% -Studying compositions in the semi-recital range 20% -Bachelor concert 10% -Recorded artistic performances in IDM AU BB 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -understand the differences between solo and chamber interpretation -be prepared to interpret works with orchestra -creatively engage in the realization of the interpreted work -be able to give a balanced artistic performance	
<b>Brief outline of course (contents standard):</b> - Study the works independently by instruments -Playing a played piece with piano -Gradual improvement of interpretation in all its components	
<b>Recommended literatue:</b> BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979-0-2018-0007-3 BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979-0-2018-0007-3 MENDELSSOHN, Felix. 1953. Sonata in F major for Violin and Piano. Edited by Yehudi Menuhin. New York: Edition Peters. BRAHMS, Johannes. Violin Sonatas. Urtext edition. Edited by Hans O. Hiekel. München: Henle Verlag. HN 194. ISMN 979-0-2018-0194-0 SCHUMANN, Robert. Violin Sonata No. 1 a minor, op. 105. Edited by Wiltrud Haug-Freienstein. München: Henle Verlag. HN 428. ISMN 979-0-2018-0428-6 SCHUMANN, Robert. Violin Sonata No. 2 in d minor op. 121. Edited by Ernst Hertrich. München: Henle Verlag. HN 1098. ISMN 979-0-2018-1098-0	

SCHUMANN, Robert. 1956. Sonata No.3 for Violin and Piano. Edited by Oliver Neighbour. London: Schott.

GRIEG, Edvard. 2011. Sonate Nr.1 F major Op. 8. Edited by Finn Benestad. Leipzig: Edition Peters.

GRIEG, Edvard. 2011. Sonate Nr.2 G major Op. 13. Edited by Finn Benestad. Leipzig: Edition Peters.

GRIEG, Edvard. 2012. Sonate Nr.3 c minor Op. 45. Edited by Finn Benestad. Leipzig: Edition Peters.

FRANCK, César. Violin Sonata A major. Urtext edition. Edited by Peter Jost. München:

MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B-flat major K. 207. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45776-2

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45790-8

MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45797-7

MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45361-0

BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979-0-2018-0326-5

MENDELSSOHN, Felix. Violin Concerto e minor op. 64. Edited by Ullrich Scheideler. München: Henle Verlag. HN 720. ISMN 979-0-2018-0720-1

BRUCH, Max. Violin Concerto g minor op. 26. Urtext edition. Edited by Michael Kube. München: Henle Verlag. HN 708. ISMN 979-0-2018-0708-9

BRAHMS, Johannes. Violin Concerto D major op.77. Urtext edition. Edited by Michael Struck. München: Henle Verlag. HN 818. ISMN 979-0-2018-0818-5

DVOŘÁK, Antonín. 2003. Houslový koncert a moll, op. 53. Kritické vydání poodle skladatelova rukopisu. Praha: Editio Bärenreiter. ISMN M-2601-0241-5

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks080/22	<b>Course title:</b> Repertoire Study by Piano - Violoncello 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(70%) - concert performance in semi-recital(10%) - pass the commission exam(10%) Recording of artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -master the basic techniques of playing in a chamber ensemble -be able to adapt his/her own musical interpretation to the accompanist's point of view -understand the harmonic construction of a work -ready for public artistic performance	
<b>Brief outline of course (contents standard):</b> A study of works from the world's cello literature with an emphasis on romantic concertos and 20th century concertos. Emphasis on intonational purity and precise technical elaboration of the works studied, continuous penetration into the problems of interpretation.	
<b>Recommended literatue:</b> Violončelové koncerty – Koncert h mol, op. 104 Antonína Dvořáka alebo ďalšie z obdobia romantizmu (Camille Saint-Saens, Edouard Lalo, Edward Elgar,...) Bach, J.S.: 6 Suites BWV 1007-1012. Edition Breitkopf, EB 8714, 2000 Dvořák, A.: Koncert h moll pro violoncello a orchestr. Bärenreiter, BA 9045, 2006	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks081/22	<b>Course title:</b> Repertoire Study by Piano - Violoncello 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(70%) - concert performance in semi-recital(10%) - pass the commission exam(10%) Recording of artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - understand the stylistic interpretation of romantic works - be able to study his/her part independently - know basic Romantic literature - ready to interpret the orchestrated concertos with an orchestra	
<b>Brief outline of course (contents standard):</b> A study of works from the world's cello literature with an emphasis on romantic concertos and 20th century concertos. Emphasis on intonational purity and precise technical elaboration of the works studied, continuous penetration into the problems of interpretation.	
<b>Recommended literatue:</b> Violončelového koncerty - Koncert h mol, op. 104 Antonína Dvořáka a všetky vybrané violončelové koncerty z obdobia romantizmu (Piotr Il'jič Čajkovskij, Camille Saint-Saens, Edouard Lalo, Edward Elgar,...) a koncerty 20.storočia (Dmitrij Šostakovič, Sergej Prokofiev, Darius Milhaud, Alfred Schnittke...)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks082/22	<b>Course title:</b> Repertoire Study by Piano - Violoncello 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- active participation in class(70%)</li><li>- concert performance in semi-recital(10%)</li><li>- pass the commission exam(10%)</li><li>- Recording of artistic performances in IDM AU BB(10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>-understand the basic principles of chamber music</li><li>-know how to coordinate his/her own technical skills in harmony with the accompanist</li><li>-recognize the different styles of musical expression</li><li>-capable of public artistic performance</li></ul>	
<b>Brief outline of course (contents standard):</b> Preparation, staging and public presentation of an artistic performance - a solo recital of at least 60 minutes, composed of compositions from world and domestic musical literature corresponding to the level of a graduate of the bachelor's degree. The artistic performance is of a solo character <ul style="list-style-type: none"><li>- works for solo instrument or instrument with piano accompaniment, or other works in which the student's artistic performance is dominant in terms of quality and difficulty. The programme of the artistic performance is subject to the approval of the relevant department and its structure is described in an internal document concerning the final programmes of the individual specialisations</li></ul>	
<b>Recommended literatue:</b> Violončelový koncert h mol, op. 104 Antonína Dvořáka a vybrané violončelové koncer z obdobia romantizmu (Piotr Il'jič Čajkovskij, Camille Saint-Saens,Edouard Lalo, Edward Elgar,...) a 20.storočia (Dmitrij Šostakovič, Sergej Prokofiev, Darius Milhaud, Alfred Schnittke...) Bach, J.S.: 6 Suites BWV 1007-1012. Edition Breitkopf, EB 8714, 2000 Dvořák, A.: Koncert h moll pro violoncello a orchestr. Bärenreiter, BA 9045, 2006	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work).	

13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks083/22	<b>Course title:</b> Repertoire Study by Piano - Violoncello 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(70%) - concert performance in semi-recital(10%) - pass the commission exam(10%) - recording of artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -know the chamber literature of Slovak composers -be able to improve the technical and interpretative level of performance of selected works -understand the piano part in the context of solo -have their own musical view of the works of Romanticism and the 20th century	
<b>Brief outline of course (contents standard):</b> Recognition and identification of the stylistic elements of the music of Romanticism, distinguishing the importance of the highlights of the works. Working with the management of long phrases. Ability to define harmonic progressions in Romanticism. A selection of etudes appropriate for fifth semester study of the cello, focusing on fast technical progressions and staggered chords. Initial preparation for mastery of flageolet technique. Continuous penetration into the problems of interpretation of the first movements of the Romantic concertos of the world cello literature. Familiarisation with the basic compositions of Slovak composers for cello.	
<b>Recommended literatue:</b> Sonáty pre violončelo a klavír Johannes Brahmsa, Sergeja Rachmaninova, Richarda Straussa alebo Sonáty alebo iné diela pre violončelo a klavír ( alebo sólo) slovenských autorov - Frico Kafenda, Michal Vileca, Ilja Zeljenka, Vladimír Godár, Peter Zagar a iní Vybrané violončelové koncerty z obdobia romantizmu (Camille Saint-Saëns, Edouard Lalo, Edward Elgar, Antonín Dvořák, Johannes Brahms – Dvojkonzert pre husle a violončelo, ....) Bach, J.S.: 6 Suites BWV 1007-1012. Edition Breitkopf, EB 8714, 2000 Brahms, J.: Sonate für Violoncello und Klavier Nr. 1 e-moll, op. 38. Edition Peters, EP 3897A, 2002	

Brahms, J.: Sonate für Violoncello und Klavier Nr. 2 F Dur, op. 99. Edition Peters, EP EP 3897B, 2002  
Saint-Saëns, C.:Konzert für Violoncello no. 1 aminor, op. 33. G.HenleVerlag, HN 1057, 201

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
13 hours of contact teaching  
5 hours self-study  
12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko

**Last changed:** 06.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks084/22	<b>Course title:</b> Repertoire Study by Piano - Violoncello 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(70%) - concert performance in semi-recital(10%) - pass the commission exam(10%) - Recording of artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -prepared for the Bachelor of Arts performance -understand the stylistic differences in the interpretation of the whole programme -know the literature of the orchestra audition program -be able to perform the orchestrated concertos with the orchestra	
<b>Brief outline of course (contents standard):</b> Preparation and performance of an artistic performance, the programme of which is determined by the assignment of the Bachelor's thesis, which is subject to the approval of the relevant department. Detailing all aspects of performance and deepening understanding of the full range of musical material. Understanding of the context of the selected pieces and the stylistic interpretation. The performance is of a solo nature - works for solo instrument or instrument with piano accompaniment, or works in which the student's performance is dominant in terms of quality and difficulty. During the defence of the thesis, the student responds to questions and comments concerning the dramaturgy of the thesis programme (quality, difficulty, etc.), the artistic rendering of the programme, its professional mastery, etc.	
<b>Recommended literatue:</b> Literature across the full spectrum of the world or Slovak cello repertoire of adequate high difficulty. Relevant music editions. Selection of literature in consultation with the instructor.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks079/22	<b>Course title:</b> Repertoire Study by Piano - Violoncello1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(70%) - concert performance in semi-recital(10%) - pass the commission exam(10%) - Recording of artistic performances in IDM AU BB(10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: -master the basic techniques of playing in a chamber ensemble -be able to adapt his/her own musical interpretation to the accompanist's point of view -understand the harmonic construction of a work -ready for public artistic performance	
<b>Brief outline of course (contents standard):</b> A study of works from the world's cello literature with an emphasis on romantic concertos and 20th century concertos. Emphasis on intonational purity and precise technical elaboration of the works studied, continuous penetration into the problems of interpretation.	
<b>Recommended literatue:</b> Violončelové koncerty – Koncert h mol, op. 104 Antonína Dvořáka alebo ďalšie z obdobia romantizmu (Camille Saint-Saens, Edouard Lalo, Edward Elgar,...) Bach, J.S.: 6 Suites BWV 1007-1012. Edition Breitkopf, EB 8714, 2000 Dvořák, A.: Koncert h moll pro violoncello a orchestr. Bärenreiter, BA 9045, 2006	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Xénia Egedová, ArtD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Dana Miklošová, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 06.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks091/22	<b>Course title:</b> Repertoire Study by Piano - Vocal Interpretation 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- active participation in class (10%)</li><li>- systematic preparation in the study of compositions (20%)</li><li>- 7 compositions - songs by Slovak composers (arrangements of folk songs and artificial songs), songs from the Romantic period and ancient arias (20%)</li><li>- public concert presentation (20%)</li><li>- commission rehearsal (20%)</li><li>- recording of artistic outputs in IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <ul style="list-style-type: none"><li>- to know basic musical terminology related to the interpretation of Slovak folk songs arranged by Slovak composers, artificial songs by Slovak composers, songs from the Romantic period and antique arias</li><li>- to be able to use the onsets correctly in the preludes, at the beginning of phrases, during the duration of the piece, as well as during piano overtures and interludes.</li><li>- be able to work independently when studying repertoire</li><li>- be able to gradually master a vocal part through theoretical and interpretative analysis of the piece</li><li>- be able to use trills, embellishments, trills, fiorituras, passages, intervallic leaps.</li><li>- be able to apply correct pronunciation in parallel with the creation of melodic ornaments</li></ul>	
<b>Brief outline of course (contents standard):</b> <p>Methodological procedures are based on the individual vocal maturity of the student. The technical procedure of study is directed towards the achievement of:</p> <ul style="list-style-type: none"><li>- mastery of the stylistic interpretation of Slovak folk songs arranged by Slovak composers, artificial songs by Slovak composers, songs from the Romantic period and ancient arias</li><li>- realization of musical material in cooperation with an accompanist, focusing on solo repertoire</li></ul> <p>We will apply the above requirements to repertoire appropriate to the demands of the first semester:</p> <ul style="list-style-type: none"><li>- Songwriting - selection. Figuš Bystrý, D. Kardoš, A. Moyzes, P. Krška, F. Schubert, F. Schubert, F. Mendelssohn Bartholdy.</li><li>- A. Caldara, A. Scarlatti, G. Carissimi, G.B. Pergolesi, G. Paisiello, A. Vivaldi.</li></ul>	
<b>Recommended literatue:</b>	

CONCONE, Giuseppe. 1960. 15 vocalises pour soprano ou mezzo-soprano, opus 12. Leipzig: Edition Peters.

Dostupné:  
 Knižnica AU: <https://chamo.kis3g.sk/lib/item?id=chamo:9524898&theme=aubb>  
 Web free: [file:///C:/Users/Admin/Downloads/\[Free-scores.com\]\\_concone-giuseppe-vocalises-96725.pdf](file:///C:/Users/Admin/Downloads/[Free-scores.com]_concone-giuseppe-vocalises-96725.pdf)

VACCAI, Niccoló. Pratical Method for Alto, Baritone.

Dostupné z: <http://elatril.com/partituras/Metodos/Voz/Vacciai%20%20Metodo%20Pratico%20-%20Alto%20y%20Baritone.pdf>

VACCAI, Niccoló. 1951. Praktická škola italského zpěvu, Praha: Národní hudební vydavatelství Orbis.

Dostupné: Knižnica AU: [https://chamo.kis3g.sk/search/queryterm\\_1=VACCAI,+Niccol%C3%B3.+Praktick%C3%A1+%C5%A1kola+italsk%C3%A9ho+zp%C4%9Bvu&theme=aubb](https://chamo.kis3g.sk/search/queryterm_1=VACCAI,+Niccol%C3%B3.+Praktick%C3%A1+%C5%A1kola+italsk%C3%A9ho+zp%C4%9Bvu&theme=aubb)

TRNAVSKÝ, Mikuláš Schneider. 2001. Piesňová tvorba, Bratislava: Hudobné centrum. ISBN 80-88884-29-2.

Dostupné z: <https://old.hc.sk/data/aktuality/projekty/2017/schneider-trnavsky-songs.pdf>

TRNAVSKÝ, Mikuláš Schneider. 1950. Slovenské národné piesne 1,2,3,4,5. Bratislava: Slovenské hudobné vydavateľstvo. Dostupné: Knižnica AU: <https://chamo.kis3g.sk/lib/item?id=chamo:8396141&theme=aubb>

Die Schönsten arie antiche für Gesang und Klavier. 2005. München: Riccordi. (súkromný archív pedagóga).

Twenty Four Italian Songs & Arias. Med. Hygh. op.81. Schirmme's librerly of musical classics.

Dostupné z:  
[http://waltercosand.com/CosandScores/Composers%20E-K/Italian%20Songs/Twenty%20Four%20Italian%20Songs%20&%20Arias%20\(Piano%20&%20Voz\).pdf](http://waltercosand.com/CosandScores/Composers%20E-K/Italian%20Songs/Twenty%20Four%20Italian%20Songs%20&%20Arias%20(Piano%20&%20Voz).pdf)

MOYZES, Alexander. 1959. Slovenské ľudové piesne, Bratislava: Slovenské vydavateľstvo krásnej literatúry. (súkromný archív pedagóga).

KRŠKA, Pavol. 2008. Slovenské ľudové piesne, Žilinská univerzita. (súkromný archív pedagóga).

KARDOŠ, Dezider. 1956. Východoslovenské spevy II., Bratislava: Slovenské vydavateľstvo krásnej literatúry. (súkromný archív pedagóga).

BYSTRÝ, Viliam Fíguš. 1980. Slovenské ľudové piesne, Bratislava: Slovenský hudobný fond.

Dostupné z: [https://www.musicaslovaca.sk/index.php?route=product/product&product\\_id=598](https://www.musicaslovaca.sk/index.php?route=product/product&product_id=598)

SCHUBERT, Franz. Gesänge für eine Singstimme mit Klavierbegleitung 1,2,3,4 5. Leipzig: Peters.

Dostupné z: [https://imslp.org/wiki/386\\_Lieder\\_\(Schubert%2C\\_Franz\)](https://imslp.org/wiki/386_Lieder_(Schubert%2C_Franz))

MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbeglaitung, Hohe Stimme, Leipzig: Peters. MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbeglaitung, Mittlere Stimme, Leipzig: Peters.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. MgA. Matej Arendárik, ArtD., Mgr. art. Bohdan Koval, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Vladislav Pančenko								
<b>Last changed:</b> 04.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks092/22	<b>Course title:</b> Repertoire Study by Piano - Vocal Interpretation 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b>	
<b>Educational outcomes (performance standard):</b> <ul style="list-style-type: none"> <li>- to know professional terminology related to the interpretation of vocal works</li> <li>- be able to work independently when studying repertoire at the piano, explain the basic character of the interpreted work, understand the composer's intention</li> <li>- know the specifics of the interpretation of baroque compositions, more demanding artificial songs by Slovak composers, romantic songs and appropriately demanding operatic arias</li> <li>- be able to observe rhythmic values (dotted rhythm, figures, syncopations, duets, triplets, etc.) in vocal-technical terms</li> <li>- be able to work with the cantilena, to lead the melodic line, to use phrasing thoughtfully in compositions</li> <li>- be able to apply the specifics of individual languages with reference to virtuosic passages and their syllabic, metrical characteristics</li> </ul>	
<b>Brief outline of course (contents standard):</b> Reinforcement of acquired vocal-technical skills with continuity to the first semester: <ul style="list-style-type: none"> <li>- improving musical means of expression in piano performance</li> <li>- mutual cooperation with the accompanist in the process of interpretation of compositions from the Baroque period, more demanding artificial songs by Slovak composers, romantic songs and appropriately demanding opera arias</li> </ul> We will apply the above requirements to the repertoire of the second semester: compositions of the Baroque period - selection. F. Handel, A. Vivaldi, H. Purcell <ul style="list-style-type: none"> <li>- artificial songs by Slovak authors - selection: M. Sch. Trnavský, B. Urbanec, I. Dibák, P. Martinček, I. Hrušovský, T. Frešo</li> <li>- Songs of the Romantic period - selection. Mendelssohn Bartholdy</li> <li>- opera arias - selection. Smetana, W. A. Mozart, A. Lortzing, G. F. Handel, CH. W. Gluck</li> </ul>	
<b>Recommended literatue:</b> Arien album, sopran, Leipzig: Peters. Nr.734 Arien album, mezzo-soprano, Leipzig: Peters. Arien album, alto, Leipzig: Peters. Dostupné z: <a href="https://imslp.org/wiki/Arien-Album_(D%C3%B6rffel%2C_Alfred)">https://imslp.org/wiki/Arien-Album_(D%C3%B6rffel%2C_Alfred)</a>	

České operní arie I. soprán. 1957. Praha: Státní nakladatelství krásné literatury, hudby a umění.  
Dostupné z: <http://www.singingcompetition.eu/index.php/ke-stazeni/2-mpsad/67-materialy-ke-stazeni-cz>

PURCELL, Henry. 1958. 40 songs for voice and piano 1.,2.,3.,4., High, New York: International music company.  
Dostupné z: <https://www.amazon.com/40-Songs-Voice-Piano-High/dp/B004U7VQ5W>

MARTINČEK, Peter. 2002. Seltsame Lieder I., Bratislava: Hudobný fond. (súkromný archív pedagóga).

MARTINČEK, Peter. 2002. Seltsame Lieder II., Bratislava: Hudobný fond. (súkromný archív pedagóga).

DIBÁK, Igor. 1997. Lyrické piesne pre spev a klavír, opus 61, Bratislava: Hudobný fond. (súkromný archív pedagóga).

DIBÁK, Igor. Bájky, Bratislava: Hudobný fond. (súkromný archív pedagóga).

URBANEC, Bartolomej. 1974. Túžba po domove, cyklus piesní na slová Pavla Stanislava, Bratislava: Československý rozhlas. (súkromný archív pedagóga).

URBANEC, Bartolomej. 1956. Májová láska, cyklus piesní pre spev a klavír, Bratislava: Slovenské vydavateľstvo krásnej literatúry. (súkromný archív pedagóga).

FREŠO, Tibor. 1961. Nová jar, cyklus šiestich piesní pre mezzosoprán a orchester. Bratislava: Hudobný fond. (súkromný archív pedagóga).

SCHUBERT, Franz. Gesänge für eine Singstimme mit Klavierbegleitung 1,2,3,4,5. Leipzig: Peters.  
Dostupné z: [https://imslp.org/wiki/386\\_Lieder\\_\(Schubert%2C\\_Franz\)](https://imslp.org/wiki/386_Lieder_(Schubert%2C_Franz)).

MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbegleitung, Hohe Stimme, Leipzig: Peters.

MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbegleitung, Mittlere Stimme, Leipzig: Peters.  
Dostupné z: [https://imslp.org/wiki/20\\_Songs\\_\(Mendelssohn%2C\\_Felix\)](https://imslp.org/wiki/20_Songs_(Mendelssohn%2C_Felix)).

DVOŘÁK, Antonín. 1990. In folk tone, V národním tónu, op. 73, Praha: Supraphon. Dostupné z: [https://imslp.org/wiki/In\\_Folk\\_Tone%2C\\_Op.73\\_\(Dvo%C5%99%C3%A1k%2C\\_Anton%C3%ADn\)](https://imslp.org/wiki/In_Folk_Tone%2C_Op.73_(Dvo%C5%99%C3%A1k%2C_Anton%C3%ADn))

ČAJKOVSKIJ, Piotr Iljič. 1978. Romansy I., II., Moskva: Muzyka. (súkromný archív pedagóga).

ČAJKOVSKIJ, Pjotr Iljič. Eugen Onegin.  
Dostupné z: [https://imslp.org/wiki/Eugene\\_Onegin,\\_Op.24\\_\(Tchaikovsky,\\_Pyotr\)](https://imslp.org/wiki/Eugene_Onegin,_Op.24_(Tchaikovsky,_Pyotr))

VERDI, Giuseppe. Macbeth.  
Dostupné z: [https://imslp.org/wiki/Macbeth\\_\(Verdi,\\_Giuseppe\)](https://imslp.org/wiki/Macbeth_(Verdi,_Giuseppe))

MOZART, Wolfgang Amadeus. Don Giovanni.  
Dostupné z: [https://imslp.org/wiki/Don\\_Giovanni,\\_K.527\\_\(Mozart,\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Don_Giovanni,_K.527_(Mozart,_Wolfgang_Amadeus))

MOZART, Wolfgang Amadeus. Le nozze di Figaro.  
Dostupné z: [https://imslp.org/wiki/Le\\_nozze\\_di\\_Figaro%2C\\_K.492\\_\(Mozart%2C\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Le_nozze_di_Figaro%2C_K.492_(Mozart%2C_Wolfgang_Amadeus))

DVOŘÁK, Antonín. Biblické písně.  
Dostupné z: [https://imslp.org/wiki/Biblical\\_Songs%2C\\_Op.99\\_\(Dvořák%2C\\_Anton%C3%ADn\)](https://imslp.org/wiki/Biblical_Songs%2C_Op.99_(Dvořák%2C_Anton%C3%ADn))

SMETANA, Bedřich. Prodaná nevěsta.  
Dostupné z: [https://imslp.org/wiki/The\\_Bartered\\_Bride%2C\\_JB\\_1:100\\_\(Smetana%2C\\_Bedřich\)](https://imslp.org/wiki/The_Bartered_Bride%2C_JB_1:100_(Smetana%2C_Bedřich))

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. MgA. Matej Arendárik, ArtD., Mgr. art. Bohdan Koval, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko								
<b>Last changed:</b> 04.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks093/22	<b>Course title:</b> Repertoire Study by Piano - Vocal Interpretation 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- active participation in class (10%)</li><li>- systematic preparation in the study of compositions (20%)</li><li>- studying 6 compositions - more demanding artificial songs by Slovak composers, songs of the classical period and opera arias (any choice of style periods) (20%)</li><li>- public concert presentation (20%)</li><li>- commission rehearsal (20%)</li><li>- recording of artistic performances in IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <ul style="list-style-type: none"><li>- to know the musical means of expression related to the problem of interpretation of vocal works and to be able to use them in cooperation with the piano</li><li>- be able to prepare independently for the course Study of repertoire at the piano</li><li>- be able to feel the rhythmic and harmonic support in piano accompaniment</li><li>- be able to master the art of following a piano score in parallel with one's own vocal part</li><li>- be able to read musical phrases, larger sections and then the whole piece from a sheet of music</li></ul>	
<b>Brief outline of course (contents standard):</b> <p>It builds on the methodological practices of the first year:</p> <ul style="list-style-type: none"><li>- mastering the basic principles of ensemble cooperation with the piano</li><li>- improvement of the style of interpretation in the works of the Classical period, more demanding artificial songs by Slovak authors and more demanding opera arias</li></ul> <p>The above requirements are applied to the repertoire of the third semester:</p> <ul style="list-style-type: none"><li>- song works of the Classical period - selection. A. Mozart, L. van Beethoven, J. Haydn</li><li>- more demanding song music by Slovak composers - selection: I. Hrušovský, T. Frešo, Š. Jurovský, I. Dibák, P. Martinček, D. Kardoš, L. Holoubek</li><li>- Opera arias - selection. Smetana, W. A. Mozart, A. Lortzing, G. F. Handel, CH. W. Gluck</li></ul>	
<b>Recommended literatue:</b> <p>HAYDN, Joseph. 1931. Kazonetten und Lieder, Leipzig: C.F. Peters. Dostupné z: <a href="https://imslp.org/wiki/Kazonetten_und_Lieder_(Haydn%2C_Joseph)">https://imslp.org/wiki/Kazonetten_und_Lieder_(Haydn%2C_Joseph)</a> BEETHOVEN. Ludwig van. 1941. Ausgewählte Lieder Gesang und Klavier, Hohe Stimme, Lepzig: Peters.</p>	

Dostupné z:  
[https://s9.imslp.org/files/imglnks/usimg/4/4d/IMSLP595448-PMLP957960-Beeth\\_lieder\\_Pet\\_High.pdf](https://s9.imslp.org/files/imglnks/usimg/4/4d/IMSLP595448-PMLP957960-Beeth_lieder_Pet_High.pdf)  
BEETHOVEN, Ludwig van. 2002. Ausgewählte Lieder Gesang und Klavier, Mittlere Stimme, Leipzig: Peters.  
Dostupné z: <https://www.stretta-music.at/vanbeethoven-30-ausgewaehlte-lieder-tiefe-stimme-nr-382297.html>  
MOZART, Wolfgang Amadeus. 2009. Lieder Gesang und Klavier, Hohe Stimme, Leipzig: Peters.  
Dostupné z: <https://www.jpc.de/jpcng/score/detail/-/art/50-Ausgew%E4hlte-Lieder/hnum/2091066>  
MOZART, Wolfgang Amadeus. 2009. Lieder Gesang und Klavier Ausgewählte Lieder für tiefe Singstimme und Klavier, Leipzig: Peters.  
Dostupné z: <https://www.edition-peters.de/product/ausgewahlte-lieder/mp4699-21>  
MOZART, Wolfgang Amadeus. Lieder Gesang und Klavier.  
Dostupné z: [https://imslp.org/wiki/Wolfgang\\_Amadeus\\_Mozarts\\_Werke\\_\(Mozart,\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Wolfgang_Amadeus_Mozarts_Werke_(Mozart,_Wolfgang_Amadeus))  
Arien album, soprán, Leipzig: Peters.  
Arien album, mezzo-soprano, Leipzig: Peters.  
Arien album, alto, Leipzig: Peters.  
Dostupné z: [https://imslp.org/wiki/Arien-Album\\_\(D%C3%B6rfel%2C\\_Alfred\)](https://imslp.org/wiki/Arien-Album_(D%C3%B6rfel%2C_Alfred))  
České operní arie I. soprán. 1957. Praha: Státní nakladatelství krásné literatury, hudby a umění.  
Dostupné z: <http://www.singingcompetition.eu/index.php/ke-stazeni/2-mpsad/67-materialy-ke-stazeni-cz>  
JUROVSKÝ, Šimon. 1955. Muškát, cyklus piesní pre soprán a klavír. Bratislava: Slovenské vydavateľstvo krásnej literatúry.  
Dostupné: Knižnica AU: [https://chamo.kis3g.sk/search/queryterm\\_1=JUROVSK%C3%9D,%C5%A0imon+Mu%C5%A1k%C3%A1t&theme=aubb](https://chamo.kis3g.sk/search/queryterm_1=JUROVSK%C3%9D,%C5%A0imon+Mu%C5%A1k%C3%A1t&theme=aubb)  
FREŠO, Tibor. 1998. Piesne o sne, cyklus piesní pre soprán a klavír, Bratislava: Hudobný fond.  
Dostupné z: [https://www.musicaslovaca.sk/index.php?route=product/product&product\\_id=607](https://www.musicaslovaca.sk/index.php?route=product/product&product_id=607)  
DIBÁK, Igor. 2002. John G. Brovn's lyrics pre soprán a klavír op. 68, Bratislava: Hudobný fond.  
Dostupné: Knižnica AU: <https://chamo.kis3g.sk/lib/item?id=chamo:1469375&theme=aubb>  
MARTINČEK, Peter. 2000. Tvár pri tvári, cyklus piesní pre ženský hlas a klavír na básne Hany Koškovej, Bratislava: Hudobný fond.  
Dostupné: Knižnica AU: <https://chamo.kis3g.sk/lib/item?id=chamo:1469375&theme=aubb>  
MOZART, Wolfgang Amadeus. Don Giovanni.  
Dostupné z: [https://imslp.org/wiki/Don\\_Giovanni,\\_K.527\\_\(Mozart,\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Don_Giovanni,_K.527_(Mozart,_Wolfgang_Amadeus))  
MOZART, Wolfgang Amadeus. Le nozze di Figaro.  
Dostupné z: [https://imslp.org/wiki/Le\\_nozze\\_di\\_Figaro%2C\\_K.492\\_\(Mozart%2C\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Le_nozze_di_Figaro%2C_K.492_(Mozart%2C_Wolfgang_Amadeus))  
SMETANA, Bedřich. Prodaná nevěsta.  
Dostupné z: [https://imslp.org/wiki/The\\_Bartered\\_Bride%2C\\_JB\\_1:100\\_\(Smetana%2C\\_Bedřich\)](https://imslp.org/wiki/The_Bartered_Bride%2C_JB_1:100_(Smetana%2C_Bedřich))  
DONIZETTI, Gaetano, Don Pasquale.  
Dostupné z: [https://imslp.org/wiki/Don\\_Pasquale\\_\(Donizetti,\\_Gaetano\)](https://imslp.org/wiki/Don_Pasquale_(Donizetti,_Gaetano))  
DVOŘÁK, Antonín. Milostné písně.  
Dostupné z: [https://imslp.org/wiki/Love\\_Songs%2C\\_Op.83\\_\(Dvořák%2C\\_Anton%C3%ADn\)](https://imslp.org/wiki/Love_Songs%2C_Op.83_(Dvořák%2C_Anton%C3%ADn))  
DVOŘÁK, Antonín. Cigánské písně.  
Dostupné z: [https://imslp.org/wiki/Gypsy\\_Songs%2C\\_Op.55\\_\(Dvořák%2C\\_Anton%C3%ADn\)](https://imslp.org/wiki/Gypsy_Songs%2C_Op.55_(Dvořák%2C_Anton%C3%ADn))

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** doc. MgA. Matej Arendárik, ArtD., Mgr. art. Bohdan Koval, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko

**Last changed:** 04.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks094/22	<b>Course title:</b> Repertoire Study by Piano - Vocal Interpretation 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (10%) - systematic work in the study of compositions (20%) - studying 7 compositions - more demanding artificial songs by Slovak composers, more demanding songs of the Classical period, more demanding songs of the Romantic period, more demanding arias of the Baroque period and more demanding operatic arias (arbitrary choice of style periods) (20%) - public concert presentation (20%) - commission rehearsal (20%) - recording of artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> - to know professional musical terminology related to the interpretation of compositions from the Classical period, more demanding artificial songs by Slovak composers and more demanding operatic arias - be able to use breaths and exhalations in a timely manner in precisely defined sections of a piece and to observe the crowns, appropriate to the character of the piece, tempo and mood, together with the pianist - be able to use vocal and expressive means to build up the sensory and climactic sections of poetic and musical text in collaboration with the pianist - be able to prepare independently for the course Study of repertoire at the piano - be able to use melodic embellishments (ripetutto, acciaccatura, appoggiatura, trills, fiorituras, passages, intervallic leaps) - be able to apply the chosen tempi, phrasing, articulation and dynamics in the selected vocal repertoire and work on synchronisation with the piano accompaniment	
<b>Brief outline of course (contents standard):</b> - formation of musical sensitivity, performance style in baroque, classical, romantic and contemporary works - mastering new vocal-technical elements on the recommended vocal literature of the second year in cooperation with the piano - perfecting the musical means of expression in the performance of vocal compositions with piano We will apply the above requirements to the fourth semester repertoire appropriate in difficulty:	



Dostupné z: <http://www.singingcompetition.eu/images/studijni-materialy/Antonin-Dvorak-Ciganske-melodie-nizsi-hlasy.pdf>  
<http://www.singingcompetition.eu/images/studijni-materialy/Antonin-Dvorak-Ciganske-melodie-vyssii-hlasy.pdf>  
 MOZART, Wolfgang Amadeus. Don Giovanni.  
 Dostupné z: [https://imslp.org/wiki/Don\\_Giovanni,\\_K.527\\_\(Mozart,\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Don_Giovanni,_K.527_(Mozart,_Wolfgang_Amadeus))  
 MOZART, Wolfgang Amadeus. Le nozze di Figaro.  
 Dostupné z:  
[https://imslp.org/wiki/Le\\_nozze\\_di\\_Figaro%2C\\_K.492\\_\(Mozart%2C\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Le_nozze_di_Figaro%2C_K.492_(Mozart%2C_Wolfgang_Amadeus))  
 SMETANA, Bedřich. Prodaná nevěsta.  
 Dostupné z: [https://imslp.org/wiki/The\\_Bartered\\_Bride%2C\\_JB\\_1:100\\_\(Smetana%2C\\_Bedřich\)](https://imslp.org/wiki/The_Bartered_Bride%2C_JB_1:100_(Smetana%2C_Bedřich))  
 DONIZETTI, Gaetano, Don Pasquale.  
 Dostupné z: [https://imslp.org/wiki/Don\\_Pasquale\\_\(Donizetti,\\_Gaetano\)](https://imslp.org/wiki/Don_Pasquale_(Donizetti,_Gaetano))  
 DVOŘÁK, Antonín. Milostné písně.  
 Dostupné z: [https://imslp.org/wiki/Love\\_Songs%2C\\_Op.83\\_\(Dvořák%2C\\_Anton%C3%ADn\)](https://imslp.org/wiki/Love_Songs%2C_Op.83_(Dvořák%2C_Anton%C3%ADn))

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** doc. MgA. Matej Arendárik, ArtD., Mgr. art. Bohdan Koval, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko

**Last changed:** 04.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks095/22	<b>Course title:</b> Repertoire Study by Piano - Vocal Interpretation 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (10%) - systematic work in the study of compositions (20%) - 8 compositions - more demanding artificial songs by contemporary Slovak composers, more demanding arias of the Baroque period, more demanding vocal compositions of the Classical period, more demanding songs of the Romantic period, more demanding operatic arias (20%) - public concert presentation (20%) - preparation of a Bachelor's artistic performance (20%) - recording of artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> - know the technical terminology of vocal works, including piano accompaniment - be able to work independently in the study of opera and concert repertoire - be able to meet the specifics of the vocal language of the interpreted composers - be able to flexibly meet the requirements of different stylistic periods - Baroque, Classical, Romantic, 20th and 21st century music - be able to develop the skills and habits of concert presentation of selected compositions - be able to express the content of given works convincingly by vocal and expressive means in cooperation with an accompanist	
<b>Brief outline of course (contents standard):</b> - improvement of interpretation through work with melody, rhythm, intonation, harmonic and metrical feeling, dynamics, agogics, tempo, acoustics, etc. - realization of the study of musical material in cooperation with an accompanist with a focus on solo repertoire - rigorous rehearsal of new vocal-technical elements on compositions intended for the Bachelor's artistic performance The above requirements are applied to the selected repertoire of the Bachelor's artistic performance: - more demanding vocal works of the Baroque period - selection. F. Handel, A. Vivaldi - more demanding vocal music of the Classical period - oratorio, concerto, cantata, song - selection. A. Mozart, L. van Beethoven, J. Haydn	

- more demanding song music of the Romantic period - selection: J. Brahms, R. Schumann, S. Rachmaninov, P. I. Tchaikovsky, R. M. Glier, F. Schubert, C. Franck, H. Wolf, A. Dvořák
- more demanding song music by Slovak composers - selection. Hrušovský, T. Frešo, Š. Jurovský, I. Dibák, P. Martinček, D. Kardoš, L. Holoubek
- operatic arias - selection from the works of world and Slovak authors according to the individual vocal disposition and vocal-technical level of the student

**Recommended literature:**

- BACH, Johann Sebastian. 1986. Izbrannyje arii iz kantat, Leningrad: Muzyka. (súkromný archív pedagóga).
- HÄNDEL, Georg Friedrich. 1981. Neun deutsche Arien, HWV 202-210, Basel London New York Praha: Bärenreiter Kassel. (súkromný archív pedagóga).
- MOZART, Wolfgang Amadeus. 2002. 21 Concert Arias for Soprano 1,2. Schirmer Library of Musical Classics.  
Dostupné z: <https://www.stretta-music.com/en/mozart-21-concert-arias-for-soprano-1-nr-172651.html>
- HAYDN, Joseph. 1931. Kanzonetten und Lieder, Leipzig: C.F. Peters.  
Dostupné z: [https://imslp.org/wiki/Kanzonetten\\_und\\_Lieder\\_\(Haydn%2C\\_Joseph\)](https://imslp.org/wiki/Kanzonetten_und_Lieder_(Haydn%2C_Joseph))
- BEETHOVEN. Ludwig van. 1941. Ausgewählte Lieder Gesang und Klavier, Hohe Stimme, Leipzig: Peters.  
Dostupné z: [https://s9.imslp.org/files/imglnks/usimg/4/4d/IMSLP595448-PMLP957960-Beeth\\_lieder\\_Pet\\_High.pdf](https://s9.imslp.org/files/imglnks/usimg/4/4d/IMSLP595448-PMLP957960-Beeth_lieder_Pet_High.pdf)
- BEETHOVEN. Ludwig van. 2002. Ausgewählte Lieder Gesang und Klavier, Mittlere Stimme, Leipzig: Peters.  
Dostupné z: <https://www.stretta-music.at/vanbeethoven-30-ausgewaehlte-lieder-tiefe-stimme-nr-382297.html>
- MOZART, Wolfgang Amadeus. 2009. Lieder Gesang und Klavier, Hohe Stimme, Leipzig: Peters.  
Dostupné z: <https://www.jpc.de/jpcng/score/detail/-/art/50-Ausgew%E4hlte-Lieder/hnum/2091066>
- MOZART, Wolfgang Amadeus. 2009. Lieder Gesang und Klavier Ausgewählte Lieder für tiefe Singstimme und Klavier, Leipzig: Peters.  
Dostupné z: <https://www.edition-peters.de/product/ausgewahlte-lieder/mp4699-21>
- Arien album, sopran, Leipzig: Peters.  
Arien album, mezzo-sopran, Leipzig: Peters.  
Arien album, alto, Leipzig: Peters.  
Dostupné z: [https://imslp.org/wiki/Arien-Album\\_\(D%C3%B6rfel%2C\\_Alfred\)](https://imslp.org/wiki/Arien-Album_(D%C3%B6rfel%2C_Alfred))
- Ausgewählte opern arien für sopran II, Leipzig: Peters. (súkromný archív).
- České operní arie I. soprán. 1957. Praha: Státní nakladatelství krásné literatury, hudby a umění.  
Dostupné z: <http://www.singingcompetition.eu/index.php/ke-stazeni/2-mpsad/67-materialy-ke-stazeni-cz>
- KARDOŠ, Dezider. 1938. Piesne o láske, pre vysoký hlas a klavír. Turčiansky Sv. Martin: Matica slovenská.  
Dostupné z: <https://chamo.kis3g.sk/lib/item?id=chamo:1476351&theme=aubb>
- JUROVSKÝ, Šimon. 1955. Muškát, cyklus piesní pre soprán a klavír. Bratislava: Slovenské vydavateľstvo krásnej literatúry. Dostupné: Knižnica AU: [https://chamo.kis3g.sk/search/query?term\\_1=JUROVSK%C3%9D,+%C5%A0imon+Mu%C5%A1k%C3%A1t&theme=aubb](https://chamo.kis3g.sk/search/query?term_1=JUROVSK%C3%9D,+%C5%A0imon+Mu%C5%A1k%C3%A1t&theme=aubb)
- SUCHOŇ, Eugen. 1929. Bačovské piesne pre baryton a klavír, Bratislava: Slovenský hudobný fond.  
Dostupné z: <https://chamo.kis3g.sk/lib/item?id=chamo:1285284&theme=aubb>
- SUCHOŇ, Eugen. 1971. Nox et Solitudo, Bratislava: Slovenský hudobný fond.

Dostupné z: <https://chamo.kis3g.sk/lib/item?id=chamo:1310128&theme=aubb>  
 SUCHOŇ, Eugen. 1961. Ad astra, spev a klavír, Bratislava: Slovenský hudobný fond.  
 Dostupné z:  
<https://chamo.kis3g.sk/lib/item?id=chamo:1310253&theme=aubb>  
 FREŠO, Tibor. 1998. Piesne o sne, cyklus piesní pre soprán a klavír. Bratislava: Hudobný fond.  
 Dostupné z: [https://www.musicaslovaca.sk/index.php?route=product/product&product\\_id=607](https://www.musicaslovaca.sk/index.php?route=product/product&product_id=607)  
 DIBÁK, Igor. 2002. John G. Brovn´s lyrics pre soprán a klavír op. 68, Bratislava: Hudobný fond.  
 Dostupné: Knižnica AU: <https://chamo.kis3g.sk/lib/item?id=chamo:1469375&theme=aubb>  
 MARTINČEK, Peter. 2000. Tvár pri tvári, cyklus piesní pre ženský hlas a klavír na básne Hany Koškovej, Bratislava: Hudobný fond.  
 Dostupné: Knižnica AU: <https://chamo.kis3g.sk/lib/item?id=chamo:1469375&theme=aubb>  
 WOLF, Hugo. 1971. Izbranyje pesni 1,2., Moskva: Muzyka. (súkromný archív pedagóga).  
 FRANCK, César. 1961. Romansy, Moskva: Gosudarstvennoje muzykaľnoje izdatel'stvo. (súkromný archív pedagóga).  
 GLIER, Reinold Moricevič. 1974. Izbranyje romansy, Moskva: Muzyka. (súkromný archív pedagóga).  
 NOVÁK, Vítězslav. 1940. Dvě ballady, op. 28, pro střední hlas a klavír na slova Jana Nerudy. Praha: Mojmir Urbánek.  
 Dostupné z: <https://chamo.kis3g.sk/lib/item?id=chamo:10194585&theme=aubb>  
 DVORÁK, Antonín. 1880. Cigánské melodie op.55, Berlin: N. Simrock.  
 Dostupné z: <http://www.singingcompetition.eu/images/studijni-materialy/Antonin-Dvorak-Ciganske-melodie-nizsi-hlasy.pdf>  
<http://www.singingcompetition.eu/images/studijni-materialy/Antonin-Dvorak-Ciganske-melodie-vyssii-hlasy.pdf>  
 RACHMANINOV, Sergej. 1998. Romansy. Mineola: Dover Publications Inc.  
 Dostupné z: [https://imslp.org/wiki/Complete\\_Songs\\_for\\_Voice\\_and\\_Piano\\_\(Rachmaninoff %2C\\_Sergei\)](https://imslp.org/wiki/Complete_Songs_for_Voice_and_Piano_(Rachmaninoff_%2C_Sergei))  
 BRAHMS, Johannes. 1997. 75 SONGS. Hal Leonard.  
 Dostupné z: <HTTPS://WWW.MUSICROOM.COM/JOHANNES-BRAHMS-75-SONGS-HL00740013>  
 SCHUMANN, Robert. 1855-1900. Sämtliche Lieder für eine Singstimme mit Klavierbegleitung. 9 volumes. Leipzig: Edition Peters.  
 Dostupné z:  
[https://imslp.org/wiki/S%C3%A4mtliche\\_Lieder\\_f%C3%BCr\\_eine\\_Singstimme\\_mit\\_Klavierbegleitung\\_\(Schumann%2C\\_Robert\)](https://imslp.org/wiki/S%C3%A4mtliche_Lieder_f%C3%BCr_eine_Singstimme_mit_Klavierbegleitung_(Schumann%2C_Robert))

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

<b>Instructor:</b> doc. MgA. Matej Arendárik, ArtD., Mgr. art. Bohdan Koval, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Mgr. art. Vladyslav Panchenko
<b>Last changed:</b> 04.08.2022
<b>Granted by:</b>

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KSp/ I.Ks096/22	<b>Course title:</b> Repertoire Study by Piano - Vocal Interpretation 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (10%) - systematic work in the study of compositions (20%) - studying 8 compositions - more demanding artificial songs by contemporary Slovak composers, more demanding arias of the Baroque period, more demanding vocal compositions of the Classical period, more demanding songs of the Romantic period, more demanding operatic arias (20%) - preparation of the Bachelor's artistic performance (20%) - presentation of the Bachelor's artistic performance (20%) - recording of artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> - know the musical terminology of vocal works, including piano accompaniment - be able to work independently in the study of operatic and concert repertoire and consolidate habits of creative collaboration with the pianist - be able to navigate quickly through notated material, to understand the vocal aesthetics of interpreted composers and major performers - be able to flexibly meet the requirements of individual stylistic periods - Baroque, Classical, Romantic, 20th and 21st century music - be able to analyse the structure of vocal and piano parts and perceive the synthesis of music and literary text - be able to express the content of a composition artistically by means of expressive and interpretative means in cooperation with the piano - be able to work independently in the study of repertoire at the piano - be able to present a complete artistic performance - a semi-recital lasting at least 30 minutes	
<b>Brief outline of course (contents standard):</b> - realization of the study of musical material in cooperation with an accompanist focusing on opera and concert repertoire - deepening knowledge of the basic vocal principles of Slovak, Czech, Italian, French, German, Russian and other schools and pronunciation in opera and song. - Improving technical and performance proficiency in compositions intended for undergraduate performance	

We apply the above requirements to the selected repertoire of the Bachelor of Arts performance, the dramaturgy of which must include:

- 1 song by a contemporary Slovak composer
- 1 aria from the Baroque period
- 1 vocal composition from the Classical period
- 1 song from the Romantic period
- 1 opera aria
- 3 songs by the same author (or song cycle)

### **Recommended literature:**

CONCONE, Giuseppe. 1960. 15 vocalises pour soprano ou mezzo-soprano, opus 12. Leipzig: Edition Peters.

Dostupné: Knižnica AU: <https://chamo.kis3g.sk/lib/item?id=chamo:9524898&theme=aubb>

Web free: [file:///C:/Users/Admin/Downloads/\[Free-scores.com\]\\_concone-giuseppe-vocalises-96725.pdf](file:///C:/Users/Admin/Downloads/[Free-scores.com]_concone-giuseppe-vocalises-96725.pdf)

VACCAI, Niccoló. Practical Method for Alto, Baritone.

Dostupné z: <http://elatril.com/partituras/Metodos/Voz/Vacciai%20%20Metodo%20Pratico%20-%20Alto%20y%20Baritone.pdf>

VACCAI, Niccoló. 1951. Praktická škola italského zpěvu, Praha: Národní hudební vydavatelství Orbis.

Dostupné: Knižnica AU: [https://chamo.kis3g.sk/search/queryterm\\_1=VACCAI,+Niccol%C3%B3.+Praktick%C3%A1+%C5%A1kola+italsk%C3%A9ho+zp%C4%9Bvu&theme=aubb](https://chamo.kis3g.sk/search/queryterm_1=VACCAI,+Niccol%C3%B3.+Praktick%C3%A1+%C5%A1kola+italsk%C3%A9ho+zp%C4%9Bvu&theme=aubb)

TRNAVSKÝ, Mikuláš Schneider. 2001. Piesňová tvorba, Bratislava: Hudobné centrum. ISBN 80-88884-29-2.

Dostupné z: <https://old.hc.sk/data/aktuality/projekty/2017/schneider-trnavsky-songs.pdf>

TRNAVSKÝ, Mikuláš Schneider. 1950. Slovenské národné piesne 1,2,3,4,5. Bratislava: Slovenské hudobné vydavateľstvo.

Dostupné: Knižnica AU: <https://chamo.kis3g.sk/lib/item?id=chamo:8396141&theme=aubb>

Die Schönsten arie antiche für Gesang und Klavier. 2005. München: Riccordi. (súkromný archív pedagóga).

Twenty Four Italian Songs & Arias. Med. Hygh. op.81. Schirmme's library of musical classics.

Dostupné z: [http://waltercosand.com/CosandScores/Composers%20E-K/Italian%20Songs/Twenty%20Four%20Italian%20Songs%20&%20Arias%20\(Piano%20&%20Voz\).pdf](http://waltercosand.com/CosandScores/Composers%20E-K/Italian%20Songs/Twenty%20Four%20Italian%20Songs%20&%20Arias%20(Piano%20&%20Voz).pdf)

MOYZES, Alexander. 1959. Slovenské ľudové piesne, Bratislava: Slovenské vydavateľstvo krásnej literatúry. (súkromný archív pedagóga).

KRŠKA, Pavol. 2008. Slovenské ľudové piesne, Žilinská univerzita. (súkromný archív pedagóga).

KARDOŠ, Dezider. 1956. Východoslovenské spevy II., Bratislava: Slovenské vydavateľstvo krásnej literatúry. (súkromný archív pedagóga).

BYSTRÝ, Viliam Fíguš. 1980. Slovenské ľudové piesne, Bratislava: Slovenský hudobný fond.

Dostupné z: [https://www.musicaslovaca.sk/index.php?route=product/product&product\\_id=598](https://www.musicaslovaca.sk/index.php?route=product/product&product_id=598)

SCHUBERT, Franz. Gesänge für eine Singstimme mit Klavierbegleitung 1,2,3,4 5. Leipzig: Peters.

Dostupné z: [https://imslp.org/wiki/386\\_Lieder\\_\(Schubert%2C\\_Franz\)](https://imslp.org/wiki/386_Lieder_(Schubert%2C_Franz))

MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbegleitung, Hohe Stimme, Leipzig: Peters.

MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbegleitung, Mittlere Stimme, Leipzig: Peters.

Dostupné z: [https://imslp.org/wiki/20\\_Songs\\_\(Mendelssohn%2C\\_Felix\)](https://imslp.org/wiki/20_Songs_(Mendelssohn%2C_Felix))

ČAJKOVSKIJ, Pjotr Iljič. Eugen Onegin.

Dostupné z: [https://imslp.org/wiki/Eugene\\_Onegin,\\_Op.24\\_\(Tchaikovsky,\\_Pyotr\)](https://imslp.org/wiki/Eugene_Onegin,_Op.24_(Tchaikovsky,_Pyotr))  
 VERDI, Giuseppe. Macbeth.  
 Dostupné z: [https://imslp.org/wiki/Macbeth\\_\(Verdi,\\_Giuseppe\)](https://imslp.org/wiki/Macbeth_(Verdi,_Giuseppe))  
 MOZART, Wolfgang Amadeus. Don Giovanni.  
 Dostupné z: [https://imslp.org/wiki/Don\\_Giovanni,\\_K.527\\_\(Mozart,\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Don_Giovanni,_K.527_(Mozart,_Wolfgang_Amadeus))  
 MOZART, Wolfgang Amadeus. Le nozze di Figaro.  
 Dostupné z: [https://imslp.org/wiki/Le\\_nozze\\_di\\_Figaro%2C\\_K.492\\_\(Mozart%2C\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Le_nozze_di_Figaro%2C_K.492_(Mozart%2C_Wolfgang_Amadeus))  
 DVORÁK, Antonín. Biblické písně.  
 Dostupné z: [https://imslp.org/wiki/Biblical\\_Songs%2C\\_Op.99\\_\(Dvořák%2C\\_Anton%C3%ADn\)](https://imslp.org/wiki/Biblical_Songs%2C_Op.99_(Dvořák%2C_Anton%C3%ADn))  
 SMETANA, Bedřich. Prodaná nevěsta.  
 Dostupné z: [https://imslp.org/wiki/The\\_Bartered\\_Bride%2C\\_JB\\_1:100\\_\(Smetana%2C\\_Bedřich\)](https://imslp.org/wiki/The_Bartered_Bride%2C_JB_1:100_(Smetana%2C_Bedřich))

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** doc. MgA. Matej Arendárik, ArtD., Mgr. art. Bohdan Koval, Mgr. art. Zulfizar Zazrivá, PhD., ArtD., Vladislav Pančenko

**Last changed:** 04.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica								
<b>Faculty:</b> Faculty of Performing Arts								
<b>Course code:</b> DN/ I.Dn297/22			<b>Course title:</b> Rhythmic exercises 1					
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present								
<b>Number of credits:</b> 1								
<b>Recommended semester of study:</b> 1., 3., 5.								
<b>Degree of study:</b> I.								
<b>Prerequisites :</b>								
<b>Course completion conditions:</b> - active participation in class(40%) - solving assignments and exercises(20%) - independent preparation(20%) - passing the exam(20%)								
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - master the methods of acquiring techniques for reliable orientation in defined rhythmic structures - be able to analyse and identify rhythmic structure - be able to articulate monophonic rhythmic examples.								
<b>Brief outline of course (contents standard):</b> 1. Articulating rhythmic examples in basic quarter and eighth meters 2. Practical exercises aimed at timing stabilization using metronome								
<b>Recommended literatue:</b> AGOSTINI, Dante. Rhythmic Solfeggio KRAMER, Jonathan. The Time of Music								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

<b>Instructor:</b> Mgr. art. Peter Solárik, ArtD.
<b>Last changed:</b> 09.08.2022
<b>Granted by:</b>

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn298/22	<b>Course title:</b> Rhythmic exercises 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class(40%) - solving assignments and exercises(20%) - independent preparation(20%) - passing the exam(20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - master the methods of acquiring techniques for reliable orientation in defined rhythmic structures - be able to analyse and identify rhythmic structure - be able to articulate, rhythmicise multi-voiced rhythmic examples	
<b>Brief outline of course (contents standard):</b> 1.Articulating rhythmic examples in odd meters and exercises treated polymetrically 2.Practical exercises aimed at stabilizing the timing of multilayered rhythmic structures using metronome	
<b>Recommended literatue:</b> AGOSTINI, Dante. Rhythmic Solfeggio - výber KRAMER, Jonathan. The Time of Music FIRTH, Vic. The Modern Snare Drummer - výber ALBRIGHT, Fred. Rhythmic Analysis For The Snare Drum - výber WHALEY, Garwood. Intermediate Duets For Snare Drum - výber	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Peter Solárik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko41/22	<b>Course title:</b> Score Play - Piano 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - attendance 50% - active approach to solving problems of course outcomes 40% - final test and practical artistic output -10% - Record artistic outcomes in IDM AU BB	
<b>Educational outcomes (performance standard):</b> - after completing the course, the student will be able to know the scores (especially choral and orchestral scores) and be able to interpret them on the piano, - can characterize different types of scores, - knows the composition of orchestral and choral scores, - knows the individual instrumental groups and can define the tuning of individual instruments - can play scores from musical notation.	
<b>Brief outline of course (contents standard):</b> - Scores- characteristics of the division of scores - Possibilities of adapting scores for piano performance - Choral scores - playing from the page	
<b>Recommended literatue:</b> BURGHAUSER, Jarmil - EBEN, Petr. 1967. Čtení a hra partitur. SHV, Praha 1967 LOUDOVÁ Ivana. 1998. : Moderní notace a její interpretace. AMU: Praha. ISBN 80-85883-31-7. REŽUCHA, Bystrík.- PARÍK. Ivan. 1998: Ako čítať partitúru. Národné hudobné centrum: Bratislava. ISBN 80-8884-08-X. ŠOLC, Milan. 1980. Tajemství akordických značek. Supraphon: Praha. Notový materiál vybraný k riešeniu predmetnej problematike. Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload by credit is 30 hours per semester (1K/30 hours of work).	

13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.								
<b>Last changed:</b> 01.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko42/22	<b>Course title:</b> Score Play - Piano 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - attendance 50% - active approach to solving problems of course outcomes 40% - final test and practical artistic output -10% - Record artistic outcomes in IDM AU BB	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to navigate in simpler choral scores - be able to perform basic choral scores on the piano - be familiar with works of Slovak choral literature inspired by folk music. songs	
<b>Brief outline of course (contents standard):</b> 1. Expressive and structural aspects of simpler choral compositions 2. Automation of playing from multi-line scores 3. Analysis of simpler pieces of choral literature inspired by words. Folk. song	
<b>Recommended literatue:</b> REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU Konkrétne zborové skladby jednoduchšieho obsahu a technickej náročnosti, s prihliadnutím najmä na slovenskú tvorbu. (E. Suchoň, J. Cikker, I. Hrušovský,... ) PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6 BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.								
<b>Last changed:</b> 01.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko43/22	<b>Course title:</b> Score Play - Piano 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - 4 compositions from the basic choral literature of the Renaissance and Baroque periods and 3 compositions from the Romantic literature of words. composers (40%) - recording artistic outputs in IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to navigate in choral scores - be able to interpret choral scores on the piano - be familiar with works of choral literature from the Renaissance, Baroque and Slovak periods. romanticism	
<b>Brief outline of course (contents standard):</b> 1. Expressive and structural aspects of choral compositions 2. Automation of playing from multi-line scores 3. Analysis of simpler compositions of choral literature from the Renaissance, Baroque and Slovak periods. Romanticism	
<b>Recommended literatue:</b> REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU Konkrétne renesančné, barokové zborové skladby jednoduchšieho obsahu a technickej náročnosti (C. Monteverdi, O.di Lasso, L. da Victoria, W. Byrd a iní...) a skladby slov. skladateľov. (J .L. Bella, V. F. Bystrý, E. Suchoň, J. Cikker, I. Hrušovský a iní.....) KRAWCZYŃSKI, Stanislaw. 2010. Ars choralis. Krakow: Akademia muzyczna. ISBN 978-83-87182-97-7 ALBRECHT, Christoph. 1985. Geistliches Chorbuch alter Meister des 16.bis 18. Jahrhunderts. Leipzig: VOB Buch. Liz. 420.205-198-85 BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.								
<b>Last changed:</b> 01.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko44/22	<b>Course title:</b> Score Play - Piano 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - 4 compositions from the Renaissance and Baroque periods and 4 compositions from Romantic literature (also by Slovak composers) (40%) - recording artistic outputs in IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to navigate in choral scores - be able to interpret choral scores on the piano - be able to independently construct specific choral compositions musically and structurally - be familiar with works of choral literature from the Renaissance, Baroque and Romantic periods.	
<b>Brief outline of course (contents standard):</b> 1. Expressive and structural aspects of choral compositions 2. Automation of playing from multi-line scores 3. Analysis of more challenging compositions of choral literature from the Renaissance, Baroque and Romantic periods	
<b>Recommended literatue:</b> REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU Konkrétne renesančné, barokové zborové skladby vyššej technickej náročnosti (C. Monteverdi, G. da Venosa, W. Byrd a iní...) a skladby svetových a slovenských romantikov (G. Verdi, A. Bruckner, E. Grieg, J. L. Bella a iní....) KRAWCZYŃSKI, Stanislaw. 2010. Ars choralis. Krakow: Akademia muzyczna. ISBN 978-83-87182-97-7 ALBRECHT, Christoph. 1985. Geistliches Chorbuch alter Meister des 16.bis 18. Jahrhunderts. Leipzig: VOB Buch. Liz. 420.205-198-85 PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6	

BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.

**Last changed:** 01.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko45/22	<b>Course title:</b> Score Play - Piano 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - 4 compositions from serious choral literature of the Romantic period and 4 compositions from the literature of the 20th and 21st centuries. in the representation of also words. composers (40%) - recording artistic performances in the IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to navigate in more demanding choral scores - be able to interpret more demanding choral scores on the piano - be able to independently construct specific choral compositions musically and structurally - be familiar with works of choral literature from the Romantic period and from the 20th and 21st centuries.	
<b>Brief outline of course (contents standard):</b> 1. Expressive and structural aspects of more demanding choral compositions 2. Automation of playing from more demanding multi-line scores 3. Analysis of compositions of choral literature from the Romantic period and from the 20th and 21st centuries.	
<b>Recommended literatue:</b> REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU Konkrétne romantické a zborové skladby vyššej technickej náročnosti (A. Bruckner, F. M. Bartholdy, J. Brahms, G. Verdi a iní...) a skladby svet. a slov. skladateľov 20. a 21. storočia. (M. Lauridsen, P. Eben, Z. Lukáš, E. Suchoň, J. Cikker, I. Hrušovský, J. Iršai a iní.....) PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
13 hours of contact teaching  
5 hours self-study  
12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.

**Last changed:** 01.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> Komp/I.Ko46/22	<b>Course title:</b> Score Play - Piano 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performance of 4 compositions from choral literature of the turn of the 20th and 21st centuries and 4 compositions from literature of the 20th and 21st centuries. in the representation of also slov. composers (40%) - recording artistic performances in the IDM AU BB (20%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to navigate in more demanding choral scores - be able to interpret more demanding choral scores on the piano - be able to independently construct specific choral compositions musically and structurally - be familiar with works of choral literature from the 20th and 21st centuries. taking into account the word. composers	
<b>Brief outline of course (contents standard):</b> 1. Expressive and structural aspects of more demanding choral compositions 2. Automation of playing from more demanding multi-line scores 3. Analysis of more challenging compositions of choral literature from the 20th and 21st centuries. taking into account the words. composers	
<b>Recommended literatue:</b> REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU Konkrétne zborové skladby na prelome 20. 21. storočia vyššej technickej náročnosti (F. Poulenc, C. Debussy, a iní...) a skladby svet. a slov. skladateľov 20. a 21. storočia. (L. Borzík, M. Lauridsen, E. Whitacre, P. Eben, Z. Lukáš, , I. Hrušovský, J. Iršai, P. Špiláka iní.....) PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6	
<b>Language of instruction:</b> Slovak	

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.

**Last changed:** 01.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP071/22	<b>Course title:</b> Selected Chapters from Music and Dramatic Work History 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 1. Elaboration and presentation of a seminar paper on the assigned topic (30%) 2. Successful completion of the examination (50%) 3. Active solving of partial tasks (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be familiar with selected works of music-drama from the Baroque to the Classical period; - be able to distinguish stylistic elements of Baroque and Classical music-dramatic works; - understand the nature of the composer's and librettist's legacy; - be able to describe the specific features of the music-dramatic works of the Baroque and Classical periods.	
<b>Brief outline of course (contents standard):</b> - Intermezzi, interludes, Monteverdi's Orfeo. - Baroque music-dramatic works. - Handel: Messiah (Volksoper Wien production). - Opera and oratorio in the Classical period. - Musical-dramatic works by W. A. Mozart, L. v. Beethoven and J. Haydn.	
<b>Recommended literatue:</b> HOSTOMSKÁ, Anna. 2018. Opera - průvodce operní tvorbou. NS Svoboda. ISBN 9788020506375 BATCHVAROVA, Vania. 2017. The Dramaturgy of Opera. Aspects of Contemporary Reading. Xlibris, 2017. ISBN-13 978-1543416381(archív pedagóga) DANUSER, Hermann. 2003. Musiktheater heute. Internationales Symposion der Paul Sacher Stiftung Basel 2001. Schott, Mainz. ISBN 3-7957-0481-2 (archív pedagóga) CAIRNS, David. 2006. Mozart and His Operas. University of California Press. ISBN 0520228987 (archív pedagóga) ZEISS, Laurel E. & TILL, Nicholas. 2012. The dramaturgy of opera. In: The Cambridge Companion to Opera Studies. Cambridge University Press, 2012, s. 179 – 201. Dostupné na <a href="https://doi.org/10.1017/CCO9781139024976.012">https:// doi.org/10.1017/CCO9781139024976.012</a>	

LETELLIER, Robert Ignatius. 2008. An Introduction to the Dramatic Works of Giacomo Meyerbeer: Operas, Ballets, Cantatas, Plays. Routledge, 2008. ISBN 0754660397 (archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

7 hours self-study

10 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	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. PaedDr. Mária Strenáčiková, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP072/22	<b>Course title:</b> Selected Chapters from Music and Dramatic Work History 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 1. Elaboration and presentation of a seminar paper on the assigned topic (30%) 2. Successful completion of the examination (50%) 3. Active solving of partial tasks (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be familiar with selected works of music-drama of the Romantic period; - be able to distinguish the stylistic elements of the music-dramatic works of the Romantic period; - understand the essence of opera reform; - be able to describe the specific features of the music-dramatic works of the Romantic period, opera and ballet.	
<b>Brief outline of course (contents standard):</b> 1. La Traviata (Zeffirelli - Salzburg production 2007), Nabucco (comparison of different productions). 2. Othello (comparison of different productions), Mackbeth (comparison of different productions). 3. A selection of productions of Richard Wagner, Lohengrin (La Scala, Bayreuth). 4. Tristan and Isolde, Tetralogy (selection). 5. Ballets from the Romantic period.	
<b>Recommended literatue:</b> HOSTOMSKÁ, Anna. 2018. Opera - průvodce operní tvorbou. NS Svoboda. ISBN 9788020506375 POSPÍŠIL, Miloslav. 2017. Příběhy slavných oper: od Mozarta k Janáčkoví. Praha: Brána. ISBN 978-80-7243-977-5 SMART, Mary Ann. 2018. Waiting for Verdi; Opera and Political Opinion in Nineteenth-Century Italy, 1815-1848. Simpson Imprint in Humanities. ISBN 9780520276253 (archív pedagóga) ZEISS, Laurel E. & TILL, Nicholas. 2012. The dramaturgy of opera. In The Cambridge Companion to Opera Studies. Cambridge University Press, s. 179 – 201. Dostupné na <a href="https://doi.org/10.1017/CCO9781139024976.012">https://doi.org/10.1017/CCO9781139024976.012</a> BATCHVAROVA, Vania. 2017. The Dramaturgy of Opera. Aspects of Contemporary Reading. Xlibris. ISBN-13 978-1543416381 (archív pedagóga)	

<p>LETELLIER, Robert Ignatius. 2008. An Introduction to the Dramatic Works of Giacomo Meyerbeer: Operas, Ballets, Cantatas, Plays. Routledge, 2008. ISBN 0754660397 (archív pedagóga)</p> <p>WAGNER, Richard (Ellis William translation). 1995. Opera and Drama. University of Nebraska Press, 1995. ISBN 978-0803297654 (archív pedagóga)</p>								
<p><b>Language of instruction:</b> Slovak</p>								
<p><b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 7 hours self-study 10 hours solving assignments and exercises / semester</p>								
<p><b>Course assessment</b> Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> doc. PaedDr. Mária Strenáčiková, PhD.</p>								
<p><b>Last changed:</b> 31.07.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP031/22	<b>Course title:</b> Selected chapters from Slovak music 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in lectures (50%) - elaboration of a project of a selected work of a contemporary Slovak composer (30%) - passing the final written test or additional oral examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - have an overview of the cultural history of Slovakia; - acquire a basic information overview and orientation in the historical development phases of the history of Slovak music; - be oriented in presentation and demonstration audio with defining the characteristic features of Slovak music; - be able to analyze and compositionally categorize selected iconic works of composers in different developmental epochs;	
<b>Brief outline of course (contents standard):</b> 1. Slovak music in the social and cultural context of Europe; 2. musical-cultural geography of Europe; 3. Central European music history and contexts of Slovak music; 4. social and cultural history in Slovakia at the dawn of the Middle Ages	
<b>Recommended literatue:</b> ELSCHEK, Oskár. 1996. ed. Dejiny slovenskej hudby. SAV Bratislava. ISBN 80-88820-04-9 HRČKOVÁ, Nad'a. 2003. Stredovek. Orman, Bratislava. ISBN 80-968773-3-X ABRAHÁM, Gerald. 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80-88884-46-2 RYBARIČ, Richard. 1984. Dejiny hudobnej kultúry na Slovensku. OPUS Bratislava. MÚDRA, Darina. 1993. Dejiny hudobnej kultúry na Slovensku. SHF Bratislava. ISBN 80-966995-3-9 CHALUPKA, Ľubomír. 2011. Slovenská hudobná avantgarda. Vydali FFUK a SAV Bratislava. ISBN 978-80-223-3115-9 Aktuálne stránky internetových portálov, odborné časopisy.	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> 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								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Andrej Šuba, PhD.								
<b>Last changed:</b> 31.07.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP032/22	<b>Course title:</b> Selected chapters from Slovak music 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in lectures (50%) - elaboration of a project of a selected work of a contemporary Slovak composer (30%) - passing the final written test or additional oral examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - have an overview of the cultural history of Slovakia; - acquire a basic information overview and orientation in the historical development phases of the history of Slovak music; - be oriented in presentation and demonstration audio with defining the characteristic features of Slovak music; - be able to analyze and compositionally categorize selected iconic works of composers in different developmental epochs;	
<b>Brief outline of course (contents standard):</b> 1. the structure of musical life in the Middle Ages; 2. musical culture of Great Moravia; 3. one-voice liturgical singing, the beginnings of polyphonic music; 4. secular musical culture, origins of music theory, earliest reports;	
<b>Recommended literatue:</b> ELSCHEK, Oskár. 1996. ed. Dejiny slovenskej hudby. SAV Bratislava. ISBN 80-88820-04-9 HRČKOVÁ, Nad'a. 2003. Stredovek. Orman, Bratislava. ISBN 80-968773-3-X ABRAHÁM, Gerald. 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80-88884-46-2 RYBARIČ, Richard. 1984. Dejiny hudobnej kultúry na Slovensku. OPUS Bratislava. MÚDRA, Darina. 1993. Dejiny hudobnej kultúry na Slovensku. SHF Bratislava. ISBN 80-966995-3-9 CHALUPKA, Ľubomír. 2011. Slovenská hudobná avantgarda. Vydali FFUK a SAV Bratislava. ISBN 978-80-223-3115-9 Aktuálne stránky internetových portálov, odborné časopisy.	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> 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								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Andrej Šuba, PhD.								
<b>Last changed:</b> 31.07.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP033/22	<b>Course title:</b> Selected chapters from Slovak music 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in lectures (50%) - elaboration of a project of a selected work of a contemporary Slovak composer (30%) - passing the final written test or additional oral examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - have an overview of the cultural history of Slovakia; - acquire a basic information overview and orientation in the historical development phases of the history of Slovak music; - be oriented in presentation and demonstration audio with defining the characteristic features of Slovak music; - be able to analyze and compositionally categorize selected iconic works of composers in different developmental epochs;	
<b>Brief outline of course (contents standard):</b> 1. social and cultural conditions in Slovakia in the 15th and 16th centuries; 2. the structure of musical life; 3. humanistic ideas and their reflection in cultural life in Slovakia; 4. forms and methods of music dissemination, the beginnings of polyphony, domestic production - authors, works; 5. spiritual song in Slovakia;	
<b>Recommended literatue:</b> ELSCHEK, Oskár. 1996. ed. Dejiny slovenskej hudby. SAV Bratislava. ISBN 80-88820-04-9 HRČKOVÁ, Naďa. 2003. Stredovek. Orman, Bratislava. ISBN 80-968773-3-X ABRAHÁM, Gerald. 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80-88884-46-2 RYBARIČ, Richard. 1984. Dejiny hudobnej kultúry na Slovensku. OPUS Bratislava. MÚDRA, Darina. 1993. Dejiny hudobnej kultúry na Slovensku. SHF Bratislava. ISBN 80-966995-3-9 CHALUPKA, Ľubomír. 2011. Slovenská hudobná avantgarda. Vydali FFUK a SAV Bratislava. ISBN 978-80-223-3115-9 Aktuálne stránky internetových portálov, odborné časopisy.	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> 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								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Andrej Šuba, PhD.								
<b>Last changed:</b> 31.07.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP034/22	<b>Course title:</b> Selected chapters from Slovak music 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in lectures (50%) - elaboration of a project of a selected work of a contemporary Slovak composer (30%) - passing the final written test or additional oral examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - have an overview of the cultural history of Slovakia; - acquire a basic information overview and orientation in the historical development phases of the history of Slovak music; - be oriented in presentation and demonstration audio with defining the characteristic features of Slovak music; - be able to analyze and compositionally categorize selected iconic works of composers in different developmental epochs;	
<b>Brief outline of course (contents standard):</b> 1. periodization of musical baroque in Slovakia; 2. centres of musical life, forms and manifestations of polyphony and polychory; 3. concertante style of the 17th century; 4. secular, occasional and sacred music in 18th century Slovakia	
<b>Recommended literatue:</b> ELSCHEK, Oskár. 1996. ed. Dejiny slovenskej hudby. SAV Bratislava. ISBN 80-88820-04-9 HRČKOVÁ, Nad'a. 2003. Stredovek. Orman, Bratislava. ISBN 80-968773-3-X ABRAHÁM, Gerald. 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80-88884-46-2 RYBARIČ, Richard. 1984. Dejiny hudobnej kultúry na Slovensku. OPUS Bratislava. MÚDRA, Darina. 1993. Dejiny hudobnej kultúry na Slovensku. SHF Bratislava. ISBN 80-966995-3-9 CHALUPKA, Ľubomír. 2011. Slovenská hudobná avantgarda. Vydali FFUK a SAV Bratislava. ISBN 978-80-223-3115-9 Aktuálne stránky internetových portálov, odborné časopisy.	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> 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								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Andrej Šuba, PhD.								
<b>Last changed:</b> 31.07.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP035/22	<b>Course title:</b> Selected chapters from Slovak music 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in lectures (50%) - elaboration of a project of a selected work of a contemporary Slovak composer (30%) - passing the final written test or additional oral examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - have an overview of the cultural history of Slovakia; - acquire a basic information overview and orientation in the historical development phases of the history of Slovak music; - be oriented in presentation and demonstration audio with defining the characteristic features of Slovak music; - be able to analyze and compositionally categorize selected iconic works of composers in different developmental epochs;	
<b>Brief outline of course (contents standard):</b> 1. music of classicism in Slovakia, character of the period, places of music cultivation; 2. forms of music dissemination, repertoire, education, publishing 3. composers, performers, critics - domestic and foreign in Slovakia; 4. patrons of musical art 5. European musical personalities and their relationship to Slovakia; 6. music in the Romantic period 7. music in the Romantic period; 8. character, structure, national and musical-cultural conditions, emancipatory efforts; 9. music production, music dissemination, music-theoretical reflection;	
<b>Recommended literatue:</b> ELSCHEK, Oskár. 1996. ed. Dejiny slovenskej hudby. SAV Bratislava. ISBN 80-88820-04-9 HRČKOVÁ, Naďa. 2003. Stredovek. Orman, Bratislava. ISBN 80-968773-3-X ABRAHÁM, Gerald. 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80-88884-46-2 RYBARIČ, Richard. 1984. Dejiny hudobnej kultúry na Slovensku. OPUS Bratislava. MÚDRA, Darina. 1993. Dejiny hudobnej kultúry na Slovensku. SHF Bratislava. ISBN 80-966995-3-9	

CHALUPKA, Ľubomír. 2011. Slovenská hudobná avantgarda. Vydali FFUK a SAV Bratislava.  
ISBN 978-80-223-3115-9  
Aktuálne stránky internetových portálov, odborné časopisy.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
13 hours of contact teaching  
7 hours self-study  
10 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. Andrej Šuba, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP036/22	<b>Course title:</b> Selected chapters from Slovak music 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in lectures (50%) - elaboration of a project of a selected work of a contemporary Slovak composer (30%) - passing the final written test or additional oral examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - have an overview of the cultural history of Slovakia; - acquire a basic information overview and orientation in the historical development phases of the history of Slovak music; - be oriented in presentation and demonstration audio with defining the characteristic features of Slovak music; - be able to analyze and compositionally categorize selected iconic works of composers in different developmental epochs;	
<b>Brief outline of course (contents standard):</b> 1. personalities in profiles; 2.the development of music in the first half of the 20th century 3. development after 1945 4. the formation of national music and the emergence of individualities; 5. the formation of individualities in the second half of the 20th century 6. personalities of the 1960s	
<b>Recommended literatue:</b> ELSCHEK, Oskár. 1996. ed. Dejiny slovenskej hudby. SAV Bratislava. ISBN 80-88820-04-9 HRČKOVÁ, Naďa. 2003. Stredovek. Orman, Bratislava. ISBN 80-968773-3-X ABRAHÁM, Gerald. 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80-88884-46-2 RYBARIČ, Richard. 1984. Dejiny hudobnej kultúry na Slovensku. OPUS Bratislava. MÚDRA, Darina. 1993. Dejiny hudobnej kultúry na Slovensku. SHF Bratislava. ISBN 80-966995-3-9 CHALUPKA, Ľubomír. 2011. Slovenská hudobná avantgarda. Vydali FFUK a SAV Bratislava. ISBN 978-80-223-3115-9 Aktuálne stránky internetových portálov, odborné časopisy.	

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

7 hours self-study

10 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. Andrej Šuba, PhD.**Last changed:** 31.07.2022**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP022/22	<b>Course title:</b> Seminar on theoretical written works 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in classes (30%) Completion of an assessed project on the assigned topic (70 %)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- be able to integrate the written thesis into a final artistic output</li><li>- actively process the chosen problem and topic</li><li>- obtain multi-source information and creatively incorporate it into a complete work</li><li>- work creatively with specialist literature</li><li>- respond to and master the formalities of thesis writing</li><li>- work seamlessly with the literature and be able to use sources of citations, paraphrases and notational material</li><li>- in collaboration with the thesis supervisor, produce a meaningful thesis, respecting all formal and professional comments during the development and writing of the thesis</li><li>- be able to apply and use the computer skills necessary to write the thesis.</li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1. gradual familiarization of the student with the processing of the work</li><li>2. editing, corrections</li><li>3. the procedure for writing the thesis</li><li>4. technical recognition of typefaces, formatting, insertion of pictures, sheet music, etc.</li></ol>	
<b>Recommended literatue:</b> KATUŠČÁK, Dušan. 1998. Ako písať vysokoškolské a kvalifikačné práce. Stimul, Bratislava. ISBN 80- 85697- 82- 3 KATUŠČÁK, Dušan. 2004. Ako písať záverečné a kvalifikačné práce. 3. vyd. Nitra: Enigma. ISBN 80- 89132- 10- 3. KUCIANOVÁ, A. Metódy citovania podľa STN ISO 690: 2012 [online]. 2013 [cit. 2014- 09- 03]. Dostupné z: <a href="http://www.fns.uniba.sk/fileadmin/user_upload/editors/geog/kfg/Katedra/Studium/Zaver_p_race_a_statnice/ISO_690-2010_priklady_SlovNarKniz_AKucianova.pdf">http://www.fns.uniba.sk/fileadmin/user_upload/editors/geog/kfg/Katedra/Studium/Zaver_p_race_a_statnice/ISO_690-2010_priklady_SlovNarKniz_AKucianova.pdf</a> STAROŇOVÁ, Katarína. 2011. Vedecké písanie. Ako písať akademické a vedecké texty. Osveta, Martin. ISBN 978- 80- 8063- 359- 2	

SMERNICA č. 2/2014 o bibliografickej registrácii, kontrole originality, sprístupňovaní, uchovávaní a základných náležitostiach záverečných prác na Akadémii umení v Banskej Bystrici; GLOCKOVÁ, Mária. 2021. Manuál písania záverečných prác na FMU AU; pdf formát bez vydania a prideleného ISBN. Pre internú potrebu FMU AU.

MŠ SR. Metodické usmernenie 14/2009- R z 27. augusta 2009 o náležitostiach záverečných prác, ich bibliografickej registrácii, kontrole originality, uchovávaní a sprístupňovaní [online].

Dostupné z: <http://www.spgk.sk/?centralny-registerzaverecnych-a-kvalifikacnych-prac>

MŠ SR. Metodické usmernenie k používaniu titulov, čestných titulov a označení funkcií vysokoškolských učiteľov [online]. Dostupné z: <http://www.minedu.sk/data/att/1583.pdf>

STN 6910:2011. Pravidlá písania a úpravy písomností [online]. 2011 [cit. 2014-

09- 15]. Dostupné z: [http://www.ucps.sk/subory/Pravne\\_predpisy\\_pdf\\_doc/STN\\_01\\_6910\\_Pravidla\\_pisania\\_a\\_upravy\\_pisomnosti.pdf](http://www.ucps.sk/subory/Pravne_predpisy_pdf_doc/STN_01_6910_Pravidla_pisania_a_upravy_pisomnosti.pdf)

STN ISO 690: 2012. Informácie a dokumentácia. Návod na tvorbu bibliografických odkazov na informačné pramene a ich citovanie.

Výber bibliografických titulov podľa individuálnych požiadaviek daných tém záverečných prác.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

7 hours self-study

10 hours problem solving and exercises / semester

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** doc. Mgr. art. Mária Strenáčiková, CSc.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP023/22	<b>Course title:</b> Seminar on theoretical written works 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in classes (30%) Completion of an assessed project on the assigned topic (70 %)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- be able to integrate the written thesis into a final artistic output</li><li>- actively process the chosen problem and topic</li><li>- obtain multi-source information and creatively incorporate it into a complete work</li><li>- work creatively with specialist literature</li><li>- respond to and master the formalities of thesis writing</li><li>- work seamlessly with the literature and be able to use sources of citations, paraphrases and notational material</li><li>- in collaboration with the thesis supervisor, produce a meaningful thesis, respecting all formal and professional comments during the development and writing of the thesis</li><li>- be able to apply and use the computer skills necessary to write the thesis.</li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1. gradual familiarization of the student with the processing of the work</li><li>2. basic requirements for the formal preparation of the thesis</li><li>3. the main part of the thesis and its structure</li><li>4. the structure and layout of the thesis.</li></ol>	
<b>Recommended literatue:</b> KATUŠČÁK, Dušan. 1998. Ako písať vysokoškolské a kvalifikačné práce. Stimul, Bratislava. ISBN 80- 85697- 82- 3 KATUŠČÁK, Dušan. 2004. Ako písať záverečné a kvalifikačné práce. 3. vyd. Nitra: Enigma. ISBN 80- 89132- 10- 3. KUCIANOVÁ, A. Metódy citovania podľa STN ISO 690: 2012 [online]. 2013 [cit. 2014- 09- 03]. Dostupné z: <a href="http://www.fns.uniba.sk/fileadmin/user_upload/editors/geog/kfg/Katedra/Studium/Zaver_p_race_a_statnice/ISO_690-2010_priklady_SlovNarKniz_AKucianova.pdf">http://www.fns.uniba.sk/fileadmin/user_upload/editors/geog/kfg/Katedra/Studium/Zaver_p_race_a_statnice/ISO_690-2010_priklady_SlovNarKniz_AKucianova.pdf</a> STAROŇOVÁ, Katarína. 2011. Vedecké písanie. Ako písať akademické a vedecké texty. Osveta, Martin. ISBN 978- 80- 8063- 359- 2	

SMERNICA č. 2/2014 o bibliografickej registrácii, kontrole originality, sprístupňovaní, uchovávaní a základných náležitostiach záverečných prác na Akadémii umení v Banskej Bystrici; GLOCKOVÁ, Mária. 2021. Manuál písania záverečných prác na FMU AU; pdf formát bez vydania a prideleného ISBN. Pre internú potrebu FMU AU.

MŠ SR. Metodické usmernenie 14/2009- R z 27. augusta 2009 o náležitostiach záverečných prác, ich bibliografickej registrácii, kontrole originality, uchovávaní a sprístupňovaní [online]. Dostupné z: <http://www.spgk.sk/?centralny-registerzaverecnych-a-kvalifikacnych-prac>

MŠ SR. Metodické usmernenie k používaniu titulov, čestných titulov a označení funkcií vysokoškolských učiteľov [online]. Dostupné z: <http://www.minedu.sk/data/att/1583.pdf>

STN 6910:2011. Pravidlá písania a úpravy písomností [online]. 2011 [cit. 2014-09-15]. Dostupné z: [http://www.ucps.sk/subory/Pravne\\_predpisy\\_pdf\\_doc/STN\\_01\\_6910\\_Pravidla\\_pisania\\_a\\_upravy\\_pisomnosti.pdf](http://www.ucps.sk/subory/Pravne_predpisy_pdf_doc/STN_01_6910_Pravidla_pisania_a_upravy_pisomnosti.pdf)

STN ISO 690: 2012. Informácie a dokumentácia. Návod na tvorbu bibliografických odkazov na informačné pramene a ich citovanie.

Výber bibliografických titulov podľa individuálnych požiadaviek daných tém záverečných prác.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

7 hours self-study

10 hours problem solving and exercises / semester

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** doc. Mgr. art. Mária Strenáčiková, CSc.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP024/22	<b>Course title:</b> Seminar on theoretical written works 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in classes (30%) Completion of an assessed project on the assigned topic (70 %)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- be able to integrate the written thesis into a final artistic output</li><li>- actively process the chosen problem and topic</li><li>- obtain multi-source information and creatively incorporate it into a complete work</li><li>- work creatively with specialist literature</li><li>- respond to and master the formalities of thesis writing</li><li>- work seamlessly with the literature and be able to use sources of citations, paraphrases and notational material</li><li>- in collaboration with the thesis supervisor, produce a meaningful thesis, respecting all formal and professional comments during the development and writing of the thesis</li><li>- be able to apply and use the computer skills necessary for writing the thesis</li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1. bibliographical references, citations</li><li>2. citations, quotations, paraphrases and extracts</li><li>3. monographs, parts of monographs</li><li>4. serial publication as a whole (journal, proceedings...)</li><li>5. articles in serial publications</li><li>6. linguistic and stylistic aspects of the thesis</li></ol>	
<b>Recommended literatue:</b> KATUŠČÁK, Dušan. 1998. Ako písať vysokoškolské a kvalifikačné práce. Stimul, Bratislava. ISBN 80- 85697- 82- 3 KATUŠČÁK, Dušan. 2004. Ako písať záverečné a kvalifikačné práce. 3. vyd. Nitra: Enigma. ISBN 80- 89132- 10- 3. KUCIANOVÁ, A. Metódy citovania podľa STN ISO 690: 2012 [online]. 2013 [cit. 2014- 09- 03]. Dostupné z: <a href="http://www.fns.uniba.sk/fileadmin/user_upload/editors/geog/kfg/Katedra/Studium/Zaver_p_race_a_statnice/ISO_690-2010_priklady_SlovNarKniz_AKucianova.pdf">http://www.fns.uniba.sk/fileadmin/user_upload/editors/geog/kfg/Katedra/Studium/Zaver_p_race_a_statnice/ISO_690-2010_priklady_SlovNarKniz_AKucianova.pdf</a>	

STAROŇOVÁ, Katarína. 2011. Vedecké písanie. Ako písať akademické a vedecké texty. Osveta, Martin. ISBN 978- 80- 8063- 359- 2

SMERNICA č. 2/2014 o bibliografickej registrácii, kontrole originality, sprístupňovaní, uchovávaní a základných náležitostiach záverečných prác na Akadémii umení v Banskej Bystrici;

GLOCKOVÁ, Mária. 2021. Manuál písania záverečných prác na FMU AU; pdf formát bez vydania a prideleného ISBN. Pre internú potrebu FMU AU.

MŠ SR. Metodické usmernenie 14/2009- R z 27. augusta 2009 o náležitostiach záverečných prác, ich bibliografickej registrácii, kontrole originality, uchovávaní a sprístupňovaní [online]. Dostupné z: <http://www.spgk.sk/?centralny-registerzaverecnych-a-kvalifikacnych-prac>

MŠ SR. Metodické usmernenie k používaniu titulov, čestných titulov a označení funkcií vysokoškolských učiteľov [online]. Dostupné z: <http://www.minedu.sk/data/att/1583.pdf>

STN 6910:2011. Pravidlá písania a úpravy písomností [online]. 2011 [cit. 2014-09- 15]. Dostupné z: [http://www.ucps.sk/subory/Pravne\\_predpisy\\_pdf\\_doc/STN\\_01\\_6910\\_Pravidla\\_pisania\\_a\\_upravy\\_pisomnosti.pdf](http://www.ucps.sk/subory/Pravne_predpisy_pdf_doc/STN_01_6910_Pravidla_pisania_a_upravy_pisomnosti.pdf)

STN ISO 690: 2012. Informácie a dokumentácia. Návod na tvorbu bibliografických odkazov na informačné pramene a ich citovanie.

Výber bibliografických titulov podľa individuálnych požiadaviek daných tém záverečných prác.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

7 hours self-study

10 hours problem solving and exercises / semester

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** doc. Mgr. art. Mária Strenáčiková, CSc.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn063/22	<b>Course title:</b> Sheet Play - Accordion 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (50%) - Passing the end-of-semester credit (50%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be familiar with the many works that will enable him/her to best improve his/her playing from the page - play from the page at an excellent level - understand the issues involved in playing from the page - be able to play quickly, cleanly and convincingly from the page	
<b>Brief outline of course (contents standard):</b> Play from a sheet of two-part invention (J. S. Bach) Play from a sheet in D. Scarlatti - Sonatas Play from a sheet of two-part fugue Play from the sheet by M. S. Trnavsky - Unified Catholic Hymnal	
<b>Recommended literatue:</b> J.S.BACH: Prelúdium a fúga z TK I. alebo II., J.S.BACH: 3- hlasné Toccaty a fúgy pre čembalo (súkromný archív pedagóga) D.SCARLATTI: Sonáty alebo skladby francúzskych clavecinistov (namiesto etud) klasická sonáta: (súkromný archív pedagóga) Hra z listu M. S. Trnavský - Jednotný katolícky spevník-transkripcie ISBN: (978-80-7162-909-2)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Tomáš Valiček, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica								
<b>Faculty:</b> Faculty of Performing Arts								
<b>Course code:</b> KN/ I.Kn064/22			<b>Course title:</b> Sheet Play - Accordion 2					
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present								
<b>Number of credits:</b> 1								
<b>Recommended semester of study:</b> 2.								
<b>Degree of study:</b> I.								
<b>Prerequisites :</b>								
<b>Course completion conditions:</b> - Active participation in class (50%) - Passing the end-of-semester credit (50%)								
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be familiar with many of the works on which he/she will best hone his/her playing from the page - play from the page at an excellent level - understand the issues involved in playing from the page - be able to play quickly, cleanly and convincingly from the page								
<b>Brief outline of course (contents standard):</b>								
<b>Recommended literatue:</b> J.S.BACH: Prelúdium a fúga z TK I. alebo II., J.S.BACH: 3- hlasné Toccaty a fúgy pre čembalo (súkromný archív pedagóga) D.SCARLATTI: Sonáty alebo skladby francúzskych clavecinistov (namiesto etud) klasická sonáta: (súkromný archív pedagóga) Hra z listu M. S. Trnavský - Jednotný katolícky spevník ISBN: (978-80-7162-909-2)								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

<b>Instructor:</b> Mgr. art. Tomáš Valiček, ArtD.
<b>Last changed:</b> 07.08.2022
<b>Granted by:</b>

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn065/22	<b>Course title:</b> Sheet Play - Accordion 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (50%) - Passing the end-of-semester credit (50%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be familiar with many of the works on which he/she will best hone his/her playing from the page - play from the page at an excellent level - understand the issues involved in playing from the page - be able to play quickly, cleanly and convincingly from the page	
<b>Brief outline of course (contents standard):</b> Play from a sheet of two-part invention (J. S. Bach) Play from a sheet in D. Scarlatti - Sonatas Play from a sheet of two-part fugue Play from the sheet by M. S. Trnavsky - Unified Catholic Hymnal	
<b>Recommended literatue:</b> J.S.BACH: Prelúdium a fúga z TK I. alebo II., J.S.BACH: 3- hlasné Toccaty a fúgy pre čembalo (súkromný archív pedagóga) D.SCARLATTI: Sonáty alebo skladby francúzskych clavecinistov (namiesto etud) klasická sonáta: (súkromný archív pedagóga) Hra z listu M. S. Trnavský - Jednotný katolícky spevník ISBN: (978-80-7162-909-2)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Tomáš Valiček, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn066/22	<b>Course title:</b> Sheet Play - Accordion 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (50%) - Passing the end-of-semester credit (50%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be familiar with many of the works on which he/she will best hone his/her playing from the page - play from the page at an excellent level - understand the issues involved in playing from the page - be able to play quickly, cleanly and convincingly from the page	
<b>Brief outline of course (contents standard):</b> Play from a sheet of two-part invention (J. S. Bach) Play from a sheet in D. Scarlatti - Sonatas Play from a sheet of two-part fugue Play from the sheet by M. S. Trnavsky - Unified Catholic Hymnal	
<b>Recommended literatue:</b> J.S.BACH: Prelúdium a fúga z TK I. alebo II., J.S.BACH: 3- hlasné Toccaty a fúgy pre čembalo (súkromný archív pedagóga) D.SCARLATTI: Sonáty alebo skladby francúzskych clavecinistov (namiesto etud) klasická sonáta: (súkromný archív pedagóga) Hra z listu M. S. Trnavský - Jednotný katolícky spevník ISBN: (978-80-7162-909-2)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Tomáš Valiček, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn067/22	<b>Course title:</b> Sheet Play - Accordion 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (50%) - Passing the end-of-semester credit (50%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be familiar with many of the works on which he/she will best hone his/her playing from the page - play from the page at an excellent level - understand the issues involved in playing from the page - be able to play quickly, cleanly and convincingly from the page	
<b>Brief outline of course (contents standard):</b> Play from a sheet of two-part invention (J. S. Bach) Play from a sheet in D. Scarlatti - Sonatas Play from a sheet of two-part fugue Play from the sheet by M. S. Trnavsky - Unified Catholic Hymnal	
<b>Recommended literatue:</b> J.S.BACH: Prelúdium a fúga z TK I. alebo II., J.S.BACH: 3- hlasné Toccaty a fúgy pre čembalo (súkromný archív pedagóga) D.SCARLATTI: Sonáty alebo skladby francúzskych clavecinistov (namiesto etud) klasická sonáta: (súkromný archív pedagóga) Hra z listu M. S. Trnavský - Jednotný katolícky spevník ISBN: (978-80-7162-909-2)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Tomáš Valiček, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn068/22	<b>Course title:</b> Sheet Play - Accordion 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (50%) - Passing the end-of-semester credit (50%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be familiar with many of the works on which he/she will best hone his/her playing from the page - play from the page at an excellent level - understand the issues involved in playing from the page - be able to play quickly, cleanly and convincingly from the page	
<b>Brief outline of course (contents standard):</b> Play from a sheet of two-part invention (J. S. Bach) Play from a sheet in D. Scarlatti - Sonatas Play from a sheet of two-part fugue Play from the sheet by M. S. Trnavsky - Unified Catholic Hymnal	
<b>Recommended literatue:</b> J.S.BACH: Prelúdium a fúga z TK I. alebo II., J.S.BACH: 3- hlasné Toccaty a fúgy pre čembalo (súkromný archív pedagóga) D.SCARLATTI: Sonáty alebo skladby francúzskych clavecinistov (namiesto etud) klasická sonáta: (súkromný archív pedagóga) Hra z listu M. S. Trnavský - Jednotný katolícky spevník ISBN: (978-80-7162-909-2)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Tomáš Valiček, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn126/22	<b>Course title:</b> Sheet Play - Bassoon 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to analyze basic musical notation - be familiar with terminology related to the interpretation of orchestral parts - be able to characterize the basic specifics of the interpretation of compositions of different stylistic periods - be able to react promptly when reading less demanding music notation	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. familiarisation and improvement with notation of selected orchestral works from opera, symphonic, ballet and chamber music 3. etudes and compositions unfamiliar to the student 4. study, analysis and reflection on the notation, musical structure, historical context and compositional language in the individual works studied	
<b>Recommended literatue:</b> HERMAN, František.1997. Orchesterálne štúdie pre fagot 1. a 2. diel, Praha: HAMU	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn127/22	<b>Course title:</b> Sheet Play - Bassoon 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral solos; - be able to analyze basic musical notation - be able to transform the acquired theoretical knowledge into correct interpretation - be able to characterize the basic specifics of the interpretation of compositions of different stylistic periods - able to react promptly when reading music notation - be able to recognise and react immediately to changes in articulation, dynamics and tempo	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. Analysis and comparison of works in different editions and by different performers. 3. familiarising and improving the notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in individual works studied	
<b>Recommended literatue:</b> HERMAN, František. 1997. Orchestrálné štúdie pre fagot 1. a 2. diel, Praha: HAMU	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study	

12 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn128/22	<b>Course title:</b> Sheet Play - Bassoon 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to characterize the specifics of the interpretation of music of different stylistic periods;</li> <li>- know the terminology related to the problems of orchestral solos interpretation;</li> <li>- be able to analyse musical notation</li> <li>- be able to transform the acquired theoretical knowledge into correct interpretation</li> <li>- able to react promptly when reading music notation</li> <li>- able to determine the appropriate tempo for a specified fragment of a selected work</li> <li>- able to react promptly to changes in articulation</li> <li>- able to react promptly to a change in dynamics</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. Game without preparation, from the hand</li> <li>2. Analysis and comparison of works in different editions and by different performers.</li> <li>3. familiarising and improving with more complex notation of selected orchestral works from opera, symphonic, ballet and chamber music</li> <li>4. etudes and compositions unfamiliar to the student</li> <li>5. Study, analysis and reflection on notation, musical structure, historical context and compositional language in individual works studied</li> </ol>	
<b>Recommended literatue:</b> HERMAN, František. 1997. Orchestrálne štúdie pre fagot 1. a 2. diel, Praha: HAMU	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn129/22	<b>Course title:</b> Sheet Play - Bassoon 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to characterize the specifics of the interpretation of music of different stylistic periods; - know the terminology related to the problems of orchestral solos interpretation; - be able to analyse musical notation - be able to transform the acquired theoretical knowledge into correct interpretation - able to react promptly when reading music notation - able to determine the appropriate tempo for a specified fragment of a selected work - able to react promptly to changes in articulation - able to react promptly to a change in dynamics - be able to build on acquired knowledge in a professional discussion and to argue and communicate his/her convictions adequately and at a professional level	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. Analysis and comparison of works in different editions and by different performers. 3. familiarisation and improvement with the difficult notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in individual works studied	
<b>Recommended literatue:</b> HERMAN, František. 1997. Orchestrálne štúdie pre fagot 1. a 2. diel, Praha: HAMU	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

<p>The student's total workload is 30 hours per semester (1 credit/30 hours of work).  13 hours of contact teaching  5 hours self-study  12 hours individual creative activity</p>								
<p><b>Course assessment</b>  Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.</p>								
<p><b>Last changed:</b> 09.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn142/22	<b>Course title:</b> Sheet Play - Cimbalom 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - learning rhythmic exercises using the Zoltán Kodály method (30%) - passing the exam (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the method of Zoltán Kodály - be able to solve various rhythmic problems - be able to interpret musical notation without preparation - know the specifics of playing from the page in different stylistic periods - be able to react promptly to unfamiliar notation - able to solve technical and performance problems promptly - able to orientate himself in the various keys - able to navigate in different styles - able to apply the Kodály method in practice	
<b>Brief outline of course (contents standard):</b> 1. gradual acquaintance and improvement with musical notation from simple to complex 2. rhythmic problem, accuracy of reading and interpretation of musical notation 3. perfection and precision of rhythm in interpretation using the Kodály method 4. the problem of reading notation in different keys 5. developing the student's prompt response to unfamiliar musical notation 6. interpretation of baroque chamber and orchestral parts for baroque dulcimer 7. actively guiding the student to a correct and prompt orientation in key, tempo, and style in which the unknown is given composition written 8. recognition and application of the Kodály method	
<b>Recommended literatue:</b> KODÁLY, Zoltán. 1962. 333 Olvasógyakorlat, Editio Musica Budapest. Z 374. TEGZES, György. 2001. Hétfokú Olvasógyakorlatok I- II. Nemzeti Zankönyvkiadó Budapest. ISBN 963 19 1972 2. SZŐNYI. Erzsébet. 1956. A Zenei írás- olvasás. Editio Musica Budapest. Z.2064.	

BACH, Johann Sebastian. Sonaten/Partiten, Violine solo (Flesch). Edition Peters- Leipzig 10820- 10837.  
 WEISHÁB, Radka. 2019. Interpretace rozdílných stylů na cimbál, dizertačná práca na Akadémie umenie v Banskej Bystrici, školiteľka dizertačnej práce: Viktória Herencsár, čiarový kód 36970100002344.  
 LASSUS, Orlande de. 1969. 24 kétszólamú Motetta, Zeneműkiadó Budapest. Z 1367.  
 BERTALOTTI, Angelo. 1967. 56 Solfeggio, Editio Musica Budapest, ISBN M080004944.  
 LANTMUSIK AUS DER RENAISSANCE I. DVfM32003 Fővárosi Szabó Ervin Könyvtár Zenei Gyűjtemény, Zq17035/2.  
 TÖRTÉNET, BIBLIAI ÉS GUNYOROS MAGYAR ÉNEKEK DALLAMAI A XVI. SZÁZADBÓL. 1993. musica antiqua hungarica No 3. Budapest, Polifon Zeneműkiadó Bt.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** prof. Viktória Herencsár, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn143/22	<b>Course title:</b> Sheet Play - Cimbalom 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - performance of 1 piece in numerical notation (30%) - passing an exam (10%) - passing a class recital (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the different notation in the world - know the problems of reading and creating chord markings - be able to react promptly to the key, tempo and style of the interpreted work - be able to solve various rhythmic problems - be able to interpret musical notation without preparation - able to navigate through different styles - able to interpret musical accompaniment - able to create their own harmonic musical accompaniment - able to orientate himself in the methodology of 20th century notation	
<b>Brief outline of course (contents standard):</b> 1. rhythmic problem, accuracy of reading and interpretation of musical notation 2. acquaintance with the different methods of notation used in the world 3. the problem of reading and making chord markings 4. a quick orientation in harmony 5. interpretation of musical accompaniment of different styles and modes 6. methodology and features of 20th century notation 7. gradual familiarisation and development of notation from simple to complex 8. actively guiding the student to a correct and prompt understanding of the key, tempo, and style in which a given unfamiliar piece is written	
<b>Recommended literatue:</b> HERENCŠÁR, Viktória. 2019. Svet cimbalu. Slovenská cimbalová asociácia. ISBN 978- 80- 89304- 20- 2. ČINSKÁ YANGQIN ŠKOLA. 2002. China Conservatory of Music, Beijing.	

ISBN 7- 5396- 2123- 0/J- 125.  
 ALLAGA, Géza. Öt concert - etude. Edition Neuma Budapest, EN083.  
 D'ANDRIEU, Jean Francois. 1961. Hat Zongoradarab. Edition Musica, Budapest. Z.3308.  
 BARBELLA, EMANUELE. 2003. Sonate G- Dur. Edition Tympanon. ISMN M- 700159- 23- 8.  
 KOCSÁR, Miklós. 1998. Ballada Cimbalomra - Magyar Cimbalomzene II. Cimbalom World Association, Budapest.  
 ALBUM - Cimbalist Taras Baran 2001. Kobzar, Lviv, ISBN 966- 559- 235- 1.  
 DIDI, Vojtech. 2002. Con moto - Zborník. Akadémia umení, Fakulta múzických umení, Banská Bystrica .ISBN 80- 89078- 06- 0.  
 RÉKAI, Iván. 2021. Cseppkövek/Stalactites per cimbalom Op. 18/A - Magyar Cimbalomzene III. Cimbalom World Association, Budapest. ISBN 979- 0- 801675- 92- 7.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** prof. Viktória Herencsár, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn144/22	<b>Course title:</b> Sheet Play - Cimbalom 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - orchestration of 2 - 3 dulcimer orchestral parts (30%) - passing the rehearsal (10%) - passing the class play (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the problems of interpretation of dulcimer orchestral parts - be able to distinguish different styles - be familiar with the problem of quick pedal work in the interpretation of musical notation without preparation - be able to quickly determine the character, tempo and style of a piece of music - be able to solve the problem of purity of intonation in musical notation without preparation	
<b>Brief outline of course (contents standard):</b> 1. the problem of the rapid creation of variations within a given work 2. interpretation of dulcimer orchestral parts of works by Slovak and world music composers 3. purity of intonation in the interpretation of musical works without preparation 4. the problem of quick work with the pedal in the sense of articulation and phrase formation in the interpretation of musical notation without preparation 5. interpretation of dulcimer orchestral parts by foreign composers 6. gradual acquaintance and improvement with musical notation from simple to complex 7. actively guiding the student to a correct and prompt orientation in key, tempo, and style in which a given unfamiliar piece is written	
<b>Recommended literatue:</b> ERKEL, Ferenc. opera Bánk bán - cimbalový part z Maďarskej Štátnej opery KODÁLY, Zoltán. opera Háry János - cimbalový part z Maďarskej Štátnej opery KODÁLY, Zoltán. 1927. Háry János Suita - Universal Edition, UE 31749 KODÁLY, Zoltán. 1955. Kállai kettős. Editio Musica Budapest, Z.1026 LEHAR, Franz. Zigeunerliebe. 1908/0938. Glocken Verlag, Wien, G.V. 140. POLDINI, Ede. Farsangi lakodalmas - cimbalový part z Maďarskej Štátnej opery	

KÁLMÁN, Emmerich. Gräfin Mariza - cimbalový part Maďarského štátneho operetného divadla

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** prof. Viktória Herencsár, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn138/22	<b>Course title:</b> Sheet Play - Clarinet 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to analyze basic musical notation - be familiar with terminology related to the interpretation of orchestral parts - be able to characterize the basic specifics of the interpretation of compositions of different stylistic periods - be able to react promptly when reading less demanding music notation	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. familiarisation and improvement with notation of selected orchestral works from opera, symphonic, ballet and chamber music 3. etudes and compositions unfamiliar to the student 4. study, analysis and reflection on the notation, musical structure, historical context and compositional language in the individual works studied	
<b>Recommended literatue:</b> Hofmeisters Orchesterstudien - Klarinette - Band 1 / Band II (Herausgegeben von Edmund Heyneck und Willy Schreinecke). Leipzig: VEB Friedrich Hofmeister Musikverlag	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn139/22	<b>Course title:</b> Sheet Play - Clarinet 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral solos; - be able to analyze basic musical notation - able to transform the acquired theoretical knowledge into correct interpretation - be able to characterize the basic specifics of the interpretation of compositions of different stylistic periods - able to react promptly when reading music notation - be able to recognise and react immediately to changes in articulation, dynamics and tempo	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the sheet 2. Analysis and comparison of works in different editions and by different performers. 3. familiarising and improving the notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in individual works studied	
<b>Recommended literatue:</b> Hofmeisters Orchesterstudien - Klarinette - Band 1 / Band II (Herausgegeben von Edmund Heyneck und Willy Schreinecke). Leipzig: VEB Friedrich Hofmeister Musikverlag	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn140/22	<b>Course title:</b> Sheet Play - Clarinet 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to characterize the specifics of the interpretation of music of different stylistic periods; - know the terminology related to the problems of orchestral solos interpretation; - be able to analyse musical notation - be able to transform the acquired theoretical knowledge into correct interpretation - able to react promptly when reading music notation - able to determine the appropriate tempo for a specified fragment of a selected work - able to react promptly to changes in articulation - able to react promptly to a change in dynamics	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the sheet 2. Analysis and comparison of works in different editions and by different performers. 3. familiarising and improving with more complex notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. Study, analysis and reflection on notation, musical structure, historical context and compositional language in individual works studied	
<b>Recommended literatue:</b> Hofmeisters Orchesterstudien - Klarinette - Band 1 / Band II (Herausgegeben von Edmund Heyneck und Willy Schreinecke). Leipzig: VEB Friedrich Hofmeister Musikverlag	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work).	

13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn141/22	<b>Course title:</b> Sheet Play - Clarinet 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to characterize the specifics of the interpretation of music of different stylistic periods; - know the terminology related to the problems of orchestral solos interpretation; - be able to analyse musical notation - be able to transform the acquired theoretical knowledge into correct interpretation - able to react promptly when reading music notation - able to determine the appropriate tempo for a specified fragment of a selected work - able to react promptly to changes in articulation - able to react promptly to a change in dynamics - be able to build on acquired knowledge in a professional discussion and to argue and communicate his/her convictions adequately and at a professional level	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the sheet 2. Analysis and comparison of works in different editions and by different performers. 3. familiarisation and improvement with the difficult notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in individual works studied	
<b>Recommended literatue:</b> Hofmeisters Orchesterstudien - Klarinette - Band 1 / Band II (Herausgegeben von Edmund Heyneck und Willy Schreinecke). Leipzig: VEB Friedrich Hofmeister Musikverlag	
<b>Language of instruction:</b> Slovak	

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** doc. Mgr. art. Ronald Šebesta, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn105/22	<b>Course title:</b> Sheet Play - Double Bass 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- active participation in class (50%)</li><li>- playing from a sheet of etudes of simpler technical difficulty (10%)</li><li>- playing parts of orchestral works of choice (Baroque) (20%)</li><li>- semester examination (20%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- know the terminology related to the issues of violin interpretation;</li><li>- be able to clearly characterize the basic specifics of Baroque and classical music interpretation;</li><li>- be able to work more fluently when reading music notation</li><li>- be able to solve technical and expressive problems arising from the nature of the interpreted works.</li></ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"><li>- gradual acquaintance and improvement with musical notation from simple to complex</li><li>- etudes and compositions unfamiliar to the student</li><li>- rhythmic problem, fingering problems, quick orientation</li><li>- interpretation in baroque articulations and ornamentation</li></ul>	
<b>Recommended literatue:</b> <p>HANDEL Georg Friederik. 1733. Sonáte G minor Opus 368.London: John Walsh. Dostupné z: <a href="https://imslp.org/wiki/Violin_Sonata_in_G_minor,_HWV_368_(Handel,_George_Frideric)">https://imslp.org/wiki/Violin_Sonata_in_G_minor,_HWV_368_(Handel,_George_Frideric)</a></p> <p>BACH, Johann Sebastian. 1955. Mass in B minor, BWV 232. Neue Bach-Ausgabe, Serie II, Band 1.Kassel: Bärenreiter Verlag. Plate BA 5102. Dostupné z: <a href="https://imslp.org/wiki/Mass_in_B_minor,_BWV_232_(Bach,_Johann_Sebastian)">https://imslp.org/wiki/Mass_in_B_minor,_BWV_232_(Bach,_Johann_Sebastian)</a></p> <p>VIVALDI, Antonio 1725.Štyri ročné obdobia pre husle a orchester.WorldCat: F.I:22-25 Dostupné z: <a href="https://imslp.org/wiki/Le_quattro_stagioni_(Vivaldi%2C_Antonio)">https://imslp.org/wiki/Le_quattro_stagioni_(Vivaldi%2C_Antonio)</a></p> <p>HANDEL Georg Friderik 1741, Messiah HWV 56.Leipzig:Deutsche Händelgesellschaft. Dostupné z: <a href="https://imslp.org/wiki/Messiah,_HWV_56_(Handel,_George_Frideric)">https://imslp.org/wiki/Messiah,_HWV_56_(Handel,_George_Frideric)</a></p> <p>CORELLI, Arcagelo 1700. 12 Violin Sonatas Op.5. London: John Walsh. Dostupné z: <a href="https://imslp.org/wiki/12_Violin_Sonatas%2C_Op.5_(Corelli%2C_Arcangelo)">https://imslp.org/wiki/12_Violin_Sonatas%2C_Op.5_(Corelli%2C_Arcangelo)</a></p> <p>WESTHOFF, Johan Paul von 1694. 6 Violin Sonatas. Dresden: Autor. Dostupné z: <a href="https://imslp.org/wiki/6_Violin_Sonatas_(Westhoff%2C_Johann_Paul_von)">https://imslp.org/wiki/6_Violin_Sonatas_(Westhoff%2C_Johann_Paul_von)</a></p>	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Jozef Lupták, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn106/22	<b>Course title:</b> Sheet Play - Double Bass 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - playing from a sheet of etudes of simpler technical difficulty (10%) - playing parts of orchestral works of choice (classical) (20%) - semester examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the terminology related to the issues of violin interpretation; - be able to clearly characterize the basic specifics of Baroque and classical music interpretation; - be able to work more fluently when reading music notation - be able to solve technical and expressive problems arising from the nature of the interpreted works.	
<b>Brief outline of course (contents standard):</b> - gradual acquaintance and improvement with musical notation from simple to complex - etudes and compositions unfamiliar to the student - rhythmic problem, fingering problems, quick orientation - interpretation in different stylistic periods	
<b>Recommended literatue:</b> KREUTZER Rodolphe. 2007 42 Etudes or Caprices Op. 35ed. Fr. Hermann. Dostupné z: <a href="https://imslp.org/wiki/%C3%89tudes_ou_caprices_(Kreutzer%2C_Rodolphe)">https://imslp.org/wiki/%C3%89tudes_ou_caprices_(Kreutzer%2C_Rodolphe)</a> HAYDN, Joseph. Symphony No.6 in D major, Hob.I:6 “Le Matin”. Leipzig: Breitkopf & Härtel, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.6_in_D_major,_Hob.I:6_(Haydn,_Joseph)">https://imslp.org/wiki/Symphony_No.6_in_D_major,_Hob.I:6_(Haydn,_Joseph)</a> MOZART, Wolfgang Amadeus. Symphony No.41 in C major, K.551. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.41_in_C_major_%2C_K.551_(Mozart%2C_Wolfgang_Amadeus)">https://imslp.org/wiki/Symphony_No.41_in_C_major_%2C_K.551_(Mozart%2C_Wolfgang_Amadeus)</a> BEETHOVEN, Ludwig van. Symphony No.9, Op.125. Leipzig: Breitkopf & Härtel, n. d.(1865).Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.9%2C_Op.125_(Beethoven_%2C_Ludwig_van)">https://imslp.org/wiki/Symphony_No.9%2C_Op.125_(Beethoven_%2C_Ludwig_van)</a> SPERGER, Matthias 1780, Terzetto No.1 in G. Wien: Hoffmeister, n. d. Dostupné z: <a href="https://imslp.org/wiki/File:PMLP49918-sperger_terzetto1_flute_violin_cello.pdf">https://imslp.org/wiki/File:PMLP49918-sperger_terzetto1_flute_violin_cello.pdf</a>	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Jozef Lupták, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn107/22	<b>Course title:</b> Sheet Play - Double Bass 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- active participation in class (50%)</li><li>- playing from a sheet of etudes of simpler technical difficulty (10%)</li><li>- playing parts of orchestral works of choice (classicism, romanticism, 20th-21st century) (20%)</li><li>- semester examination (20%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- know the terminology related to the issues of violin interpretation;</li><li>- be able to clearly characterize the basic specifics of Baroque and classical music interpretation;</li><li>- be able to work more fluently when reading music notation</li><li>- be able to solve technical and expressive problems arising from the nature of the interpreted works.</li></ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"><li>- gradual acquaintance and improvement with musical notation from simple to complex</li><li>- etudes and compositions unfamiliar to the student</li><li>- rhythmic problem, fingering problems, quick orientation</li><li>- interpretation in different stylistic periods</li></ul>	
<b>Recommended literatue:</b> <p>KREUTZER, Rodolphe. 2007.42 Etudes or Caprices Op. 35.Vienna: Musikverlag Hermann Dostupné z: <a href="https://imslp.org/wiki/%C3%89tudes_ou_caprices_(Kreutzer%2C_Rodolphe)">https://imslp.org/wiki/%C3%89tudes_ou_caprices_(Kreutzer%2C_Rodolphe)</a> MYSLIVČEK, Jozef 2015, Trio in G dur. Barcelona: Luis Barajas, Dostupné z: <a href="https://imslp.org/wiki/Trio_in_G_major_(Myslive%C4%8Dek%2C_Josef)">https://imslp.org/wiki/Trio_in_G_major_(Myslive%C4%8Dek%2C_Josef)</a> DVOŘÁK, Antonín 1893.Largo z 9. symfónie „Z Nového sveta“ pre tri kontrabasy. Senec: BassBand Archive, Dostupné z: <a href="https://www.slovakdoublebassclub.com/SK/shop/">https://www.slovakdoublebassclub.com/SK/shop/</a> COMENDANT, Marcel 2016. Nu stiu - „Neviem“ pre kontrabasové kvarteto. Senec: BassBand Archive, Dostupné z: <a href="https://www.slovakdoublebassclub.com/SK/shop/">https://www.slovakdoublebassclub.com/SK/shop/</a> PALÚCH, Stano 2013. Bassovica pre štyri kontrabasy. Senec: BassBand Archive, Dostupné z: <a href="https://www.slovakdoublebassclub.com/SK/shop/">https://www.slovakdoublebassclub.com/SK/shop/</a> HUMMEL, Johann Nepomuk 1812. Trio in G S.46 WoO.4 .Internet: Free-scores.com, Dostupné z: <a href="https://www.free-scores.com/sheetmusic?p=aOPehI8My3">https://www.free-scores.com/sheetmusic?p=aOPehI8My3</a></p>	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Jozef Lupták, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn108/22	<b>Course title:</b> Sheet Play - Double Bass 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- active participation in class (50%)</li><li>- playing from a sheet of etudes of simpler technical difficulty (10%)</li><li>- playing parts of orchestral works of choice (Romanticism, Impressionism) (20%)</li><li>- semester examination (20%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- know the minimum terminology related to the problems of interpretation of double bass works;</li><li>- be able to clearly characterize the basic specifics of the interpretation of romantic impressionist musical language;</li><li>- be able to work more fluently when reading music notation</li><li>- able to solve technical and expressive problems arising from the nature of the works interpreted.</li></ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"><li>- gradual acquaintance and improvement with musical notation from simple to complex</li><li>- etudes and compositions unfamiliar to the student</li><li>- to solve rhythmic problems, to analyse the problem of fingerings, to provoke a quick orientation in the musical work</li><li>- interpretation in different stylistic periods</li></ul>	
<b>Recommended literatue:</b> <p>ČERNÝ, František. Composition puor Contrebasse et Piano. Munchen: Bassico. Dostupné z: <a href="https://www.bassico.eu/cds-und-dvds/bcp-bassist-composer-publications-stefan-schaefer-frantisek-cerny-compositions-pou-.../8837-0-0-8837-0.htm?cat=1538&amp;produkt=1471&amp;l=DE">https://www.bassico.eu/cds-und-dvds/bcp-bassist-composer-publications-stefan-schaefer-frantisek-cerny-compositions-pou-.../8837-0-0-8837-0.htm?cat=1538&amp;produkt=1471&amp;l=DE</a></p> <p>MOZART, Wolfgang Amadeus. Symphony No.41 in C major, K.551. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.41_in_C_major%2C_K.551_(Mozart%2C_Wolfgang_Amadeus)">https://imslp.org/wiki/Symphony_No.41_in_C_major%2C_K.551_(Mozart%2C_Wolfgang_Amadeus)</a></p> <p>RABBATH, François 1979, Solos for double bassist, Paris: Libern Publication. Dostupné z: <a href="https://www.stretta-music.at/rabbath-solos-for-the-double-bassist-nr-228762.html">https://www.stretta-music.at/rabbath-solos-for-the-double-bassist-nr-228762.html</a></p> <p>PROKOFIEV, Sergej 1924, Quintett Op.39, Leipzig: A. Gutheil. Dostupné z: <a href="https://imslp.org/wiki/Quintet,_Op.39_(Prokofiev,_Sergey)">https://imslp.org/wiki/Quintet,_Op.39_(Prokofiev,_Sergey)</a></p>	

GOETZ, Hermann 1874.Piano Quintett Op.16. Leipzig: Kistner, n.d. Dostupné z: [https://imslp.org/wiki/Piano\\_Quintet,\\_Op.16\\_\(Goetz,\\_Hermann\)](https://imslp.org/wiki/Piano_Quintet,_Op.16_(Goetz,_Hermann))

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Jozef Lupták, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn130/22	<b>Course title:</b> Sheet Play - Flute 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to analyze basic musical notation - be familiar with terminology related to the interpretation of orchestral parts - be able to characterize the basic specifics of the interpretation of compositions of different stylistic periods - be able to react promptly when reading less demanding music notation	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. familiarisation and improvement with notation of selected orchestral works from opera, symphonic, ballet and chamber music 3. etudes and compositions unfamiliar to the student 4. study, analysis and reflection on the notation, musical structure, historical context and compositional language in the individual works studied	
<b>Recommended literatue:</b> DÜRICHEN, Christoph. KRATSCH, Sigfried. 1991. Das Orchester Probespiel Föte/Piccoloflöte. Leipzig: Edition Peters. (súkromný archív pedagóga) ZÖLLER, Karlheinz. Moderne Orchesterstudien Band 1 , Band 2, Mainz: Edition Schott (súkromný archív pedagóga) WYE, Trevor. MORRIS, Patricia. 1998. The orchestral practise book for flute 1 and 2. London: Novello Publishing Limited. (súkromný archív pedagóga)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work).	

13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn131/22	<b>Course title:</b> Sheet Play - Flute 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral solos; - be able to analyze basic musical notation - be able to transform the acquired theoretical knowledge into correct interpretation - be able to characterize the basic specifics of the interpretation of compositions of different stylistic periods - able to react promptly when reading music notation - be able to recognise and react immediately to changes in articulation, dynamics and tempo	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. Analysis and comparison of works in different editions and by different performers. 3. familiarising and improving the notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in individual works studied	
<b>Recommended literatue:</b> DÜRICHEN, Christoph. KRATSCH, Sigfried. 1991. Das Orchester Probespiel Föte/Piccoloflöte. Leipzig: Edition Peters. (súkromný archív pedagóga) ZÖLLER, Karlheinz. Moderne Orchesterstudien Band 1 , Band 2, Mainz: Edition Schott (súkromný archív pedagóga) WYE, Trevor. MORRIS, Patricia. 1998. The orchestral practise book for flute 1 and 2. London: Novello Publishing Limited. (súkromný archív pedagóga)	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn132/22	<b>Course title:</b> Sheet Play - Flute 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to characterize the specifics of the interpretation of music of different stylistic periods; - know the terminology related to the problems of orchestral solos interpretation; - be able to analyse musical notation - be able to transform the acquired theoretical knowledge into correct interpretation - able to react promptly when reading music notation - able to determine the appropriate tempo for a specified fragment of a selected work - able to react promptly to changes in articulation - able to react promptly to a change in dynamics	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. Analysis and comparison of works in different editions and by different performers. 3. familiarising and improving with more complex notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. Study, analysis and reflection on notation, musical structure, historical context and compositional language in individual works studied	
<b>Recommended literatue:</b> KRATSCH, Sigfried. 1991. Das Orchester Probespiel Föte/Piccoloflöte. Leipzig: Edition Peters. (súkromný archív pedagóga) ZÖLLER, Karlheinz. Moderne Orchesterstudien Band 1 , Band 2, Mainz: Edition Schott (súkromný archív pedagóga) WYE, Trevor. MORRIS, Patricia. 1998. The orchestral practise book for flute 1 and 2. London: Novello Publishing Limited. (súkromný archív pedagóga)	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn133/22	<b>Course title:</b> Sheet Play - Flute 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to characterize the specifics of the interpretation of music of different stylistic periods;</li> <li>- know the terminology related to the problems of orchestral solos interpretation;</li> <li>- be able to analyse musical notation</li> <li>- be able to transform the acquired theoretical knowledge into correct interpretation</li> <li>- able to react promptly when reading music notation</li> <li>- able to determine the appropriate tempo for a specified fragment of a selected work</li> <li>- able to react promptly to changes in articulation</li> <li>- able to react promptly to a change in dynamics</li> <li>- be able to build on acquired knowledge in a professional discussion and to argue and communicate his/her convictions adequately and at a professional level</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. Game without preparation, from the hand</li> <li>2. Analysis and comparison of works in different editions and by different performers.</li> <li>3. familiarisation and improvement with the difficult notation of selected orchestral works from opera, symphonic, ballet and chamber music</li> <li>4. etudes and compositions unfamiliar to the student</li> <li>5. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in individual works studied</li> </ol>	
<b>Recommended literatue:</b> DÜRICHEN, Christoph. KRATSCH, Sigfried. 1991. Das Orchester Probespiel Föte/Piccoloflöte. Leipzig: Edition Peters. (súkromný archív pedagóga) ZÖLLER, Karlheinz. Moderne Orchesterstudien Band 1 , Band 2, Mainz: Edition Schott (súkromný archív pedagóga)	

WYE, Trevor. MORRIS, Patricia. 1998. The orchestral practise book for flute 1 and 2. London: Novello Publishing Limited. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Milan Oravec, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn275/22	<b>Course title:</b> Sheet Play - French Horn 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to analyze basic musical notation - be familiar with terminology related to the interpretation of orchestral parts - be able to characterize the basic specifics of the interpretation of compositions of different stylistic periods - be able to react promptly when reading less demanding music notation	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the sheet 2. familiarisation and improvement with notation of selected orchestral works from opera, symphonic, ballet and chamber music 3. etudes and compositions unfamiliar to the student 4. etudes with problems of transposition 5. study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied	
<b>Recommended literatue:</b> Probespiel-Album-Horn, Copyright by Hans Pizka, Munich 1979 FREHSE, Albin. Orchester-Studien für Horn, Heft 1 J. Haydn/W. A. Mozart VEB Friedrich Hofmeister Leipzig SCHAFFRATH, Günter Orchester-Studien für Waldhorn, Heft 5 Repertoirestücke VEB Friedrich Hofmeister Leipzig FREHSE, Albin, Orchester-Studien für Horn, Heft 8 Richard Wagner VEB Friedrich Hofmeister Leipzig WIPPERICH, Emil Richard. Strauss Orchesterstudien aus den symphonischen Werken Horn/ Emil Wipperich/, Edition Peters Leipzig	

GUMBERT, Friedrich .Solobuch für Horn Orchesterstudien, Heft 9  
 Carl Merseburger-Leipzig  
 GUMBERT, Friedrich /FREHSE, Albin .Orchesterstudien Horn, Heft 1, 2, 3  
 Verlag Friedrich Hofmeister, Leipzig  
 Orchestrovije trudnosti dl'a val'torni /Otrvki iz proizvedenii sovetskykh kompozitorov/  
 Tetrad' 1. Gosudarstvennoe muzkal'noje izdatel'stvo, Moskva 1962  
 DVOŘÁK, Antonín Orchestrální studie pro lesní roh Antonín Dvořák-symfonická tvorba  
 Janáčkova akademie múzických umění v Brně, Brno 1985  
 ŠOLC, František.Orchestrální studie pro lesní roh Bedřich Smetana- symfonická, operní tvorba,  
 Janáčkova akademie múzických umění v Brně  
 ŠOLC, František. Operní, orchestrální a komorní tvorba pro lesní roh - Leoš Janáček, Janáčkova  
 akademie múzických umění v Brně

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Branislav Hóz, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.DN276/22	<b>Course title:</b> Sheet Play - French Horn 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral solos; - be able to analyze basic musical notation - be able to transform the acquired theoretical knowledge into correct interpretation - be able to characterize the basic specifics of the interpretation of compositions of different stylistic periods - able to react promptly when reading music notation - be able to recognise and react immediately to changes in articulation, dynamics and tempo - be able to respond to transpositions	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. Analysis and comparison of works in different editions and by different performers. 3. familiarising and improving the notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. etudes with problems of transposition 6. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied	
<b>Recommended literatue:</b> Probespiel-Album-Horn, Copyright by Hans Pizka, Munich 1979 FREHSE, Albin. Orchester-Studien für Horn, Heft 1 J. Haydn/W. A. Mozart VEB Friedrich Hofmeister Leipzig SCHAFFRATH, Günter Orchester-Studien für Waldhorn, Heft 5 Repertoirestücke VEB Friedrich Hofmeister Leipzig FREHSE, Albin, Orchester-Studien für Horn, Heft 8 Richard Wagner	

VEB Friedrich Hofmeister Leipzig  
 WIPPERICH, Emil Richard. Strauss Orchesterstudien aus den symphonischen Werken Horn/  
 Emil Wipperich/, Edition Peters Leipzig  
 GUMBERT, Friedrich .Solobuch für Horn Orchesterstudien, Heft 9  
 Carl Merseburger-Leipzig  
 GUMBERT, Friedrich /FRESHSE, Albin .Orchesterstudien Horn, Heft 1, 2, 3  
 Verlag Friedrich Hofmeister, Leipzig  
 Orchestrovije trudnosti dl'a val'torni /Otrvki iz proizvedenii sovetskych kompozitorov/  
 Tetrad' 1. Gosudarstvennoe muzkal'noje izdatel'stvo, Moskva 1962  
 DVOŘÁK, Antonín Orchestrální studie pro lesní roh Antonín Dvořák-symfonická tvorba  
 Janáčkova akademie múzických umění v Brně, Brno 1985  
 ŠOLC, František.Orchestrální studie pro lesní roh Bedřich Smetana- symfonická, operní tvorba,  
 Janáčkova akademie múzických umění v Brně  
 ŠOLC, František. Operní, orchestrální a komorní tvorba pro lesní roh - Leoš Janáček, Janáčkova  
 akademie múzických umění v Brně

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Branislav Hóz, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn277/22	<b>Course title:</b> Sheet Play - French Horn 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to characterize the specifics of the interpretation of music of different stylistic periods;</li> <li>- know the terminology related to the problems of orchestral solos interpretation;</li> <li>- be able to analyse musical notation</li> <li>- be able to transform the acquired theoretical knowledge into correct interpretation</li> <li>- able to react promptly when reading music notation</li> <li>- able to determine the appropriate tempo for a specified fragment of a selected work</li> <li>- able to react promptly to changes in articulation</li> <li>- able to react promptly to a change in dynamics</li> <li>- able to transpose quickly in different tunin</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. Game without preparation, from the hand</li> <li>2. Analysis and comparison of works in different editions and by different performers.</li> <li>3. familiarising and improving with more complex notation of selected orchestral works from opera, symphonic, ballet and chamber music</li> <li>4. etudes and compositions unfamiliar to the student</li> <li>5. etudes with problems of transposition</li> <li>6. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied</li> </ol>	
<b>Recommended literatue:</b> Probespiel-Album-Horn, Copyright by Hans Pizka, Munich 1979 FREHSE, Albin. Orchester-Studien für Horn, Heft 1 J. Haydn/W. A. Mozart VEB Friedrich Hofmeister Leipzig SCHAFFRATH, Günter Orchester-Studien für Waldhorn, Heft 5 Repertoirestücke VEB Friedrich Hofmeister Leipzig	

FREHSE, Albin, Orchester-Studien für Horn, Heft 8 Richard Wagner  
 VEB Friedrich Hofmeister Leipzig  
 WIPPERICH, Emil Richard. Strauss Orchesterstudien aus den symphonischen Werken Horn/  
 Emil Wipperich/, Edition Peters Leipzig  
 GUMBERT, Friedrich .Solobuch für Horn Orchesterstudien, Heft 9  
 Carl Merseburger-Leipzig  
 GUMBERT, Friedrich /FREHSE, Albin .Orchesterstudien Horn, Heft 1, 2, 3  
 Verlag Friedrich Hofmeister, Leipzig  
 Orchestrovije trudnosti dl'a val'torni /Otrvki iz proizvedenii sovetskych kompozitorov/  
 Tetrad' 1. Gosudarstvennoe muzkal'noje izdatel'stvo, Moskva 1962  
 DVOŘÁK, Antonín Orchestrální studie pro lesní roh Antonín Dvořák-symfonická tvorba  
 Janáčkova akademie múzických umění v Brně, Brno 1985  
 ŠOLC, František.Orchestrální studie pro lesní roh Bedřich Smetana- symfonická, operní tvorba,  
 Janáčkova akademie múzických umění v Brně  
 ŠOLC, František. Operní, orchestrální a komorní tvorba pro lesní roh - Leoš Janáček, Janáčkova  
 akademie múzických umění v Brně

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Branislav Hóz, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn278/22	<b>Course title:</b> Sheet Play - French Horn 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to characterize the specifics of the interpretation of music of different stylistic periods; - know the terminology related to the problems of orchestral solos interpretation; - be able to analyse musical notation - be able to transform the acquired theoretical knowledge into correct interpretation - able to react promptly when reading music notation - able to determine the appropriate tempo for a specified fragment of a selected work - able to react promptly to changes in articulation - able to react promptly to a change in dynamics - able to respond flexibly to transposition in different tunings - be able to build on acquired knowledge in professional discussion and to argue adequately and communicate his/her convictions at a professional level	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. Analysis and comparison of works in different editions and by different performers. 3. familiarisation and improvement with the difficult notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. etudes with problems of transposition 6. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied	
<b>Recommended literatue:</b> Probespiel-Album-Horn, Copyright by Hans Pizka, Munich 1979 FREHSE, Albin. Orchester-Studien für Horn, Heft 1 J. Haydn/W. A. Mozart VEB Friedrich Hofmeister Leipzig	

SCHAFFRATH, Günter Orchester-Studien für Waldhorn, Heft 5 Repertoirestücke VEB Friedrich Hofmeister Leipzig  
 FREHSE, Albin, Orchester-Studien für Horn, Heft 8 Richard Wagner  
 VEB Friedrich Hofmeister Leipzig  
 WIPPERICH, Emil Richard. Strauss Orchesterstudien aus den symphonischen Werken Horn/  
 Emil Wipperich/, Edition Peters Leipzig  
 GUMBERT, Friedrich .Solobuch für Horn Orchesterstudien, Heft 9  
 Carl Merseburger-Leipzig  
 GUMBERT, Friedrich /FREHSE, Albin .Orchesterstudien Horn, Heft 1, 2, 3  
 Verlag Friedrich Hofmeister, Leipzig  
 Orchestrovije trudnosti dl'a val'torni /Otrvki iz proizvedenii sovetskych kompozitorov/  
 Tetrad' 1. Gosudarstvennoe muzkal'noje izdatel'stvo, Moskva 1962  
 DVOŘÁK, Antonín Orchestrální studie pro lesní roh Antonín Dvořák-symfonická tvorba  
 Janáčkova akademie múzických umění v Brně, Brno 1985  
 ŠOLC, František. Orchestrální studie pro lesní roh Bedřich Smetana- symfonická, operní tvorba,  
 Janáčkova akademie múzických umění v Brně  
 ŠOLC, František. Operní, orchestrální a komorní tvorba pro lesní roh - Leoš Janáček, Janáčkova  
 akademie múzických umění v Brně

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Branislav Hóz, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn170/22	<b>Course title:</b> Sheet Play - Guitar 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (70%) - reading at least two guitar etude books of your choice (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of guitar works; - be able to characterize the specifics of the interpretation of different musical styles; - be able to solve different rhythmic problems; - be able to interpret musical notation without preparation; - know the specifics of playing from the page in different stylistic periods; - be able to respond promptly to unfamiliar musical notation; - Able to deal promptly with technical and performance problems; - Able to work independently when reading repertoire; - Able to independently solve technical and expressive problems arising from the nature of the works interpreted.	
<b>Brief outline of course (contents standard):</b> - gradual acquaintance and improvement with musical notation from simple to complex - etudes and recitations unfamiliar to the student - rhythmic problem, problems of fingerings, quick orientation - developing the student's quick reaction to unfamiliar notation - interpretation in different stylistic periods	
<b>Recommended literatue:</b> ZIGANTE, Frédéric, 2013, The Bach Lute Works for Guitar. Milwaukee: Hal Leonard. ISBN 13: 9788875929077 (súkromný archív pedagóga) GIULIANI, Mauro, 1906. 24 Etudes, Op.48 [online]. Augsburg: Freie Vereinigung zur Förderung guter Gitarremusik. Dostupné z: <a href="https://imslp.org/wiki/24_Etudes%2C_Op.48_(Giuliani%2C_Mauro)">https://imslp.org/wiki/24_Etudes%2C_Op.48_(Giuliani%2C_Mauro)</a> VILLA- LOBOS, Heitor. 2007. Cinq Preludes. Paris: Editions Max Eschig. Nouvelle edition revue et corrigeé par Frédéric Zigante, ISBN 13: 9790045045081 (súkromný archív pedagóga)	

PUJOL, Máximo Diego, 2009. 14 Etudes volume 1. Paris. Editions Henry Lemoine. ISBN: 979-0230969352

(súkromný archív pedagóga)

BROUWER, Leo, 2001. Etudes Simples (Estudios Sencillos). Paris: Max Eschig. ISBN: 979-0045033941 (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** doc. Mgr. art. Ján Labant, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn171/22	<b>Course title:</b> Sheet Play - Guitar 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2., 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (70%) - reading at least two guitar etude books of your choice (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of guitar works; - be able to characterize the specifics of the interpretation of different musical styles; - be able to solve different rhythmic problems; - be able to interpret musical notation without preparation; - know the specifics of playing from the page in different stylistic periods; - be able to respond promptly to unfamiliar musical notation; - Able to deal promptly with technical and performance problems; - Able to work independently when reading repertoire; - Able to independently solve technical and expressive problems arising from the nature of the works interpreted.	
<b>Brief outline of course (contents standard):</b> 1. gradual acquaintance and improvement with musical notation from simple to complex 2. etudes and recitations unfamiliar to the student 3. rhythmic problem, fingering problems, quick orientation 4. developing the student's quick reaction to unfamiliar notation 5. interpretation in different stylistic periods	
<b>Recommended literatue:</b> ZIGANTE, Frédéric, 2013, The Bach Lute Works for Guitar. Milwaukee: Hal Leonard. ISBN 13: 9788875929077 (súkromný archív pedagóga) GIULIANI, Mauro, 1906. 24 Etudes, Op.48 [online]. Augsburg: Freie Vereinigung zur Förderung guter Gitaremusik. Dostupné z: <a href="https://imslp.org/wiki/24_Etudes%2C_Op.48_(Giuliani%2C_Mauro)">https://imslp.org/wiki/24_Etudes%2C_Op.48_(Giuliani%2C_Mauro)</a> VILLA- LOBOS, Heitor. 2007. Cinq Preludes. Paris: Editions Max Eschig. Nouvelle edition revue et corrigeé par Frédéric Zigante, ISBN 13: 9790045045081 (súkromný archív pedagóga)	

PUJOL, Máximo Diego, 2009. 14 Etudes volume 1. Paris. Editions Henry Lemoine. ISBN: 979-0230969352

(súkromný archív pedagóga)

BROUWER, Leo, 2001. Etudes Simples (Estudios Sencillos). Paris: Max Eschig. ISBN: 979-0045033941 (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** doc. Mgr. art. Ján Labant, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn172/22	<b>Course title:</b> Sheet Play - Guitar 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (70%) - reading at least two guitar etude books of your choice (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of guitar works; - be able to characterize the specifics of the interpretation of different musical styles; - be able to solve different rhythmic problems; - be able to interpret musical notation without preparation; - know the specifics of playing from the page in different stylistic periods; - be able to respond promptly to unfamiliar musical notation; - Able to deal promptly with technical and performance problems; - Able to work independently when reading repertoire; - Able to independently solve technical and expressive problems arising from the nature of the works interpreted.	
<b>Brief outline of course (contents standard):</b> 1. gradual acquaintance and improvement with musical notation from simple to complex 2. etudes and recitations unfamiliar to the student 3. rhythmic problem, fingering problems, quick orientation 4. developing the student's quick reaction to unfamiliar notation 5. interpretation in different stylistic periods	
<b>Recommended literatue:</b> ZIGANTE, Frédéric, 2013, The Bach Lute Works for Guitar. Milwaukee: Hal Leonard. ISBN 13: 9788875929077 (súkromný archív pedagóga) GIULIANI, Mauro, 1906. 24 Etudes, Op.48 [online]. Augsburg: Freie Vereinigung zur Förderung guter Gitaremusik. Dostupné z: <a href="https://imslp.org/wiki/24_Etudes%2C_Op.48_(Giuliani%2C_Mauro)">https://imslp.org/wiki/24_Etudes%2C_Op.48_(Giuliani%2C_Mauro)</a> VILLA-LOBOS, Heitor. 2007. Cinq Preludes. Paris: Editions Max Eschig. Nouvelle edition revue et corrigee par Frédéric Zigante, ISBN 13: 9790045045081 (súkromný archív pedagóga)	

PUJOL, Máximo Diego, 2009. 14 Etudes volume 1. Paris. Editions Henry Lemoine. ISBN: 979-0230969352

(súkromný archív pedagóga)

BROUWER, Leo, 2001. Etudes Simples (Estudios Sencillos). Paris: Max Eschig. ISBN: 979-0045033941 (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** doc. Mgr. art. Ján Labant, ArtD.

**Last changed:** 10.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn134/22	<b>Course title:</b> Sheet Play - Oboe 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to analyze basic musical notation - be familiar with terminology related to the interpretation of orchestral parts - be able to characterize the basic specifics of the interpretation of compositions of different stylistic periods - be able to react promptly when reading less demanding music notation	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. familiarisation and improvement with notation of selected orchestral works from opera, symphonic, ballet and chamber music 3. etudes and compositions unfamiliar to the student 4. study, analysis and reflection on the notation, musical structure, historical context and compositional language in the individual works studied	
<b>Recommended literatue:</b> ORCHESTER- PROBESPIEL OBOE, Nr. 8660 , C. F. PETERS. FRANKFURT	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Igor Fábera, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn135/22	<b>Course title:</b> Sheet Play - Oboe 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral solos; - be able to analyze basic musical notation - be able to transform the acquired theoretical knowledge into correct interpretation - be able to characterize the basic specifics of the interpretation of compositions of different stylistic periods - able to react promptly when reading music notation - be able to recognise and react immediately to changes in articulation, dynamics and tempo	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. Analysis and comparison of works in different editions and by different performers. 3. familiarising and improving the notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in individual works studied	
<b>Recommended literatue:</b> ORCHESTER- PROBESPIEL OBOE, Nr. 8660 , C. F. PETERS. FRANKFURT	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study	

12 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Igor Fábera, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn136/22	<b>Course title:</b> Sheet Play - Oboe 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to characterize the specifics of the interpretation of music of different stylistic periods; - know the terminology related to the problems of orchestral solos interpretation; - be able to analyse musical notation - be able to transform the acquired theoretical knowledge into correct interpretation - able to react promptly when reading music notation - able to determine the appropriate tempo for a specified fragment of a selected work - able to react promptly to changes in articulation - able to react promptly to a change in dynamics	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. Analysis and comparison of works in different editions and by different performers. 3. familiarising and improving with more complex notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. Study, analysis and reflection on notation, musical structure, historical context and compositional language in individual works studied	
<b>Recommended literatue:</b> ORCHESTER- PROBESPIEL OBOE, Nr. 8660 , C. F. PETERS. FRANKFURT	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Igor Fábera, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn137/22	<b>Course title:</b> Sheet Play - Oboe 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to characterize the specifics of the interpretation of music of different stylistic periods; - know the terminology related to the problems of orchestral solos interpretation; - be able to analyse musical notation - be able to transform the acquired theoretical knowledge into correct interpretation - able to react promptly when reading music notation - able to determine the appropriate tempo for a specified fragment of a selected work - able to react promptly to changes in articulation - able to react promptly to a change in dynamics - be able to build on acquired knowledge in a professional discussion and to argue and communicate his/her convictions adequately and at a professional level	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. Analysis and comparison of works in different editions and by different performers. 3. familiarisation and improvement with the difficult notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in individual works studied	
<b>Recommended literatue:</b> ORCHESTER- PROBESPIEL OBOE, Nr. 8660 , C. F. PETERS. FRANKFURT	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
13 hours of contact teaching  
5 hours self-study  
12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Igor Fábera, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn271/22	<b>Course title:</b> Sheet Play - Percussion 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to analyze basic musical notation - be familiar with terminology related to the interpretation of orchestral parts - be able to characterize the basic specifics of the interpretation of compositions of different stylistic periods - be able to react promptly when reading less demanding music notation	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. familiarisation and improvement with notation of selected orchestral works from opera, symphonic, ballet and chamber music 3. etudes and compositions unfamiliar to the student 4. study, analysis and reflection on the notation, musical structure, historical context and compositional language in the individual works studied	
<b>Recommended literatue:</b> CARROLL, Raynor. 1997 Orchestral Repertoire for Snare Drum, Pasadena: Batterie Music CARROLL, Raynor. 1998 Orchestral Repertoire for Timpani, Pasadena: Batterie Music CARROLL, Raynor. 2000 Orchestral Repertoire for Tambourine, Trangle, Castanets, Pasadena: Batterie Music CARROLL, Raynor. 2000 Orchestral Repertoire for Bass Drum, Cymbals, Pasadena: Batterie Music	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work).	

13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Peter Solárik, ArtD.								
<b>Last changed:</b> 08.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn272/22	<b>Course title:</b> Sheet Play - Percussion 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral solos; - be able to analyze basic musical notation - be able to transform the acquired theoretical knowledge into correct interpretation - be able to characterize the basic specifics of the interpretation of compositions of different stylistic periods - able to react promptly when reading music notation - be able to recognise and react immediately to changes in articulation, dynamics and tempo	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. Analysis and comparison of works in different editions and by different performers. 3. familiarising and improving the notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in individual works studied	
<b>Recommended literatue:</b> CARROLL, Raynor. 1997 Orchestral Repertoire for Snare Drum, Pasadena: Batterie Music CARROLL, Raynor. 1998 Orchestral Repertoire for Timpani, Pasadena: Batterie Music CARROLL, Raynor. 2000 Orchestral Repertoire for Tambourine, Trangle, Castanets, Pasadena: Batterie Music CARROLL, Raynor. 2000 Orchestral Repertoire for Bass Drum, Cymbals, Pasadena: Batterie Music	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Peter Solárik, ArtD.								
<b>Last changed:</b> 08.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn273/22	<b>Course title:</b> Sheet Play - Percussion 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to characterize the specifics of the interpretation of music of different stylistic periods; - know the terminology related to the problems of orchestral solos interpretation; - be able to analyse musical notation - be able to transform the acquired theoretical knowledge into correct interpretation - able to react promptly when reading music notation - able to determine the appropriate tempo for a specified fragment of a selected work - able to react promptly to changes in articulation - able to react promptly to a change in dynamics	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. Analysis and comparison of works in different editions and by different performers. 3. familiarising and improving with more complex notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in individual works studied	
<b>Recommended literatue:</b> CARROLL, Raynor. 1997 Orchestral Repertoire for Snare Drum, Pasadena: Batterie Music CARROLL, Raynor. 1998 Orchestral Repertoire for Timpani, Pasadena: Batterie Music CARROLL, Raynor. 2000 Orchestral Repertoire for Tambourine, Trangle, Castanets, Pasadena: Batterie Music CARROLL, Raynor. 2000 Orchestral Repertoire for Bass Drum, Cymbals, Pasadena: Batterie Music	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Peter Solárik, ArtD.								
<b>Last changed:</b> 08.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn274/22	<b>Course title:</b> Sheet Play - Percussion 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to characterize the specifics of the interpretation of music of different stylistic periods;</li> <li>- know the terminology related to the problems of orchestral solos interpretation;</li> <li>- be able to analyse musical notation</li> <li>- be able to transform the acquired theoretical knowledge into correct interpretation</li> <li>- able to react promptly when reading music notation</li> <li>- able to determine the appropriate tempo for a specified fragment of a selected work</li> <li>- able to react promptly to changes in articulation</li> <li>- able to react promptly to a change in dynamics</li> <li>- be able to build on acquired knowledge in professional discussion and to argue adequately and communicate his/her convictions at a professional level</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. Analysis and comparison of works in different editions and by different performers. 3. acquainting and improving oneself also with the difficult notation of selected orchestral works from opera, symphonic, ballet and chamber works 4. etudes and compositions unfamiliar to the student 5. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied	
<b>Recommended literatue:</b> CARROLL, Raynor. 1997 Orchestral Repertoire for Snare Drum, Pasadena: Batterie Music CARROLL, Raynor. 1998 Orchestral Repertoire for Timpani, Pasadena: Batterie Music	

CARROLL, Raynor. 2000 Orchestral Repertoire for Tambourine, Trangle, Castanets, Pasadena: Batterie Music  
CARROLL, Raynor. 2000 Orchestral Repertoire for Bass Drum, Cymbals, Pasadena: Batterie Music

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Peter Solárik, ArtD.

**Last changed:** 08.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn057/22	<b>Course title:</b> Sheet Play - Piano 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 60% - Independent home preparation 40%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the principles and mechanisms of quick orientation in musical notation in terms of rhythmic structure, direction of melodic line, harmonic development. - be able to play fluently simple piano compositions in which he/she can demonstrate basic skills regarding the choice of appropriate tempo, regarding the basic metro-rhythmic structure of the composition, and regarding the direction and coherence of melodic and accompanimental lines in the musical texture. - understand the principle of optimal selection of essential information from musical notation - be able to interpret the basic musical processes of the individual musical components of a composition at an appropriate level, corresponding to the difficulty of the work being played.	
<b>Brief outline of course (contents standard):</b> - the ability to quickly and promptly orientate in unfamiliar notation to be perfected first in short and clear compositions. - acquiring the basic skills necessary for fluent interpretation of an unfamiliar composition ( rhythmic patterns, aural awareness of melodic direction and structure, orientation in basic harmonic functions, ability to improvise)	
<b>Recommended literatue:</b> CZERNY, Carl. 2015. 160 osmitaktových cvičení, Op.821. Praha: Bärenreiter. (súkromný archív pedagóga) BACH, Johann Sebastian. 1959. Knižočka skladiieb pre Annu Magdalénu Bachovú. Bratislava: Slovenské vydavateľstvo krásnej literatúry.(súkromný archív pedagóga) ČAJKOVSKIJ, Peter Iljič. Album pre mládež op.39. Leipzig: Verlag von D.Rahter. (súkromný archív pedagóga)	
<b>Language of instruction:</b> Slovak	

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Alica Hancková, ArtD., Mgr. art. Bohdan Koval

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn058/22	<b>Course title:</b> Sheet Play - Piano 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 60% - Independent home preparation 40%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the principles and mechanisms of quick orientation in musical notation in terms of rhythmic structure, direction of melodic line, harmonic development. - be able to play fluently simple piano compositions in which he/she can demonstrate basic skills regarding the choice of appropriate tempo, regarding the basic metro-rhythmic structure of the composition, and regarding the direction and coherence of melodic and accompanimental lines in the musical texture. - understand the principle of optimal selection of essential information from musical notation - be able to interpret the basic musical processes of the individual musical components of a composition at an appropriate level, corresponding to the difficulty of the work being played.	
<b>Brief outline of course (contents standard):</b> - systematic building of the ability of quick orientation and quick reaction in orientation in unfamiliar notation to improve in short and clear compositions. - acquiring the basic skills necessary for fluent interpretation of an unfamiliar composition ( rhythmic patterns, aural awareness of melodic direction and structure, orientation in basic harmonic functions, ability to improvise)	
<b>Recommended literatue:</b> CZERNY, Carl. 160 osmitaktových cvičení, Op.821. Praha: Bärenreiter. (súkromný archív pedagóga) BACH, Johann Sebastian. Malé prelúdiá a fughetty. Bratislava: OPUS. (súkromný archív pedagóga) ČAJKOVSKIJ, Peter Iljič. Album pre mládež op.39. Leipzig: Verlag von D.Rahter. (súkromný archív pedagóga) SCHUMANN, Robert. Album pre mládež, Op.68. Praha-Bratislava: Editio Supraphon. (súkromný archív pedagóga)	

SCHUBERT, Franz. Clavierstücke, Op.90, Op.94, Op.142. Leipzig: C.F.Peters. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Alica Hancková, ArtD., Mgr. art. Bohdan Koval

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn059/22	<b>Course title:</b> Sheet Play - Piano 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 60% - Independent home preparation 40%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to play fluently simple piano compositions in which he/she can demonstrate basic skills regarding the choice of appropriate tempo, regarding the basic metro-rhythmic structure of the composition, and regarding the direction and coherence of melodic and accompaniment lines in the musical texture. - understand the principle of optimal selection of essential information from musical notation - be able to interpret the basic musical processes of the individual musical components of a composition at an appropriate level, corresponding to the difficulty of the work being played.	
<b>Brief outline of course (contents standard):</b> - systematic building of the ability to quickly orient and react in orientation in unfamiliar notation to improve in short and clear compositions and in piano accompaniments. - developing the basic skills necessary for fluent interpretation of unfamiliar compositions (rhythmic patterns, aural awareness of melodic direction and structure, orientation in basic harmonic functions, ability to improvise) - prompt selection of the essential lines of musical textur	
<b>Recommended literatue:</b> BACH, Johann Sebastian. Malé prelúdiá a fughetty. Bratislava: OPUS. (súkromný archív pedagóga) SCHUMANN, Robert. Album pre mládež, Op.68. Praha-Bratislava: Editio Supraphon. (súkromný archív pedagóga) SCHUBERT, Franz. Clavierstücke, Op.90, Op.94, Op.142. Leipzig: C.F.Peters. (súkromný archív pedagóga) MOZART, Wolfgang Amadeus. Sonaten. Leipzig: C.F.Peters. (súkromný archív pedagóga)	
<b>Language of instruction:</b> Slovak	

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Alica Hancková, ArtD., Mgr. art. Bohdan Koval

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn060/22	<b>Course title:</b> Sheet Play - Piano 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 60% - Independent home preparation 40%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to play fluently simple piano compositions in which he/she can demonstrate basic skills regarding the choice of appropriate tempo, regarding the basic metro-rhythmic structure of the composition, and regarding the direction and coherence of melodic and accompaniment lines in the musical texture. - understand the principle of optimal selection of essential information from musical notation - be able to interpret the basic musical processes of the individual musical components of a composition at an appropriate level, corresponding to the difficulty of the work being played.	
<b>Brief outline of course (contents standard):</b> - systematic building of the ability to quickly orient and react in orientation in unfamiliar notation to improve in short and clear compositions and in piano accompaniments. - developing the basic skills necessary for fluent interpretation of unfamiliar compositions (rhythmic patterns, aural awareness of melodic direction and structure, orientation in basic harmonic functions, ability to improvise) - prompt selection of the essential lines of musical texture	
<b>Recommended literatue:</b> BACH, Johann Sebastian. Malé prelúdiá a fughetty. Bratislava: OPUS. (súkromný archív pedagóga) CHOPIN, Fryderyk. 1950. Preludes op.28. Praha: Národní hudební vydavatelství Orbis. (súkromný archív pedagóga) SCHUMANN, Robert. Album pre mládež, Op.68. Praha-Bratislava: Editio Supraphon. (súkromný archív pedagóga) SCHUBERT, Franz. Clavierstücke, Op.90, Op.94, Op.142. Leipzig: C.F.Peters. (súkromný archív pedagóga) MOZART, Wolfgang Amadeus. Sonaten. Leipzig: C.F.Peters. (súkromný archív pedagóga)	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Alica Hancková, ArtD., Mgr. art. Bohdan Koval								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn061/22	<b>Course title:</b> Sheet Play - Piano 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 60% - Independent home preparation 40%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to play fluently simple piano compositions in which he/she can demonstrate skills regarding the choice of an appropriate tempo, regarding the basic metro-rhythmic structure of the composition, and regarding the direction and coherence of melodic and accompaniment lines in the musical texture. - understand the principle of optimal selection of essential information from musical notation - be able to interpret the basic musical processes of the individual musical components of a composition at an appropriate level, corresponding to the difficulty of the work being played.	
<b>Brief outline of course (contents standard):</b> - systematic building of the ability to quickly orient and react in orientation in unfamiliar notation to improve in short and clear compositions and in piano accompaniments. - developing the basic skills necessary for fluent interpretation of unfamiliar compositions (rhythmic patterns, aural awareness of melodic direction and structure, orientation in basic harmonic functions, ability to improvise) - prompt selection of the essential lines of musical texture	
<b>Recommended literatue:</b> BACH, Johann Sebastian. 1951. Französische suiten. Frankfurt: C.F.Peters. SCHUMANN, Robert. 1981. Waldscenen, Op.82. Leipzig: C.F.Peters. SCHUBERT, Franz. Clavierstücke, Op.90, Op.94, Op.142. Leipzig: C.F.Peters. (súkromný archív pedagóga) MOZART, Wolfgang Amadeus. Sonaten. Leipzig: C.F.Peters. (súkromný archív pedagóga)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work).	

13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Alica Hancková, ArtD., Mgr. art. Bohdan Koval								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn062/22	<b>Course title:</b> Sheet Play - Piano 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 60% - Independent home preparation 40%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to play fluently simple piano compositions in which he/she can demonstrate skills regarding the choice of an appropriate tempo, regarding the basic metro-rhythmic structure of the composition, and regarding the direction and coherence of melodic and accompaniment lines in the musical texture. - Understand the principle of appropriate selection of essential information from a challenging texture of musical notation, piano accompaniment. - Able to interpret the musical processes of the various musical components of a texture at a level appropriate to the difficulty of the piece being played.	
<b>Brief outline of course (contents standard):</b> - systematic building of the ability to quickly orient and react in orientation in unfamiliar notation to improve in short and clear compositions and in piano accompaniments. - developing the basic skills necessary for fluent interpretation of unfamiliar compositions (rhythmic patterns, aural awareness of melodic direction and structure, orientation in basic harmonic functions, ability to improvise) - prompt selection of the essential lines of musical texture	
<b>Recommended literatue:</b> DVOŘÁK, Antonín. 1982. Slovanské tance, op.46. Praha: Editio Supraphon. (súkromný archív pedagóga) CHOPIN, Fryderyk. 1976. Nocturnes. Frankfurt: C.F.Peters. ČAJKOVSKIJ, Peter Iljič. 1972. Vremena goda. Moskva: Vydavatel'stvo Muzika. (súkromný archív pedagóga) BACH, Johann Sebastian. 1951. Französische suiten. Frankfurt: C.F.Peters. SCHUMANN, Robert. 1981. Waldscenen, Op.82. Leipzig: C.F.Peters. SCHUBERT, Franz. Clavierstücke, Op.90, Op.94, Op.142. Leipzig: C.F.Peters (súkromný archív pedagóga)	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Alica Hancková, ArtD., Mgr. art. Bohdan Koval								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn142/22	<b>Course title:</b> Sheet Play - Saxophone 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to analyze basic musical notation - be familiar with terminology related to the interpretation of orchestral parts - be able to characterize the basic specifics of the interpretation of compositions of different stylistic periods - be able to react promptly when reading less demanding music notation	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. familiarisation and improvement with notation of selected orchestral works from opera, symphonic, ballet and chamber music 3. etudes and compositions unfamiliar to the student 4. study, analysis and reflection on the notation, musical structure, historical context and compositional language in the individual works studied	
<b>Recommended literatue:</b> LIC, L. 1991. Studia orkiestrowe na saksofon, Krakow: Polskie Wydawnictwo Muzyczne	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Marek Pastírik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn143/22	<b>Course title:</b> Sheet Play - Saxophone 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral solos; - be able to analyze basic musical notation - able to transform the acquired theoretical knowledge into correct interpretation - be able to characterize the basic specifics of the interpretation of compositions of different stylistic periods - able to react promptly when reading music notation - be able to recognise and react immediately to changes in articulation, dynamics and tempo	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the sheet 2. Analysis and comparison of works in different editions and by different performers. 3. familiarising and improving the notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in individual works studied	
<b>Recommended literatue:</b> LIC, L. 1991. Studia orkiestrowe na saksofon, Krakow: Polskie Wydawnictwo Muzyczne	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study	

12 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Marek Pastírik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn144/22	<b>Course title:</b> Sheet Play - Saxophone 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to characterize the specifics of the interpretation of music of different stylistic periods; - know the terminology related to the problems of orchestral solos interpretation; - be able to analyse musical notation - be able to transform the acquired theoretical knowledge into correct interpretation - able to react promptly when reading music notation - able to determine the appropriate tempo for a specified fragment of a selected work - able to react promptly to changes in articulation - able to react promptly to a change in dynamics	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the sheet 2. Analysis and comparison of works in different editions and by different performers. 3. familiarising and improving with more complex notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. Study, analysis and reflection on notation, musical structure, historical context and compositional language in individual works studied	
<b>Recommended literatue:</b> LIC, L. 1991. Studia orkiestrowe na saksofon, Krakow: Polskie Wydawnictwo Muzyczne	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Marek Pastírik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn145/22	<b>Course title:</b> Sheet Play - Saxophone 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to characterize the specifics of the interpretation of music of different stylistic periods;</li> <li>- know the terminology related to the problems of orchestral solos interpretation;</li> <li>- be able to analyse musical notation</li> <li>- be able to transform the acquired theoretical knowledge into correct interpretation</li> <li>- able to react promptly when reading music notation</li> <li>- able to determine the appropriate tempo for a specified fragment of a selected work</li> <li>- able to react promptly to changes in articulation</li> <li>- able to react promptly to a change in dynamics</li> <li>- be able to build on acquired knowledge in a professional discussion and to argue and communicate his/her convictions adequately and at a professional level</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. Game without preparation, from the sheet</li> <li>2. Analysis and comparison of works in different editions and by different performers.</li> <li>3. familiarisation and improvement with the difficult notation of selected orchestral works from opera, symphonic, ballet and chamber music</li> <li>4. etudes and compositions unfamiliar to the student</li> <li>5. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in individual works studied</li> </ol>	
<b>Recommended literatue:</b> LIC, L. 1991. Studia orkiestrowe na saksofon, Krakow: Polskie Wydawnictwo Muzyczne	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
13 hours of contact teaching  
5 hours self-study  
12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Marek Pastírik, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn279/22	<b>Course title:</b> Sheet Play - Trombone 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to analyze basic musical notation - be familiar with terminology related to the interpretation of orchestral parts - be able to characterize the basic specifics of the interpretation of compositions of different stylistic periods - be able to react promptly when reading less demanding music notation	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. familiarisation and improvement with notation of selected orchestral works from opera, symphonic, ballet and chamber music 3. etudes and compositions unfamiliar to the student 4. study, analysis and reflection on the notation, musical structure, historical context and compositional language in the individual works studied	
<b>Recommended literatue:</b> DOMS, Johann : Orchesterstudien fur Solo- Posaune, Musikverlag/ Edition Johann Doms, Hubertusallee 24b, D- 14193 Berlin, Germany	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Albert Hrubovčák, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn280/22	<b>Course title:</b> Sheet Play - Trombone 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral solos; - be able to analyze basic musical notation - be able to transform the acquired theoretical knowledge into correct interpretation - be able to characterize the basic specifics of the interpretation of compositions of different stylistic periods - able to react promptly when reading music notation - be able to recognise and react immediately to changes in articulation, dynamics and tempo	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. Analysis and comparison of works in different editions and by different performers. 3. familiarising and improving the notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in individual works studied	
<b>Recommended literatue:</b> DOMS, Johann : Orchesterstudien fur Solo- Posaune, Musikverlag/ Edition Johann Doms, Hubertusallee 24b, D- 14193 Berlin, Germany	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Albert Hrubovčák, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn281/22	<b>Course title:</b> Sheet Play - Trombone 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to characterize the specifics of the interpretation of music of different stylistic periods; - know the terminology related to the problems of orchestral solos interpretation; - be able to analyse musical notation - be able to transform the acquired theoretical knowledge into correct interpretation - able to react promptly when reading music notation - able to determine the appropriate tempo for a specified fragment of a selected work - able to react promptly to changes in articulation - able to react promptly to a change in dynamics	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. Analysis and comparison of works in different editions and by different performers. 3. familiarising and improving with more complex notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in individual works studied	
<b>Recommended literatue:</b> DOMS, Johann : Orchesterstudien fur Solo- Posaune, Musikverlag/ Edition Johann Doms, Hubertusallee 24b, D- 14193 Berlin, Germany	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work).	

13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Albert Hrubovčák, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn282/22	<b>Course title:</b> Sheet Play - Trombone 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to characterize the specifics of the interpretation of music of different stylistic periods; - know the terminology related to the problems of orchestral solos interpretation; - be able to analyse musical notation - be able to transform the acquired theoretical knowledge into correct interpretation - able to react promptly when reading music notation - able to determine the appropriate tempo for a specified fragment of a selected work - able to react promptly to changes in articulation - able to react promptly to a change in dynamics - be able to build on acquired knowledge in professional discussion and to argue adequately and communicate his/her convictions at a professional level	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. Analysis and comparison of works in different editions and by different performers. 3. familiarisation and improvement with the difficult notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. etudes with problems of transposition 6. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied	
<b>Recommended literatue:</b> DOMS, Johann : Orchesterstudien fur Solo- Posaune, Musikverlag/ Edition Johann Doms, Hubertusallee 24b, D- 14193 Berlin, Germany	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Albert Hrubovčák, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn283/22	<b>Course title:</b> Sheet Play - Trumpet 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to analyze basic musical notation - be familiar with terminology related to the interpretation of orchestral parts - be able to characterize the basic specifics of the interpretation of compositions of different stylistic periods - be able to react promptly when reading less demanding music notation	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. familiarisation and improvement with notation of selected orchestral works from opera, symphonic, ballet and chamber music 3. etudes and compositions unfamiliar to the student 4. etudes with problems of transposition 5. study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied	
<b>Recommended literatue:</b> CICHOWICZ, Vincent. 1927. Orchestral Excerpts for Trumpet. Balquhiddier Music. ISBN – 9780825857010 LUTAK, Ludwik. 1980. Studia orkestrowe na trąbkę. Polskie Wydawnictwo Muzyczne, Kraków JUNEK, Václav. 1980. Orchestrální sóla pro trubku. Státní pedagogické nakladatelství, Praha EDDY, Taz. 2015. Transposed Orchestral Excerpts for Trumpet, Victoria: qPress BROILES, Mel. 2019. Orchestral Interpretations for Orchestral Trumpet, Victoria: qPress www. TrumpetExcerpts.org BOND, Peter. Opera Excerpts for Trumpet, Volume 1, USA: Hickman Music Editions	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn284/22	<b>Course title:</b> Sheet Play - Trumpet 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral solos; - be able to analyze basic musical notation - be able to transform the acquired theoretical knowledge into correct interpretation - be able to characterize the basic specifics of the interpretation of compositions of different stylistic periods - able to react promptly when reading music notation - be able to recognise and react immediately to changes in articulation, dynamics and tempo - be able to transpose quickly in the tunings C, D and A	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. Analysis and comparison of works in different editions and by different performers. 3. familiarising and improving the notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. etudes with problems of transposition 6. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied	
<b>Recommended literatue:</b> CICHOWICZ, Vincent. 1927. Orchestral Excerpts for Trumpet. Balquhiddier Music. ISBN – 9780825857010 LUTAK, Ludwik. 1980. Studia orkestrowe na trąbkę. Polskie Wydawnictwo Muzyczne, Kraków JUNEK, Václav. 1980. Orchestrální sóla pro trubku. Státní pedagogické nakladatelství, Praha EDDY, Taz. 2015. Transposed Orchestral Excerpts for Trumpet, Victoria: qPress BROILES, Mel. 2019. Orchestral Interpretations for Orchestral Trumpet, Victoria: qPress	

www. TrumpetExcerpts.org BOND, Peter. Opera Excerpts for Trumpet, Volume 1, USA: Hickman Music Editions								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn285/22	<b>Course title:</b> Sheet Play - Trumpet 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to characterize the specifics of the interpretation of music of different stylistic periods;</li> <li>- know the terminology related to the problems of orchestral solos interpretation;</li> <li>- be able to analyse musical notation</li> <li>- be able to transform the acquired theoretical knowledge into correct interpretation</li> <li>- able to react promptly when reading music notation</li> <li>- able to determine the appropriate tempo for a specified fragment of a selected work</li> <li>- able to react promptly to changes in articulation</li> <li>- able to react promptly to a change in dynamics</li> <li>- able to transpose quickly in the tunings C, D, A, E flat</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. Game without preparation, from the hand</li> <li>2. Analysis and comparison of works in different editions and by different performers.</li> <li>3. familiarising and improving with more complex notation of selected orchestral works from opera, symphonic, ballet and chamber music</li> <li>4. etudes and compositions unfamiliar to the student</li> <li>5. etudes with problems of transposition</li> <li>6. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied</li> </ol>	
<b>Recommended literatue:</b> CICHOWICZ, Vincent. 1927. Orchestral Excerpts for Trumpet. Balquhiddier Music. ISBN – 9780825857010 LUTAK, Ludwik. 1980. Studia orkestrowe na trąbkę. Polskie Wydawnictwo Muzyczne, Kraków JUNEK, Václav. 1980. Orchestrální sóla pro trubku. Státní pedagogické nakladatelství, Praha EDDY, Taz. 2015. Transposed Orchestral Excerpts for Trumpet, Victoria: qPress	

BROILES, Mel.2019. Orchestral Interpretations for Orchestral Trumpet, Victoria: qPress  
www. TrumpetExcerpts.org  
BOND, Peter. Opera Excerpts for Trumpet, Volume 1, USA: Hickman Music Editions

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
13 hours of contact teaching  
5 hours self-study  
12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn286/22	<b>Course title:</b> Sheet Play - Trumpet 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to characterize the specifics of the interpretation of music of different stylistic periods; - know the terminology related to the problems of orchestral solos interpretation; - be able to analyse musical notation - be able to transform the acquired theoretical knowledge into correct interpretation - able to react promptly when reading music notation - able to determine the appropriate tempo for a specified fragment of a selected work - able to react promptly to changes in articulation - able to react promptly to a change in dynamics - able to respond flexibly to transposition in different tunings - be able to build on acquired knowledge in professional discussion and to argue adequately and communicate his/her convictions at a professional level	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. Analysis and comparison of works in different editions and by different performers. 3. familiarisation and improvement with the difficult notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. etudes with problems of transposition 6. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied	
<b>Recommended literatue:</b> CICHOWICZ, Vincent. 1927. Orchestral Excerpts for Trumpet. Balquhider Music. ISBN – 9780825857010 LUTAK, Ludwik. 1980. Studia orkestrowe na trąbkę. Polskie Wydawnictwo Muzyczne, Kraków	

JUNEK, Václav. 1980. Orchestrální sóla pro trubku. Státní pedagogické nakladatelství, Praha  
EDDY, Taz. 2015. Transposed Orchestral Excerpts for Trumpet, Victoria: qPress  
BROILES, Mel.2019. Orchestral Interpretations for Orchestral Trumpet, Victoria: qPress  
www. TrumpetExcerpts.org  
BOND, Peter. Opera Excerpts for Trumpet, Volume 1, USA: Hickman Music Editions

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn287/22	<b>Course title:</b> Sheet Play - Tuba 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to analyze basic musical notation - be familiar with terminology related to the interpretation of orchestral parts - be able to characterize the basic specifics of the interpretation of compositions of different stylistic periods - be able to react promptly when reading less demanding music notation	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. familiarisation and improvement with notation of selected orchestral works from opera, symphonic, ballet and chamber music 3. etudes and compositions unfamiliar to the student 4. study, analysis and reflection on the notation, musical structure, historical context and compositional language in the individual works studied	
<b>Recommended literatue:</b> EVANS/PROPPER.1993. Orchester Probespiel Tuba, Peters Edition	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Albert Hrubovčák, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn288/22	<b>Course title:</b> Sheet Play - Tuba 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral solos; - be able to analyze basic musical notation - be able to transform the acquired theoretical knowledge into correct interpretation - be able to characterize the basic specifics of the interpretation of compositions of different stylistic periods - able to react promptly when reading music notation - be able to recognise and react immediately to changes in articulation, dynamics and tempo	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. Analysis and comparison of works in different editions and by different performers. 3. familiarising and improving the notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in individual works studied	
<b>Recommended literatue:</b> EVANS/PROPPER.1993. Orchester Probespiel Tuba, Peters Edition	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study	

12 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Albert Hrubovčák, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn289/22	<b>Course title:</b> Sheet Play - Tuba 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to characterize the specifics of the interpretation of music of different stylistic periods; - know the terminology related to the problems of orchestral solos interpretation; - be able to analyse musical notation - be able to transform the acquired theoretical knowledge into correct interpretation - able to react promptly when reading music notation - able to determine the appropriate tempo for a specified fragment of a selected work - able to react promptly to changes in articulation - able to react promptly to a change in dynamics	
<b>Brief outline of course (contents standard):</b> 1. Game without preparation, from the hand 2. Analysis and comparison of works in different editions and by different performers. 3. familiarising and improving with more complex notation of selected orchestral works from opera, symphonic, ballet and chamber music 4. etudes and compositions unfamiliar to the student 5. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in individual works studied	
<b>Recommended literatue:</b> EVANS/PROPPER.1993. Orchester Probespiel Tuba, Peters Edition	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

5 hours self-study								
12 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Albert Hrubovčák, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn290/22	<b>Course title:</b> Sheet Play - Tuba 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - independent study (20%) - passing the semester exam (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to characterize the specifics of the interpretation of music of different stylistic periods;</li> <li>- know the terminology related to the problems of orchestral solos interpretation;</li> <li>- be able to analyse musical notation</li> <li>- be able to transform the acquired theoretical knowledge into correct interpretation</li> <li>- able to react promptly when reading music notation</li> <li>- able to determine the appropriate tempo for a specified fragment of a selected work</li> <li>- able to react promptly to changes in articulation</li> <li>- able to react promptly to a change in dynamics</li> <li>- be able to build on acquired knowledge in professional discussion and to argue adequately and communicate his/her convictions at a professional level</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. Game without preparation, from the hand</li> <li>2. Analysis and comparison of works in different editions and by different performers.</li> <li>3. familiarisation and improvement with the difficult notation of selected orchestral works from opera, symphonic, ballet and chamber music</li> <li>4. etudes and compositions unfamiliar to the student</li> <li>5. etudes with problems of transposition</li> <li>6. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied</li> </ol>	
<b>Recommended literatue:</b> EVANS/PROPPER.1993. Orchester Probespiel Tuba, Peters Edition	
<b>Language of instruction:</b> Slovak	

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Albert Hrubovčák, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn109/22	<b>Course title:</b> Sheet Play - Viola 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - playing from a sheet of etudes of simpler technical difficulty (10%) - playing parts of orchestral works of choice (Baroque) (30%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the problems of violin interpretation; - be able to characterize the basic specifics of the interpretation of Renaissance and Baroque music; - be able to work while reading music notation - be able to solve technical and expressive problems arising from the nature of the interpreted works.	
<b>Brief outline of course (contents standard):</b> - gradual acquaintance and improvement with musical notation from simple to complex - etudes and compositions unfamiliar to the student - rhythmic problem, fingering problems, quick orientation - interpretation in different stylistic periods	
<b>Recommended literatue:</b> MAZAS Jacques Féréol. 2013 Etudes Speciales Op. 36 Book 1 G. Schirmer INC. New York. MAZAS Jacques Féréol. 2013 Etudes Brillantes Op. 36 Book 2 G. Schirmer INC. New York. KREUTZER Rodolphe. 2007 42 Etudes or Caprices Op. 35ed. Fr. Hermann WESTHOFF Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag. TELEMANN Georg Philipp. 12 Fantasien TWV 40:14- 40:25 Bärenreiter Kassel HANDEL Georg Friederik. 1967 6 Sonát pro housle a klavír Opus BACH, Johann Sebastian. 1910. Matthäuspassion, BWV 244. Leipzig: Breitkopf und Härtel, No.Orch.-B. 4950, n.d. Dostupné z: <a href="https://imslp.org/wiki/Matthäuspassion_%2C_BWV_244_(Bach%2C_Johann_Sebastian)">https://imslp.org/wiki/Matthäuspassion_%2C_BWV_244_(Bach%2C_Johann_Sebastian)</a> BACH, Johann Sebastian. 1955. Mass in B minor, BWV 232. Neue Bach-Ausgabe, Serie II, Band 1 Kassel: Bärenreiter Verlag. Plate BA 5102. Dostupné z: <a href="https://imslp.org/wiki/Mass_in_B_minor,_BWV_232_(Bach,_Johann_Sebastian)">https://imslp.org/wiki/Mass_in_B_minor,_BWV_232_(Bach,_Johann_Sebastian)</a>	

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** doc. Mgr. Zuzana Bouřová, PhD., ArtD.**Last changed:** 09.08.2022**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn110/22	<b>Course title:</b> Sheet Play - Viola 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - playing from a sheet of etudes of simpler technical difficulty (10%) - playing parts of orchestral works of choice (Baroque, Classical) (20%) - semester examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the problems of interpretation of violin works; - be able to characterize the basic specifics of Baroque and classical music interpretation; - be able to work while reading music notation - be able to solve technical and expressive problems arising from the nature of the interpreted works.	
<b>Brief outline of course (contents standard):</b> - gradual acquaintance and improvement with musical notation from simple to complex - etudes and compositions unfamiliar to the student - rhythmic problem, fingering problems, quick orientation - interpretation in different stylistic periods	
<b>Recommended literatue:</b> MAZAS Jacques Féréol. 2013 Etudes Brillantes Op. 36 Book 2 G. Schirmer INC. New York. KREUTZER Rodolphe. 2007 42 Etudes or Caprices Op. 35ed. Fr. Hermann HANDEL Georg Friederik. 1967 6 Sonát pro housle a klavír Opus BACH, Johann Sebastian. 1910. Matthäuspasion, BWV 244. Leipzig: Breitkopf und Härtel, No.Orch.-B. 4950, n.d. Dostupné z: <a href="https://imslp.org/wiki/Matthäuspasion_%2C_BWV_244_(Bach%2C_Johann_Sebastian)">https://imslp.org/wiki/Matthäuspasion_%2C_BWV_244_(Bach%2C_Johann_Sebastian)</a> BACH, Johann Sebastian. 1955. Mass in B minor, BWV 232. Neue Bach-Ausgabe, Serie II, Band 1 Kassel: Bärenreiter Verlag. Plate BA 5102. Dostupné z: <a href="https://imslp.org/wiki/Mass_in_B_minor,_BWV_232_(Bach,_Johann_Sebastian)">https://imslp.org/wiki/Mass_in_B_minor,_BWV_232_(Bach,_Johann_Sebastian)</a> HAYDN, Joseph. Symphony No.6 in D major, Hob.I:6 “Le Matin”. Leipzig: Breitkopf & Härtel, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.6_in_D_major,_Hob.I:6_(Haydn,_Joseph)">https://imslp.org/wiki/Symphony_No.6_in_D_major,_Hob.I:6_(Haydn,_Joseph)</a>	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. Zuzana Bouřová, PhD., ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn111/22	<b>Course title:</b> Sheet Play - Viola 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - playing from a sheet of etudes of simpler technical difficulty (10%) - playing parts of orchestral works of choice (Baroque, Classical) (20%) - semester examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the terminology related to the issues of violin interpretation; - be able to clearly characterize the basic specifics of Baroque and classical music interpretation; - be able to work more fluently when reading music notation - be able to solve technical and expressive problems arising from the nature of the interpreted works.	
<b>Brief outline of course (contents standard):</b> - gradual acquaintance and improvement with musical notation from simple to complex - etudes and compositions unfamiliar to the student - rhythmic problem, fingering problems, quick orientation - interpretation in different stylistic periods	
<b>Recommended literatue:</b> KREUTZER Rodolphe. 2007 42 Etudes or Caprices Op. 35ed. Fr. Hermann HANDEL Georg Friederik. 1967 6 Sonát pro housle a klavír Opus BACH, Johann Sebastian. 1955. Mass in B minor, BWV 232. Neue Bach-Ausgabe, Serie II, Band 1 Kassel: Bärenreiter Verlag. Plate BA 5102. Dostupné z: <a href="https://imslp.org/wiki/Mass_in_B_minor,_BWV_232_(Bach,_Johann_Sebastian)">https://imslp.org/wiki/Mass_in_B_minor,_BWV_232_(Bach,_Johann_Sebastian)</a> HAYDN, Joseph. Symphony No.6 in D major, Hob.I:6 “Le Matin”. Leipzig: Breitkopf & Härtel, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.6_in_D_major,_Hob.I:6_(Haydn,_Joseph)">https://imslp.org/wiki/Symphony_No.6_in_D_major,_Hob.I:6_(Haydn,_Joseph)</a> MOZART, Wolfgang Amadeus. Symphony No.41 in C major, K.551. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.41_in_C_major_%2C_K.551_(Mozart%2C_Wolfgang_Amadeus)">https://imslp.org/wiki/Symphony_No.41_in_C_major_%2C_K.551_(Mozart%2C_Wolfgang_Amadeus)</a> BEETHOVEN, Ludwig van. Symphony No.9, Op.125. Leipzig: Breitkopf & Härtel, n.d.(1865).	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. Zuzana Bouřová, PhD., ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn112/22	<b>Course title:</b> Sheet Play - Viola 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - playing from a sheet of etudes of simpler technical difficulty (20%) - playing parts of orchestral works of choice (Baroque, Classical, Romantic) (20%) - semester examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the exact terminology related to the issues of violin interpretation; - be able to clearly characterize the basic specifics of Baroque and Classical music interpretation; - be able to work promptly when reading music notation - be able to solve technical and expressive problems arising from the nature of the interpreted works.	
<b>Brief outline of course (contents standard):</b> - familiarisation and improvement with more complex notation - etudes and compositions unfamiliar to the student - rhythmic problems, left and right hand technique issues, quick orientation - interpretation in different stylistic periods	
<b>Recommended literatue:</b> FIORILLO Federigo. Caprices for Violin, Op.3 Collection Litolff. No. 506 KREUTZER Rodolphe. 2007 42 Etudes or Caprices Op. 35ed. Fr. Hermann HAYDN, Joseph. Symphony No.6 in D major, Hob.I:6 “Le Matin”. Leipzig: Breitkopf & Härtel, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.6_in_D_major,_Hob.I:6_(Haydn,_Joseph)">https://imslp.org/wiki/Symphony_No.6_in_D_major,_Hob.I:6_(Haydn,_Joseph)</a> MOZART, Wolfgang Amadeus. Symphony No.41 in C major, K.551. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.41_in_C_major_%2C_K.551_(Mozart%2C_Wolfgang_Amadeus)">https://imslp.org/wiki/Symphony_No.41_in_C_major_%2C_K.551_(Mozart%2C_Wolfgang_Amadeus)</a> BEETHOVEN, Ludwig van. Symphony No.9, Op.125. Leipzig: Breitkopf & Härtel, n.d.(1865). BEETHOVEN, Ludwig van. 1960. Symphony No.7, Op.92. New York: E.F. Kalmus, No.A1259, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.7%2C_Op.92_(Beethoven%2C_Ludwig_van)">https://imslp.org/wiki/Symphony_No.7%2C_Op.92_(Beethoven%2C_Ludwig_van)</a>	

DVOŘÁK, Antonín. 1955. Serenade for Strings, Op.22. Souborné vydání díla, series III, vol.16. Prague: SNKLHU, Plate H 1602. Dostupné z: [https://imslp.org/wiki/Serenade\\_for\\_Strings%2C\\_Op.22\\_\(Dvořák%2C\\_Anton%C3%ADn\)](https://imslp.org/wiki/Serenade_for_Strings%2C_Op.22_(Dvořák%2C_Anton%C3%ADn))

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
13 hours of contact teaching  
5 hours self-study  
12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** doc. Mgr. Zuzana Bouřová, PhD., ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn101/22	<b>Course title:</b> Sheet Play - Violin 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - playing from a sheet of etudes of simpler technical difficulty (20%) - playing parts of orchestral works of choice (Baroque) (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the problems of violin interpretation; - be able to characterize the basic specifics of the interpretation of Renaissance and Baroque music; - be able to work while reading music notation - be able to solve technical and expressive problems arising from the nature of the interpreted works.	
<b>Brief outline of course (contents standard):</b> - gradual acquaintance and improvement with musical notation from simple to complex - etudes and compositions unfamiliar to the student - rhythmic problem, fingering problems, quick orientation - interpretation in different stylistic periods	
<b>Recommended literatue:</b> MAZAS Jacques Féréol. 2013 Etudes Speciales Op. 36 Book 1 G. Schirmer INC. New York. MAZAS Jacques Féréol. 2013 Etudes Brillantes Op. 36 Book 2 G. Schirmer INC. New York. KREUTZER Rodolphe. 2007 42 Etudes or Caprices Op. 35ed. Fr. Hermann WESTHOFF Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag. TELEMANN Georg Philipp. 12 Fantasien TWV 40:14- 40:25 Bärenreiter Kassel HANDEL Georg Friederik. 1967 6 Sonát pro housle a klavír Opus BACH, Johann Sebastian. 1910. Matthäuspasion, BWV 244. Leipzig: Breitkopf und Härtel, No.Orch.-B. 4950, n.d. Dostupné z: <a href="https://imslp.org/wiki/Matthäuspasion_%2C_BWV_244_(Bach%2C_Johann_Sebastian)">https://imslp.org/wiki/Matthäuspasion_%2C_BWV_244_(Bach%2C_Johann_Sebastian)</a> BACH, Johann Sebastian. 1955. Mass in B minor, BWV 232. Neue Bach-Ausgabe, Serie II, Band 1 Kassel: Bärenreiter Verlag. Plate BA 5102. Dostupné z: <a href="https://imslp.org/wiki/Mass_in_B_minor,_BWV_232_(Bach,_Johann_Sebastian)">https://imslp.org/wiki/Mass_in_B_minor,_BWV_232_(Bach,_Johann_Sebastian)</a>	

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. Ján Krigovský, ArtD.**Last changed:** 09.08.2022**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn102/22	<b>Course title:</b> Sheet Play - Violin 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - playing from a sheet of etudes of simpler technical difficulty (10%) - playing parts of orchestral works of choice (Baroque, Classical) (20%) - semester examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the problems of interpretation of violin works; - be able to characterize the basic specifics of Baroque and classical music interpretation; - be able to work while reading music notation - be able to solve technical and expressive problems arising from the nature of the interpreted works.	
<b>Brief outline of course (contents standard):</b> - gradual acquaintance and improvement with musical notation from simple to complex - etudes and compositions unfamiliar to the student - rhythmic problem, fingering problems, quick orientation - interpretation in different stylistic periods	
<b>Recommended literatue:</b> MAZAS Jacques Féréol. 2013 Etudes Brillantes Op. 36 Book 2 G. Schirmer INC. New York. KREUTZER Rodolphe. 2007 42 Etudes or Caprices Op. 35ed. Fr. Hermann HANDEL Georg Friederik. 1967 6 Sonát pro housle a klavír Opus BACH, Johann Sebastian. 1910. Matthäuspasion, BWV 244. Leipzig: Breitkopf und Härtel, No.Orch.-B. 4950, n.d. Dostupné z: <a href="https://imslp.org/wiki/Matthäuspasion_%2C_BWV_244_(Bach%2C_Johann_Sebastian)">https://imslp.org/wiki/Matthäuspasion_%2C_BWV_244_(Bach%2C_Johann_Sebastian)</a> BACH, Johann Sebastian. 1955. Mass in B minor, BWV 232. Neue Bach-Ausgabe, Serie II, Band 1 Kassel: Bärenreiter Verlag. Plate BA 5102. Dostupné z: <a href="https://imslp.org/wiki/Mass_in_B_minor,_BWV_232_(Bach,_Johann_Sebastian)">https://imslp.org/wiki/Mass_in_B_minor,_BWV_232_(Bach,_Johann_Sebastian)</a> HAYDN, Joseph. Symphony No.6 in D major, Hob.I:6 “Le Matin”. Leipzig: Breitkopf & Härtel, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.6_in_D_major,_Hob.I:6_(Haydn,_Joseph)">https://imslp.org/wiki/Symphony_No.6_in_D_major,_Hob.I:6_(Haydn,_Joseph)</a>	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Ján Krigovský, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn103/22	<b>Course title:</b> Sheet Play - Violin 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (50%) - playing from a sheet of etudes of simpler technical difficulty (10%) - playing parts of orchestral works of choice (Baroque, Classical) (20%) - semester examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the elementary terminology related to the interpretation of violin works; - be able to characterize the basic specifics of Baroque and classical music interpretation; - be able to work actively in reading music notation - able to solve technical and expressive problems arising from the nature of the works interpreted together with the teacher.	
<b>Brief outline of course (contents standard):</b> - gradual acquaintance and improvement with musical notation from simple to complex - etudes and compositions unfamiliar to the student - rhythmic problem, fingering problems, quick orientation - interpretation in different stylistic periods	
<b>Recommended literatue:</b> KREUTZER Rodolphe. 2007 42 Etudes or Caprices Op. 35ed. Fr. Hermann HANDEL Georg Friederik. 1967 6 Sonát pro housle a klavír Opus BACH, Johann Sebastian. 1910. Matthäuspasion, BWV 244. Leipzig: Breitkopf und Härtel, No.Orch.-B. 4950, n.d. Dostupné z: <a href="https://imslp.org/wiki/Matthäuspasion_%2C_BWV_244_(Bach%2C_Johann_Sebastian)">https://imslp.org/wiki/Matthäuspasion_%2C_BWV_244_(Bach%2C_Johann_Sebastian)</a> BACH, Johann Sebastian. 1955. Mass in B minor, BWV 232. Neue Bach-Ausgabe, Serie II, Band 1 Kassel: Bärenreiter Verlag. Plate BA 5102. Dostupné z: <a href="https://imslp.org/wiki/Mass_in_B_minor,_BWV_232_(Bach,_Johann_Sebastian)">https://imslp.org/wiki/Mass_in_B_minor,_BWV_232_(Bach,_Johann_Sebastian)</a> HAYDN, Joseph. Symphony No.6 in D major, Hob.I:6 “Le Matin”. Leipzig: Breitkopf & Härtel, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.6_in_D_major,_Hob.I:6_(Haydn,_Joseph)">https://imslp.org/wiki/Symphony_No.6_in_D_major,_Hob.I:6_(Haydn,_Joseph)</a>	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Ján Krigovský, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn104/22	<b>Course title:</b> Sheet Play - Violin 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - playing from a sheet of etudes of simpler technical difficulty (20%) - playing parts of orchestral works of choice (Baroque, Classical, Romantic) (20%) - semester examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the exact terminology related to the issues of violin interpretation; - be able to clearly characterize the basic specifics of Baroque and Classical music interpretation; - be able to work promptly when reading music notation - be able to solve technical and expressive problems arising from the nature of the interpreted works.	
<b>Brief outline of course (contents standard):</b> - familiarisation and improvement with more complex notation - etudes and compositions unfamiliar to the student - rhythmic problems, left and right hand technique issues, quick orientation - interpretation in different stylistic periods	
<b>Recommended literatue:</b> FIORILLO Federigo. Caprices for Violin, Op.3 Collection Litolff. No. 506 KREUTZER Rodolphe. 2007 42 Etudes or Caprices Op. 35ed. Fr. Hermann HAYDN, Joseph. Symphony No.6 in D major, Hob.I:6 “Le Matin”. Leipzig: Breitkopf & Härtel, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.6_in_D_major,_Hob.I:6_(Haydn,_Joseph)">https://imslp.org/wiki/Symphony_No.6_in_D_major,_Hob.I:6_(Haydn,_Joseph)</a> MOZART, Wolfgang Amadeus. Symphony No.41 in C major, K.551. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.41_in_C_major_%2C_K.551_(Mozart%2C_Wolfgang_Amadeus)">https://imslp.org/wiki/Symphony_No.41_in_C_major_%2C_K.551_(Mozart%2C_Wolfgang_Amadeus)</a> BEETHOVEN, Ludwig van. Symphony No.9, Op.125. Leipzig: Breitkopf & Härtel, n.d.(1865). BEETHOVEN, Ludwig van. 1960. Symphony No.7, Op.92. New York: E.F. Kalmus, No.A1259, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.7%2C_Op.92_(Beethoven%2C_Ludwig_van)">https://imslp.org/wiki/Symphony_No.7%2C_Op.92_(Beethoven%2C_Ludwig_van)</a>	

DVOŘÁK, Antonín. 1955. Serenade for Strings, Op.22. Souborné vydání díla, series III, vol.16. Prague: SNKLHU, Plate H 1602. Dostupné z: [https://imslp.org/wiki/Serenade\\_for\\_Strings%2C\\_Op.22\\_\(Dvořák%2C\\_Anton%C3%ADn\)](https://imslp.org/wiki/Serenade_for_Strings%2C_Op.22_(Dvořák%2C_Anton%C3%ADn))

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. Ján Krigovský, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn113/22	<b>Course title:</b> Sheet Play - Violoncello 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum class attendance 70%. Board exam at the end of the semester.	
<b>Educational outcomes (performance standard):</b> Basic orientation in the problem of reading from sheet music. Basic knowledge of the ability to immediately play a composition from notated material and to transform the notation into a real sound of musical material from the notated form. Basic skills of immediate fingering and bowing in the practice of reading music material. Practical experience with selected simpler chamber music parts and solo parts. Basic orientation to the chamber music repertoire and solo works for cello.	
<b>Brief outline of course (contents standard):</b> Individual / ev collectively, seminars. Setting a course of study in relation to the student's previous experience and skills in the subject of the play from the sheet. Basic principles of playing from the page - reading music. Choice of fingerings, bowings, understanding of markings - dynamics, manner of playing, stylistics within different music-historical periods. Practical playing from the page, study of cello parts within a chamber ensemble or selected solo parts of easier difficulty.	
<b>Recommended literatue:</b> Komorná hudba – violončelové party duá, triá, kvartetá ( Haydn, Mozart, Bartók – Duá) Sólové skladby – barokové sonáty ( Vivaldi, Marcello, Ticciati a pod.)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Jozef Lupták, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn114/22	<b>Course title:</b> Sheet Play - Violoncello 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum class attendance 70%. Board exam at the end of the semester.	
<b>Educational outcomes (performance standard):</b> Basic orientation in the problem of reading from sheet music. Basic knowledge of the ability to immediately play a composition from notated material and to transform the notation into a real sound of musical material from the notated form. Basic skills of immediate fingering and bowing in the practice of reading music material. Practical experience with selected simpler chamber music parts and solo parts. Basic orientation to the chamber music repertoire and solo works for cello.	
<b>Brief outline of course (contents standard):</b> Individual / ev collectively, seminars. Setting a course of study in relation to the student's previous experience and skills in the subject of the play from the sheet. Basic principles of playing from the page - reading music. Choice of fingerings, bowings, understanding of markings - dynamics, manner of playing, stylistics within different music-historical periods. Practical playing from the page, study of cello parts within a chamber ensemble or selected solo parts of easier difficulty.	
<b>Recommended literatue:</b> Komorná hudba – violončelové party duá, triá, kvartetá ( Haydn, Mozart, Bartók – Duá) Sólové skladby – barokové sonáty ( Vivaldi, Marcello, Ticcianti a pod.)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Jozef Lupták, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn115/22	<b>Course title:</b> Sheet Play - Violoncello 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum class attendance 70%. Board exam at the end of the semester.	
<b>Educational outcomes (performance standard):</b> Ability to orientate in the problem of reading from sheet music. Basic knowledge of the ability to immediately play a composition from notated material and to transform the notation into a realistic sounding musical material from the notated form at an adequate speed and tempo of the material. Basic ability of immediate fingerings and bowings in the practice of reading music material. Practical experience with selected and more complex chamber music parts and solo parts. Basic orientation to the chamber music repertoire and solo works for cello.	
<b>Brief outline of course (contents standard):</b> Individual / ev collectively, seminars. Setting a course of study in relation to the student's previous experience and skills in the subject of the play from the sheet. General principles of playing from the page - reading music. Choice of fingerings, bowings, understanding of markings - dynamics, manner of playing, stylistics within the different music-historical periods and speed of reading/playing from the page. Practical playing from the sheet, study of cello parts within a chamber ensemble or selected solo parts of even higher difficulty.	
<b>Recommended literatue:</b> Komorná hudba – violončelové party duá, triá, kvartetá (Beethoven, Brahms, Dvořák, Šostakovič, Bartók a pod) Sólové skladby – Sonáty a sólové skladby (Beethoven, Brahms, Dvořák, Šostakovič, Popper a pod)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study	

12 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Jozef Lupták, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn116/22	<b>Course title:</b> Sheet Play - Violoncello 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum class attendance 70%. Board exam at the end of the semester.	
<b>Educational outcomes (performance standard):</b> Ability to orientate in the problem of reading from sheet music. Basic knowledge of the ability to immediately play a composition from notated material and to transform the notation into a realistic sounding musical material from the notated form at an adequate speed and tempo of the material. Basic ability of immediate fingerings and bowings in the practice of reading music material. Practical experience with selected and more complex chamber music parts and solo parts. Basic orientation to the repertoire of chamber music and solo works for cello - with special focus on contemporary Slovak music.	
<b>Brief outline of course (contents standard):</b> Individual / ev collectively, seminars. Setting a course of study in relation to the student's previous experience and skills in the subject of the play from the sheet. General principles of playing from the page - reading music. Choice of fingerings, bowings, understanding of markings - dynamics, manner of playing, stylistics within the different music-historical periods and speed of reading/playing from the page. Practical playing from the page, study of cello parts within a chamber ensemble or selected solo parts of even higher difficulty - with special focus on contemporary Slovak music.	
<b>Recommended literatue:</b> Komorná hudba – violončelové party duá, triá, kvartetá (Beethoven, Brahms, Dvořák, Šostakovič, Bartók a pod) Sólové skladby – Sonáty a sólové skladby (Beethoven, Brahms, Dvořák, Šostakovič, Popper a pod) Slovenské kompozície pre sólové violončelo ( Godár, Zagar, Matej, Iršai, Zeljenka, Beneš a pod.)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
13 hours of contact teaching  
5 hours self-study  
12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Jozef Lupták, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn181/22	<b>Course title:</b> Sheet music playing for students of orchestral instruments 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - playing from a sheet of etudes of simpler technical difficulty (20%) - playing parts of orchestral works of choice (Baroque, Classical, Romantic) (20%) - semester examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the exact terminology related to the issues of violin interpretation; - be able to clearly characterize the basic specifics of Baroque, Classical and Romantic music interpretation; - be able to work promptly when reading music notation	
<b>Brief outline of course (contents standard):</b> - familiarisation and improvement even with complex musical notation - etudes and compositions unfamiliar to the student - rhythmic problem, left and right hand technique, quick orientation in the text - interpretation in different stylistic periods	
<b>Recommended literatue:</b> FIORILLO Federigo. Caprices for Violin, Op.3 Collection Litolff. No. 506 MOZART, Wolfgang Amadeus. Symphony No.41 in C major, K.551. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.41_in_C_major%2C_K.551_(Mozart%2C_Wolfgang_Amadeus)">https://imslp.org/wiki/Symphony_No.41_in_C_major%2C_K.551_(Mozart%2C_Wolfgang_Amadeus)</a> HAYDN Joseph. Concerto for Violino and orchestra C major. HOB.VII:a Urtext edition HAYDN Joseph. Concerto for Violino and orchestra G major. HOB.VII:a4. IMSLP BEETHOVEN, Ludwig van. Symphony No.9, Op.125. Leipzig: Breitkopf & Härtel, n.d.(1865). BEETHOVEN, Ludwig van. 1960. Symphony No.7, Op.92. New York: E.F. Kalmus, No.A1259, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.7%2C_Op.92_(Beethoven%2C_Ludwig_van)">https://imslp.org/wiki/Symphony_No.7%2C_Op.92_(Beethoven%2C_Ludwig_van)</a> DVORÁK, Antonín. 1955. Serenade for Strings, Op.22. Souborné vydání díla, series III, vol.16. Prague: SNKLHU, Plate H 1602. Dostupné z: <a href="https://imslp.org/wiki/Serenade_for_Strings%2C_Op.22_(Dvořák%2C_Anton%3%ADn)">https://imslp.org/wiki/Serenade_for_Strings%2C_Op.22_(Dvořák%2C_Anton%3%ADn)</a>	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Robert Kopelman, ArtD.								
<b>Last changed:</b> 10.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn182/22	<b>Course title:</b> Sheet music playing for students of orchestral instruments 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (40%) - playing from a list of more technically demanding etudes (10%) - playing parts of orchestral works of choice (Baroque, Classical, Romantic, 20th century) (30%) - semester examination (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the exact terminology related to the issues of violin interpretation; - be able to clearly characterize the basic specifics of the interpretation of baroque and classical, romantic music; - be able to work promptly when reading music notation	
<b>Brief outline of course (contents standard):</b> - familiarisation and improvement even with complex musical notation - etudes and compositions unfamiliar to the student - perfecting left and right hand technique, quick orientation in the text - interpretation of compositions of different stylistic periods	
<b>Recommended literatue:</b> TCHAIKOVSKY, Pyotr. 1930. Symphony No.5, Op.64. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.5%2C_Op.64_(Tchaikovsky%2C_Pyotr)">https://imslp.org/wiki/Symphony_No.5%2C_Op.64_(Tchaikovsky%2C_Pyotr)</a> DVOŘÁK, Antonín. 1955. Serenade for Strings, Op.22. Souborné vydání díla, series III, vol.16. Prague: SNKLHU, Plate H 1602. Dostupné z: <a href="https://imslp.org/wiki/Serenade_for_Strings%2C_Op.22_(Dvořák%2C_Anton%C3%ADn)">https://imslp.org/wiki/Serenade_for_Strings%2C_Op.22_(Dvořák%2C_Anton%C3%ADn)</a> BRAHMS, Johannes. 1927. Symphony No.4, Op.98. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.4%2C_Op.98_(Brahms%2C_Johannes)">https://imslp.org/wiki/Symphony_No.4%2C_Op.98_(Brahms%2C_Johannes)</a> MAHLER, Gustav. 1905. Symphony No.4. Vienna: Universal Edition, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.4_(Mahler,_Gustav)">https://imslp.org/wiki/Symphony_No.4_(Mahler,_Gustav)</a> DEBUSSY, Claude. 1951. Prélude à l'après-midi d'un faune. New York: E.F. Kalmus, n.d. Dostupné z: <a href="https://imslp.org/wiki/Prélude_à_l'après-midi_d'un_faune_(Debussy%2C_Claude)">https://imslp.org/wiki/Prélude_à_l'après-midi_d'un_faune_(Debussy%2C_Claude)</a>	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Robert Kopelman, ArtD.								
<b>Last changed:</b> 10.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP069/22	<b>Course title:</b> Slovak musical literature 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 1. Active participation in classes (30%) 2. Completion of an assessed project on the assigned topic (40 %) 3. Successful completion of the examination (30 %)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to access the music. The student will be able to study the artifact in a comprehensive way; - to be able to confront the work with music-historical and aesthetic facts; - understand the contemporary tendencies and the socio-historical context of the work; - Able to penetrate the notated graphic notation of music in order to "hear the music"; - know the possibilities of exploring a work through literature, score, sound recording; - able to present orally and in writing the knowledge acquired about a musical work.	
<b>Brief outline of course (contents standard):</b> 1. Slovak composers and their selected compositions. 2. Analytical view of a musical work - genetic analysis. 3. Characteristics of contemporary tendencies and socio-historical context of the work. 4. Work with notation/partitura. 5. A holistic understanding of the musical work. 6. Effective use of sources of information about music literature.	
<b>Recommended literatue:</b> Časopisy o slovenskej hudbe – konkrétne čísla v kontinuite preberanej témy: Adoramus Te. Časopis o duchovnej hudbe. Ružomberok: Hudobná subkomisia Liturgickej komisie Konferencie biskupov Slovenska. ISSN 1335-3292. (online) Dostupné z: <a href="http://www.spevnik.sk/2publikacie.htm">http://www.spevnik.sk/2publikacie.htm</a> . AFA Ad Fontes Artis. Banská Bystrica: Fakulta múzických umení Akadémie umení v Banskej Bystrici. ISSN 2453-9694. (online) Dostupné z: <a href="https://fmu.aku.sk/sk/afa-casopis">https://fmu.aku.sk/sk/afa-casopis</a> . Art3. ISSN 2453-7349. Banská Bystrica: Akadémia umení v Banskej Bystrici. (online) Dostupné z: <a href="https://www.aku.sk/sk/univerzita-au/casopis-art3.html">https://www.aku.sk/sk/univerzita-au/casopis-art3.html</a> . Hudobný život. Bratislava: Hudobné centrum. ISSN 1335-4140. (online) Dostupné z: <a href="https://xn--h-toa.hc.sk/">https://xn--h-toa.hc.sk/</a> .	

Musicologica Slovaca. Bratislava: Ústav hudobnej vedy SAV. ISSN 2729-9783. (online)  
Dostupné z: [www.sav.sk](http://www.sav.sk) (od roku 1969), [www.elis.sk](http://www.elis.sk) (od roku 2011).  
Slovenská hudba. Revue pre hudobnú kultúru. Časopis pre muzikológiu. Bratislava: Slovenská hudobná únia. ISSN 1335-2458. (online) Dostupné z: <http://www.slovenskahudba.com/>

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

7 hours self-study

10 hours problem solving and exercises / semester

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	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:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP070/22	<b>Course title:</b> Slovak musical literature 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 1. Active participation in classes (30%) 2. Completion of an assessed project on the assigned topic (40 %) 3. successful completion of the examination (30 %)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to access the music. The student will be able to study the artifact in a comprehensive way; - to be able to confront the work with music-historical and aesthetic facts; - understand the contemporary tendencies and the socio-historical context of the work; - Able to penetrate the notated graphic notation of music in order to "hear the music"; - know the possibilities of exploring a work through literature, score, sound recording; able to present orally and in writing the knowledge acquired about a musical work.	
<b>Brief outline of course (contents standard):</b> 1. Musical composers of the Banská Bystrica region and their selected compositions. 2. Analytical view of musical works - genetic analysis. 3. Characteristics of contemporary tendencies and socio-historical context of the work. 4. Work with notation/partitura. 5. A holistic understanding of the musical work. 6. Effective use of sources of information about music literature.	
<b>Recommended literatue:</b> ČERVENÁ, Ľudmila. 2008. Hudobná kultúra v Banskej Bystrici. Banská Bystrica: Univerzita Mateja Bela v Banskej Bystrici. ISBN 978-80-8083-646-7. AK AU: <a href="https://chamo.kis3g.sk/lib/item?id=chamo:10100701&amp;theme=aubb">https://chamo.kis3g.sk/lib/item?id=chamo:10100701&amp;theme=aubb</a> . Časopisy o slovenskej hudbe – konkrétne čísla v kontinuite preberanej témy: Adoramus Te. Časopis o duchovnej hudbe. Ružomberok: Hudobná subkomisia Liturgickej komisie Konferencie biskupov Slovenska. ISSN 1335-3292. (online) Dostupné z: <a href="http://www.spevnik.sk/2publikacie.htm">http://www.spevnik.sk/2publikacie.htm</a> . AFA Ad Fontes Artis. Banská Bystrica: Fakulta múzických umení Akadémie umení v Banskej Bystrici. ISSN 2453-9694. (online) Dostupné z: <a href="https://fmu.aku.sk/sk/afa-casopis">https://fmu.aku.sk/sk/afa-casopis</a> .	

Art3. ISSN 2453-7349. Banská Bystrica: Akadémia umení v Banskej Bystrici. (online) Dostupné z: <https://www.aku.sk/sk/univerzita-au/casopis-art3.html>.  
Hudobný život. Bratislava: Hudobné centrum. ISSN 1335-4140. (online) Dostupné z: <https://xn--h-toa.hc.sk/>.  
Musicologica Slovaca. Bratislava: Ústav hudobnej vedy SAV. ISSN 2729-9783. (online) Dostupné z: [www.sav.sk](http://www.sav.sk) (od roku 1969), [www.elis.sk](http://www.elis.sk) (od roku 2011).  
Slovenská hudba. Revue pre hudobnú kultúru. Časopis pre muzikológiu. Bratislava: Slovenská hudobná únia. ISSN 1335-2458. (online) Dostupné z: <http://www.slovenskahudba.com/>.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
13 hours of contact teaching  
7 hours self-study  
10 hours problem solving and exercises / semester

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	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:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP025/22	<b>Course title:</b> Social, psychological and physical preparation of a musician 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- Individual or group development and presentation of assignments (20%)</li><li>- Elaboration and presentation of a project on a given topic (30%)</li><li>- Successful completion of the examination (50%)</li></ul>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- know the basic terminology related to personality issues;</li><li>- be able to describe different groups of intrapersonal competences;</li><li>- understand the essence of self-regulation, self-development, self-reflection and self-evaluation;</li><li>- be able to characterize personality performance traits; musical talent, giftedness, genius;</li><li>- Able to identify the specifics of thinking, cognitive and metacognitive competencies;</li><li>- be able to characterize decision making and its phases;</li><li>- know the possibilities of own self-development.</li></ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"><li>- Intrapersonal competencies.</li><li>- Self-regulation and self-development.</li><li>- Self-reflection and self-assessment.</li><li>- Personality performance, cognitive and metacognitive competencies.</li><li>- Stages of development of musical abilities and possibilities of their development (giftedness, talent, genius).</li><li>- Decision-making.</li><li>- Cognitive and metacognitive competences.</li></ul>	
<b>Recommended literatue:</b> SUCHOŽOVÁ, Eva. 2014. Rozvíjanie a hodnotenie kľúčových kompetencií v edukačnom procese. Bratislava: Metodické centrum. ISBN 978-80-8052-857-7. Dostupné na <a href="https://archiv.mpc-edu.sk/sites/default/files/publikacie/rozvijanie_a_hodnotenie_klucovych_kompetencii_-_po_recenziach_-_s_isbn_-_na_webe.pdf">https://archiv.mpc-edu.sk/sites/default/files/publikacie/rozvijanie_a_hodnotenie_klucovych_kompetencii_-_po_recenziach_-_s_isbn_-_na_webe.pdf</a> MESÁROŠOVÁ, Margita & BAVOLÁR, Jozef & SLAVKOVSKÁ, Miriam. 2018. Kognitívne, metakognitívne kompetencie a sebaregulácia. Košice: UPJŠ, FF. ISBN 978-80-8152-696-1. Dostupné na <a href="https://unibook.upjs.sk/img/cms/2018/ff/kognitivne-kompetencie-web.pdf">https://unibook.upjs.sk/img/cms/2018/ff/kognitivne-kompetencie-web.pdf</a>	

KAHNEMAN, Daniel. 2019. Myslenie rýchle a pomalé. Bratislava: Aktuell. ISBN 9788081720567 (archív pedagóga)  
MOSER-WILL, Ines & GRUBE, Ingrid. 2010. 110 her pro rozvoj myšlení, lepší paměť a koncentraci. Praha: Grada. ISBN 978-80-247-3560-3. (archív pedagóga)  
KLICKSTEIN, Gerald. The musician's way. Oxford: Osford University Press. ISBN 978-0-19-534313-7 (archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

22 hours self-study

25 hours of assignment solving and exercises / semester

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	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. PaedDr. Mária Strenáčiková, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP026/22	<b>Course title:</b> Social, psychological and physical preparation of a musician 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Individual or group development and presentation of assignments (20%) - Developing and presenting a project on a given topic (30%) - Successful completion of the exam (50%)	
<b>Educational outcomes (performance standard):</b> - Upon successful completion of the training process, the student will: - know the basic terminology related to the issue of empathy and prosocial behaviour; - be able to describe emotional intelligence and its structure; - understand the nature of cooperation, coexistence and coordination; - be able to characterize different types of conflict; - be familiar with conflict resolution strategies.	
<b>Brief outline of course (contents standard):</b> 1. Emotional intelligence, empathy. 2. Prosocial behaviour. 3. Cooperation, coexistence and coordination. 4. Conflict and its resolution. 5. Practical tasks for learning conflict resolution strategies.	
<b>Recommended literatue:</b> GOLEMAN, Daniel. 2017. Emocionálna inteligencia. Bratislava: Citadella. ISBN 9788081820861. (archív pedagóga) ŘÍČAN, Pavel. 2010. Psychologie osobnosti. Praha: Orbis. ISBN 9788024731339 NAKONEČNÝ, Milan. 2012. Emoce. Praha: Triton, 2012. ISBN 9788073876142. (archív pedagóga) GAJDOŠOVÁ, Eva & HERÉNYIOVÁ, Gabriela. 2002. Škola rozvíjania emocionálnej inteligencie žiakov. Bratislava: Príroda. ISBN 80-07-01177-3. (archív pedagóga) ELLIS, Albert. 2010. Trénink emocií. Praha: Portál. ISBN 978-80-7367-719-0 (archív pedagóga) KŘIVOHLAVÝ, Jaro. 1998. Jak neztratit nadšení. Praha: Grada. ISBN 9788071695513 (archív pedagóga) KNIFFIN, Kevin & YAN, Jubo et at. 2017. The sound of cooperation: Musical influences on cooperative behavior: The sound of Cooperation. In Journal of	

Organizational Behavior, 38, s. 372–390. Dostupné na [https://www.researchgate.net/publication/306020089\\_The\\_sound\\_of\\_cooperation\\_Musical\\_influences\\_on\\_cooperative\\_behavior\\_The\\_Sound\\_of\\_Cooperation](https://www.researchgate.net/publication/306020089_The_sound_of_cooperation_Musical_influences_on_cooperative_behavior_The_Sound_of_Cooperation)  
 DOVIDIO, John F. et al. 2006. The Social Psychology of Prosocial Behavior. Psychology press. ISBN 9781351540506. Dostupné na [https://books.google.sk/books/about/The\\_Social\\_Psychology\\_of\\_Prosocial\\_Behav.html?id=O36wswEACAAJ&redir\\_esc=y](https://books.google.sk/books/about/The_Social_Psychology_of_Prosocial_Behav.html?id=O36wswEACAAJ&redir_esc=y)  
 HŘEBÍČKOVÁ, Martina. 2011. Pětifaktorový model v psychologii osobnosti. Praha: Grada. ISBN 9788024733807 (archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 22 hours self-study  
 25 hours of assignment solving and exercises / semester

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	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. PaedDr. Mária Strenáčiková, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP027/22	<b>Course title:</b> Social, psychological and physical preparation of a musician 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Individual or group development and presentation of assignments (20%) - Developing and presenting a project on a given topic (30%) - Successful completion of the exam (50%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to psychohygiene; - be able to describe stress and coping strategies; - understand the essence of coping strategies; - be able to explain the nature of workload and its risk level; - know their tendencies to react to stress and to stressors.	
<b>Brief outline of course (contents standard):</b> 1. Concepts of health, hygiene, psychohygiene. 2. Issues of stress. 3. Workload. 4. Options for coping with stress and strain. 5. Practical tasks for learning coping strategies.	
<b>Recommended literatue:</b> VAŠINA, Bohumil. 2009. Základy psychologie zdraví. Ostrava: Ostravská univerzita v Ostravě. ISBN 978-80-7368-757-1 (súkromný archív pedagóga) KŘIVOHLAVÝ, Jaro. 1994. Jak zvládat stres. Praha: Grada Avicenum (súkromný archív pedagóga) MLČÁK, Zdeněk. 2004. Stres v profesi vychovatelů. In I. SOBOTKOVÁ, D. HELLER a J. PROCHÁZKOVÁ (ed.) Svět žen a svět mužů: polarita a vzájemné obohacování. Sborník z konference Psychologické dny. Olomouc: Universita Palackého v Olomouci, Filosofická fakulta. ISBN 9788024410593 Dostupné na <a href="https://portal.osu.cz/wps/portal/is/publsearch?record_id=18788">https://portal.osu.cz/wps/portal/is/publsearch?record_id=18788</a> DANOVÁ, Livia. (n.d.) Prevencia stresu a vyhorenia. Levice: Centrum pedagogicko-psychologického poradenstva a prevencie. Dostupné na <a href="https://www.cpppapevice.sk/index.php?castmenu=pre%20pedagogov&amp;dokument=deti4">https://www.cpppapevice.sk/index.php?castmenu=pre%20pedagogov&amp;dokument=deti4</a>	

SELKO, Dušan. (ed.). 2009. Psychológia zdravia v praxi. Bratislava: Mauro Slovakia, Bratislava. ISBN 978–80–968092–5–7. Dostupné na <https://www.prohuman.sk/files/Psychologia-zdravia-2008.pdf>

ŠVAMBERK ŠAUEROVÁ, Markéta. 2018. Techniky osobnostního rozvoje a duševní hygieny učitele. Praha: Grada. ISBN978-80-271-0470-3 (archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

22 hours self-study

25 hours of assignment solving and exercises / semester

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	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. PaedDr. Mária Strenáčiková, PhD.

**Last changed:** 31.07.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP028/22	<b>Course title:</b> Social, psychological and physical preparation of a musician 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b>	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (30%) - Preparation of a seminar paper on the assigned topic (20%) - Successful completion of the final exam (50%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the learning process, the student will - know the basic terminology related to health issues, diseases, disorders and weaknesses of the musculoskeletal system; - be able to describe and understand the nature of diseases, disorders and impairments of the musculoskeletal system, specifically in the spine and foot; - be able to implement targeted movement intervention programs to modify diseases, disorders and weaknesses of the musculoskeletal system and later become familiar with potential remediation; - be able to use multiple methods to assess determinants of the musculoskeletal system; - Able to recognize the possibility of self-development.	
<b>Brief outline of course (contents standard):</b> 1. Characteristics of primary concepts 2. Characteristics of the support and movement system 3. Deviations and weaknesses of the musculoskeletal system 4. Congenital, acquired and other clinical syndromes of the musculoskeletal system 5. Pedagogical diagnosis	
<b>Recommended literatue:</b> HOGARTH, Burne. 2003. Dynamic Anatomy. New York: Watson-Guption Publications. ISBN 978-0-8230-1552-1. LARSEN, Christian. 2010. Držení tela. Olomouc: Poznání. ISBN 978-80-86606-93-4. MASARYKOVÁ, Dana. 2020. Telesná a zdravotná výchova v predprimárnom vzdelávaní. Trnava: Trnavská univerzita v Trnave. [online] Dostupné z: file:///C:/Users/ZSDUMBB/AppData/Local/Temp/masarykova-tzvpp-2020.pdf VEREŠOVÁ, Jana. 2013. Zdravotná telesná výchova. Bratislava: Metodicko-pedagogické centrum v Bratislave. [online] Dostupné z: <a href="https://archiv.mpc-edu.sk/sites/default/files/publikacie/j._veresova_zdravotna_telesna_vychova.pdf">https://archiv.mpc-edu.sk/sites/default/files/publikacie/j._veresova_zdravotna_telesna_vychova.pdf</a>	

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

22 hours self-study

25 hours of assignment solving and exercises / semester

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	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:** 31.07.2022**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP029/22	<b>Course title:</b> Social, psychological and physical preparation of a musician 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Review of assigned publications - choice of topic (60%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basics of management in the arts, - know how to define a cultural project, - be able to define types of cultural projects, - know the basics of lobbying and fundraising, - know what socially responsible business is.	
<b>Brief outline of course (contents standard):</b> 1. Management and Art 2. Types of cultural projects 3. Cultural project management 4. Lobbying 5. Fundraising 6. Introduction to Socially Responsible Business	
<b>Recommended literatue:</b> SEKOVÁ, Mária a kol. 2013. Manažment II: ľudia v organizácii a organizačná kultúra. Bratislava: IURA EDITION, Ekonómia. ISBN 978-80-8078-511-6. BYRNES, William J. 2009. Management and the Arts. Taylor & Francis. ISBN 978-0-240-81004-1. HODGES, Megan a WOOD, Geoffrey. 1998. Aby váš hlas byl vyslyšen. Úvod do lobbování v České republice. 1. vyd. Praha: ICN, ISBN 80-902284-4-5. NADÁCIA VIA. 2003. Praktický průvodce fundraisingem pro neziskové organizace. Praha: Nadace Via. [online] Dostupné z: <a href="https://docplayer.cz/1288235-Prakticky-pruvodce-fundraisingem-pro-neziskove-organizace.html">https://docplayer.cz/1288235-Prakticky-pruvodce-fundraisingem-pro-neziskove-organizace.html</a> BUSSARD, Allan a kol. 2005. Spoločensky zodpovedné podnikanie. Prehľad základných princípov a príkladov. Bratislava: Nadácia Integra, Nadácia Pontis, Nadácia PANET [online]	

Dostupné z: <a href="https://www.nadaciapontis.sk/wp-content/uploads/2019/01/text_zodpovedne_podnikanie.pdf">https://www.nadaciapontis.sk/wp-content/uploads/2019/01/text_zodpovedne_podnikanie.pdf</a>								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 22 hours self-study 25 hours of assignment solving and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Ing. Janka Šúrová, PhD.								
<b>Last changed:</b> 31.07.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP030/22	<b>Course title:</b> Social, psychological and physical preparation of a musician 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Individual or group development and presentation of assignments (20%) - Developing and presenting a project on a given topic (30%) - Successful completion of the exam (50%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to didactics; - be able to describe the basic didactic methods applicable in the teaching of performing arts; - understand the necessity of applying didactic principles in education; - know the different ways of motivating a pupil to study performing arts; - able to formulate teaching objectives independently; - be able to prepare independently for a lesson in the field of performing arts.	
<b>Brief outline of course (contents standard):</b> 1. Concepts of didactics, teaching, education. 2. Didactic principles. 3. Methods of teaching. 4. Pupil motivation in the performing arts. 5. Objectives of teaching. 6. Preparation for teaching.	
<b>Recommended literatue:</b> ČAPEK, Robert. 2015. Moderní didaktika. Lexikon výukových a hodnotících metod. Praha: Grada Publishing a.s. ISBN 978-80-247-3450-7 (archív pedagóga) KALHOUS, Zdeněk. OBST, Otto et al. 2009. Školní didaktika. Praha: Portál s.r.o. ISBN 978-80-7367-571-4 (archív pedagóga) PETLÁK, Erich. 2000. Pedagogicko-didaktická práca učiteľa. Bratislava: Iris. ISBN 80-89018-05-X (archív pedagóga) TUREK, Ivan. 2014. Didaktika (tretie prepracované a doplnené vydanie). Bratislava: Wolters Kluwer. ISBN 978-80-8168-004-5 (archív pedagóga) ZORMANOVÁ, Lucie. 2017. Didaktika dospelých. Praha: Grada Publishing, a.s. ISBN 978-80-271-0051-4 (archív pedagóga)	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 22 hours self-study 25 hours of assignment solving and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. PaedDr. Mária Strenáčiková, PhD.								
<b>Last changed:</b> 31.07.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP018/22	<b>Course title:</b> Solfeggio 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Achieve marks in intonation, rhythm and aural analysis in mid-term and final examinations (40%) The points achieved in the seminar constitute the following overall course grade: for a grade of A you must obtain at least 94 points, for a grade of B you must obtain at least 87 points, for a grade of C you must obtain at least 80 points, for a grade of D you must obtain at least 73 points, for a grade of E you must obtain at least 65 points (65%). Credit will not be awarded to a student who has had more than three unexcused absences from seminars Unexcused absences from seminars may be made up with make-up work	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- master relative (or absolute) solmization,</li> <li>- able to intone melodic examples in diatonicism,</li> <li>- be able to analyse aural rhythmic-melodic examples in diatonics,</li> <li>- be able to rhythmise monophonic exercises</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ul style="list-style-type: none"> <li>- Intonation of melodic examples in diatonics</li> <li>- Auditory analysis and notation of melodic-rhythmic examples in diatonics</li> <li>- Rhythmization of monophonic examples</li> </ul>	
<b>Recommended literatue:</b> 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.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> 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								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Eva Miškovičová, PhD.								
<b>Last changed:</b> 31.07.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP019/22	<b>Course title:</b> Solfeggio 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Achieve marks in intonation, rhythm and aural analysis in mid-term and final examinations (40%) The points achieved in the seminar constitute the following overall course grade: for a grade of A you must obtain at least 94 points, for a grade of B you must obtain at least 87 points, for a grade of C you must obtain at least 80 points, for a grade of D you must obtain at least 73 points, for a grade of E you must obtain at least 65 points (65%). Credit will not be awarded to a student who has had more than three unexcused absences from seminars Unexcused absences from seminars may be made up with make-up work	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- master relative (or absolute) solmization,</li> <li>- be able to intonate melodic examples in diatonic and modality,</li> <li>- be able to analyse aural rhythmic-melodic examples, triple and quadruple sounds in diatonic and modality,</li> <li>- able to rhythmise two-part exercises</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. Intonation of melodic examples in diatonics and modality</li> <li>2. Auditory analysis and notation of melodic-rhythmic examples, three- and four-voices in diatonic and modality</li> <li>3. Rhythmization of monophonic examples</li> </ol>	
<b>Recommended literatue:</b> 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.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

<p>The student's total workload is 30 hours per semester (1 credit/30 hours of work).  13 hours of contact teaching  7 hours self-study  10 hours solving assignments and exercises / semester</p>								
<p><b>Course assessment</b>  Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Eva Miškovičová, PhD.</p>								
<p><b>Last changed:</b> 31.07.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP020/22	<b>Course title:</b> Solfeggio 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Achieve marks in intonation, rhythm and aural analysis in mid-term and final examinations (40%) The points achieved in the seminar constitute the following overall course grade: for a grade of A you must obtain at least 94 points, for a grade of B you must obtain at least 87 points, for a grade of C you must obtain at least 80 points, for a grade of D you must obtain at least 73 points, for a grade of E you must obtain at least 65 points (65%). Credit will not be awarded to a student who has had more than three unexcused absences from seminars Unexcused absences from seminars may be made up with make-up work	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - master relative (or absolute) solmization, - be able to intone melodic examples from the multi-class in diatonic and chromatic, - be able to analyse multi-voice aural rhythmic-melodic examples in diatonic and chromatic, - able to rhythmicise multi-voice exercises	
<b>Brief outline of course (contents standard):</b> 1. Intonation of melodic and rhythmic examples in multi-class 2. Auditory analysis and notation of multivocal melodic-rhythmic examples in diatonic and chromatic 3. Rhythmization of polyphonic examples	
<b>Recommended literatue:</b> 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	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

<p>The student's total workload is 30 hours per semester (1 credit/30 hours of work).  13 hours of contact teaching  7 hours self-study  10 hours solving assignments and exercises / semester</p>								
<p><b>Course assessment</b>  Total number of assessed students: 1</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Eva Miškovičová, PhD.</p>								
<p><b>Last changed:</b> 31.07.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP021/22	<b>Course title:</b> Solfeggio 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (60%) Achieve marks in intonation, rhythm and aural analysis in mid-term and final examinations (40%) The points achieved in the seminar constitute the following overall course grade: for a grade of A you must obtain at least 94 points, for a grade of B you must obtain at least 87 points, for a grade of C you must obtain at least 80 points, for a grade of D you must obtain at least 73 points, for a grade of E you must obtain at least 65 points (65%). Credit will not be awarded to a student who has had more than three unexcused absences from seminars Unexcused absences from seminars may be made up with make-up work	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to intone melodic examples in atonality, - be able to analyse aural rhythmic-melodic examples in atonality, - be able to rhythmicise multi-voice exercises	
<b>Brief outline of course (contents standard):</b> 1. Intonation of examples in atonality 2. Auditory analysis and notation of melodic-rhythmic examples in atonality 3. Rhythmization of multi-voiced examples	
<b>Recommended literatue:</b> 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	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> 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								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Eva Miškovičová, PhD.								
<b>Last changed:</b> 31.07.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi84/22	<b>Course title:</b> Study of Opera Parts 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 2 <b>Whole study period total:</b> 26 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - interpretive mastery of solo figures from the Baroque period - recitative and aria (30%) - completion of a public performance (20%) - ability to actively participate in the AU BB opera studio (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works; - be able to characterize the specifics of Baroque music interpretation; - be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts; - be able to interpret given vocal parts while preserving all the stylistic features of the musical period in question; - be able to analyse a character in terms of plot and meaning; - Able to work independently in the study of repertoire; - Able to interpret given works by heart; - Able to organise his/her own preparation for concert performance and rehearsal; - Able to solve technical and expressive problems arising from the nature of the works to be interpreted independently	
<b>Brief outline of course (contents standard):</b> 1. mastering the stylistic interpretation of vocal parts of the Baroque period 2. the ability to perform musical material in collaboration with an accompanist and conductor, focusing on the stylistic interpretation of Baroque operatic, oratorio and cantata works	
<b>Recommended literatue:</b> Výber hudobnej literatúry sa prispôsobuje aktuálnym technickým danostiam študentov a ich hlasovému rozsahu. Notový a iný edukačný materiál je zabezpečený prostredníctvom internetu (napr. IMSLP), notového a knižničného archívu školy a súkromného archívu pedagóga. GODÁR, Vladimír. 2012. Zrod opery z ducha rétoriky. AEPRESS. ISBN 978-80-8880-94-3.	

ROLLAND, Romain. 1967. Dějiny opery v Evropě před Lullym a Scarlattim. Supraphon.  
PEČMAN, Rudolf. 2006. Hudební kontexty staré Itálie. MU Brno. ISBN 80-210-4118-8.  
RACEK, Jan. 1938. Slohové problémy italské monodie. Melantrich – Pazdírek.  
BĚLSKÝ, Vratislav. 2010. Hudba Baroka. JAMU Brno. ISBN 978-80-86928-84-5.  
SÝKORA, J. V. 1966. Improvizace včera a dnes. Edice přátel hudby.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
26 hours of contact teaching  
4 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Daniel Simandl, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi85/22	<b>Course title:</b> Study of Opera Parts 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - interpretive mastery of solo figures from the Classical period - recitative and aria (30%) - completion of a public performance (20%) - ability to actively participate in the AU BB opera studio (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works; - be able to characterize the specifics of the interpretation of classical music; - be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts; - be able to interpret given vocal parts while preserving all the stylistic features of a given musical period; - be able to analyse a character in terms of plot and meaning; - Able to work independently in the study of repertoire; - Able to interpret given works by heart; - Able to organise his/her own preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the interpreted works.	
<b>Brief outline of course (contents standard):</b> 1. mastering the stylistic interpretation of vocal parts of the Classical period 2. the ability to perform musical material in collaboration with an accompanist and conductor, focusing on the stylistic interpretation of Classical operatic, oratorio and mass works	
<b>Recommended literatue:</b> The selection of music literature is adapted to the students' current technical abilities and vocal range. Sheet music and other educational material is provided through the Internet (e.g., IMSLP), the school's sheet music and library archives, and the teacher's private archive. HARNONCOURT, Nikolaus. 2003. Hudobný dialóg. HC Bratislava. ISBN 80-88884-42-X.	

MEDŇANSKÝ, Karol. 2010. Poetika hudby 17. – 18. storočia. PU Prešov. ISBN 978-80-555-0219-9.  
 PASTORKOVÁ, Jana. 2010. K princípom interpretácie vokálnej hudby vo Francúzsku v 17. a 18. storočí. VŠMU Bratislava. ISBN 978-80-89439-08-9.  
 LIPPERT, Thomas. 2003. Všetchno musí jaksepatří zpívat.  
 BURNEY, Charles. 1966. Hudební cestopis 18. věku. SHV Praha.  
 DOLMETSCH, Arnold. 1958. Interpretace hudby 17. a 18. století. SNKLHU.  
 TROJAN, Jan. 2007. České zpěvohry 18. století. JAMU Brno. ISBN 978-80-86928-27-2.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 26 hours of contact teaching  
 4 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Daniel Simandl, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi86/22	<b>Course title:</b> Study of Opera Parts 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- active participation in class (30%)</li><li>- interpretive mastery of solo figures of 20th century music (30%)</li><li>- completion of a public performance (20%)</li><li>- ability to actively participate in the AU BB opera studio (10%)</li><li>- recording artistic performances in the IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;</li><li>- be able to characterize the specifics of 20th century music interpretation;</li><li>- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;</li><li>- be able to interpret given vocal parts while preserving all the stylistic features of a given musical period;</li><li>- be able to analyse a character in terms of plot and meaning;</li><li>- Able to work independently in the study of repertoire;</li><li>- Able to interpret given works by heart;</li><li>- Able to organise his/her own preparation for concert performance and rehearsal;</li><li>- Able to independently solve technical and expressive problems arising from the nature of the interpreted works.</li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1. mastering the stylistic interpretation of vocal parts of 20th century music</li><li>2. the ability to perform musical material in collaboration with an accompanist and conductor, focusing on the stylistic interpretation of 20th century vocal music, including works of original Slovak music</li></ol>	
<b>Recommended literatue:</b> <p>The selection of music literature is adapted to the students' current technical abilities and vocal range. Sheet music and other educational material is provided through the Internet (e.g., IMSLP), the school's sheet music and library archives, and the teacher's private archive.</p>	

<p>BÁRTOVÁ, Jindřiška. 2002. Vokální hudba 20. století. JAMU Brno. ISBN 80-85429-71-3.  SCHNIERER, Miloš. 2017. Od číslované opery k hudebnímu dramatu. JAMU Brno.  ISBN 978-80-7460-127-9.  LÉBL, Vladimír. 1961. Cesty moderní opery. SHV Praha.  BENDIK, Martin. 2014. Operné sondy. Asociácia Corpus. ISBN 978-80-89484-02-7.  VAJDA, Igor. 1988. Slovenská opera. OPUS.</p>								
<p><b>Language of instruction:</b> Slovak</p>								
<p><b>Notes:</b> 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</p>								
<p><b>Course assessment</b> Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Daniel Simandl, ArtD.</p>								
<p><b>Last changed:</b> 14.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi87/22	<b>Course title:</b> Study of Opera Parts 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- active participation in class (30%)</li><li>- interpretive mastery of solo figures from the Romantic period - recitative and aria (30%)</li><li>- completion of a public performance (20%)</li><li>- ability to actively participate in the AU BB opera studio (10%)</li><li>- recording artistic outputs in the IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none"><li>- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;</li><li>- be able to characterize the specifics of the interpretation of the music of the Romantic period;</li><li>- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;</li><li>- be able to interpret given vocal parts while preserving all the stylistic features of the given musical period;</li><li>- be able to analyse a character in terms of plot and meaning;</li><li>- Able to work independently in the study of repertoire;</li><li>- Able to interpret given works by heart;</li><li>- Able to organise his/her own preparation for concert performance and rehearsal;</li><li>- Able to independently solve technical and expressive problems arising from the nature of the interpreted works.</li></ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"><li>1. mastering the stylistic interpretation of vocal parts of the Romantic period</li><li>2. the ability to perform musical material in collaboration with an accompanist and conductor, focusing on the stylistic interpretation of vocal music of the Romantic period</li></ol>	
<b>Recommended literatue:</b> <p>The selection of music literature is adapted to the students' current technical abilities and vocal range. Sheet music and other educational material is provided through the Internet (e.g., IMSLP), the school's sheet music and library archives, and the teacher's private archive. BACHTÍK, Josef. 1970. 19. století v hudbě. Supraphon.</p>	

<p>TOMANOVÁ, Mária. 2010. Vokálno – interpretačné otázky sopranových postáv v opernej tvorbe Giuseppe Verdiho. AU BB. ISBN 978-80-89078-72-1.</p> <p>DETVAJ SEDLÁROVÁ, Mária. 2015. Nemecká piesňová tvorba obdobia romantizmu. AU BB. ISBN 978-80-89555-52-9.</p> <p>LINHARTOVÁ, Vlasta. 1991. Kapitoly z dejín umelé písne. JAMU Brno. ISBN 80-85429-00-4.</p>								
<p><b>Language of instruction:</b> Slovak</p>								
<p><b>Notes:</b> 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</p>								
<p><b>Course assessment</b> Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Daniel Simandl, ArtD.</p>								
<p><b>Last changed:</b> 14.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi88/22	<b>Course title:</b> Study of Opera Parts 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - staging solo performances in coordination with the dramaturgy of the AU BB opera studio (30%) - completion of the stage production of the AU BB opera studio (30%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works; - be able to characterize the specifics of the interpretation of a given style period; - be able to interpret a given vocal part while maintaining the rules of correct pronunciation of foreign language texts; - be able to interpret given vocal parts while maintaining all the stylistic features of a given musical period; - be able to analyse a character in terms of plot and meaning; - Able to work independently in the study of repertoire; - Able to interpret given works by heart; - Able to organise his/her own preparation for concert performance and rehearsal; - Able to solve technical and expressive problems arising from the nature of the works to be interpreted independently	
<b>Brief outline of course (contents standard):</b> 1. mastering the stylistic interpretation of vocal parts of the given style period 2. the ability to perform musical material in cooperation with the accompanist and conductor	
<b>Recommended literatue:</b> The selection of music literature is adapted to the students' current technical abilities and vocal range. Sheet music and other educational material is provided through the Internet (e.g., IMSLP), the school's sheet music and library archives, and the teacher's private archive. RANINEC, Jozef. 2005. Vývin tvorby a interpretácie vokálnych skladieb. AU BB. ISBN 80-89078-14-1. LEIBOWITZ, René. 1987. Fantómy opery. OPUS.	

WARRACK, John, WEST, Ewan. 1998. Oxfordský slovník opery. IRIS Praha.  
ISBN 80-85893-14-2.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

4 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Daniel Simandl, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi89/22	<b>Course title:</b> Study of Opera Parts 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 2 Whole study period total: 26</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - staging solo performances in coordination with the dramaturgy of the AU BB opera studio (30%) - completion of the stage production of the AU BB opera studio (30%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works; - be able to characterize the specifics of the interpretation of a given style period; - be able to interpret a given vocal part while maintaining the rules of correct pronunciation of foreign language texts; - be able to interpret given vocal parts while maintaining all the stylistic features of a given musical period; - be able to analyse a character in terms of plot and meaning; - Able to work independently in the study of repertoire; - Able to interpret given works by heart; - Able to organise his/her own preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the interpreted works.	
<b>Brief outline of course (contents standard):</b> 1. mastering the stylistic interpretation of vocal parts of the given style period 2. the ability to perform musical material in cooperation with the accompanist and conductor	
<b>Recommended literatue:</b> The selection of music literature is adapted to the students' current technical abilities and vocal range. Sheet music and other educational material is provided through the Internet (e.g., IMSLP), the school's sheet music and library archives, and the teacher's private archive. STUDENÝ, Tomáš. 2019. Herec/pěvec v hudebním divadle. JAMU. ISBN 978-80-7460-162-0. EÖSZE, László. 1964. Cesty opery. ŠHV Bratislava. ZEMKO, Ján. 2014. Spevácka interpretácia. AU BB. ISBN 978-80-89555-38-3.	

KOUBA, Jan. 1988. ABC hudebních slohů. Supraphon.								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> 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								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Daniel Simandl, ArtD.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn099/22	<b>Course title:</b> Study of Orchestra Parts - Violoncello 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum 70% attendance. Class play (by specialty). Playing by heart is not a requirement.	
<b>Educational outcomes (performance standard):</b> Identifying and differentiating stylistic differences in selected works of orchestral literature. Experience with a wider range of major parts or solos from symphonic, chamber, operatic, and ballet literature. Ability to apply knowledge in orchestral practice in relation to current school orchestra projects. Ability to perform simpler selected orchestral practice solos. Broad familiarity with the repertoire of symphonic and operatic music. Ability to analyze orchestral parts in the context of the score.	
<b>Brief outline of course (contents standard):</b> Collective / ev. individual, seminars. Outlining the direction of study in relation to the student's previous experience and orchestral practice. Basic principles of orchestral playing. Choice of fingerings, bowings and related issues. Playing from the page, study of orchestral parts or selected solos of simpler difficulty. Listening to and researching recordings by world music labels and renowned orchestras.	
<b>Recommended literatue:</b> BACH, Johann Sebastian: Orchestrálna suita D dur, BWV 1068. Bärenreiter – TP 194, Kassel, 2019. BEETHOVEN, Ludwig van: Symfónia č. 9 d mol, op. 125, 3. Adagio molto e cantabile. Bärenreiter – BA 9009, Kassel, 2019. DVOŘÁK, Antonín: Symfónia č.8 G dur op.88. Bärenreiter Urtext - BA 10418 MENDELSSOHN-BARTHOLDY, Felix: Sen noci svätójánskej, op. 61, Scherzo. Breitkopf und Härtel, Lipsko, 1880. MOZART, Wolfgang Amadeus: Symfónia č. 39 Es dur, KV 543, 2. Andante conmoto. Bärenreiter – BA 4723, Kassel 2017 VERDI, Giuseppe: Messa da Requiem, Offertorium. Bärenreiter Urtext – BA 7590-90	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Jozef Lupták, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn100/22	<b>Course title:</b> Study of Orchestra Parts - Violoncello 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Minimum 70% attendance. Class play (by specialty). Playing by heart is not a requirement.	
<b>Educational outcomes (performance standard):</b> Identifying and differentiating stylistic differences in selected works of orchestral literature. Experience with a wider range of major parts or solos from symphonic, chamber, operatic, and ballet literature. Ability to apply knowledge in orchestral practice in relation to current school orchestra projects. Ability to perform simpler selected orchestral practice solos. Broad familiarity with the repertoire of symphonic and operatic music. Ability to analyze orchestral parts in the context of the score.	
<b>Brief outline of course (contents standard):</b> Collective / ev. individual, seminars. Outlining the direction of study in relation to the student's previous experience and orchestral practice. Basic principles of orchestral playing. Choice of fingerings, bowings and related issues. Playing from the page, study of orchestral parts or selected solos of simpler difficulty. Listening to and researching recordings by world music labels and renowned orchestras.	
<b>Recommended literatue:</b> BARTÓK, Béla: Concerto for Orchestra, Sz. 116,5. Finale. Boosey and Hawkes, London 1993 BEETHOVEN, Ludwig van: Symphony No. 9 in D minor, Op. 125, 4th Finale. Bärenreiter - BA 9009, Kassel 2019 DVOŘÁK, Antonín: Rusalka, Op. 114. Bärenreiter Urtext - BA 9510-90 MENDELSSOHN-BARTHOLDY, Felix: Symphony No. 4 in A major 'Italian', Op. 90, 1. Allegro vivace. Bärenreiter - BA 9094, Kassel 2017 MOZART, Wolfgang Amadeus: Symphony No. 41 in C major 'Jupiter', KV 551, 4th Molto allegro. Bärenreiter - BA 4703, Kassel 2019	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

The student's total workload is 60 hours per semester (1 credit/30 hours of work).  
13 hours of contact teaching  
15 hours self-study  
32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Jozef Lupták, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn106/22	<b>Course title:</b> Study of Orchestra Parts - Bassoon 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral works; - be able to work independently in the study of repertoire; - be able to organize his/her own preparation for rehearsal; - be able to independently solve technical and expressive problems arising from the nature of orchestral solos to be interpreted	
<b>Brief outline of course (contents standard):</b> - Releasing the playing apparatus. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Preparation of the student for the FMU orchestra	
<b>Recommended literatue:</b> súkromný archív pedagóga HERMAN, František.1997. Orchesterálne štúdie pre fagot 1. a 2. diel, Praha: HAMU	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn107/22	<b>Course title:</b> Study of Orchestra Parts - Bassoon 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral solos; - be able to work independently in the study of repertoire; - be able to organize his/her own preparation for rehearsal; - be able to independently solve technical and expressive problems arising from the nature of the interpreted works. - Able to recognise and respond immediately to changes in articulation, dynamics and tempo	
<b>Brief outline of course (contents standard):</b> Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Preparation of the student for the FMU orchestra	
<b>Recommended literatue:</b> súkromný archív pedagóga HERMAN, František.1997. Orchestrálné štúdie pre fagot 1. a 2. diel, Praha: HAMU	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching	

15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn108/22	<b>Course title:</b> Study of Orchestra Parts - Bassoon 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to assess his/her own interpretation on the basis of knowledge of the theoretical basis and current performance trends and be capable of adequate self-reflection, be able to recognize his/her strengths and weaknesses and find effective ways for further artistic development - be able to characterise the specifics of the interpretation of music of different stylistic periods; - able to determine the appropriate tempo for a specified fragment of a selected work - able to work independently in the study of repertoire; - able to organise own preparation for rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the works performed.	
<b>Brief outline of course (contents standard):</b> 1. Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Preparation of the student for the FMU orchestra 6. Preparation of the student for the orchestra audition	
<b>Recommended literatue:</b> súkromný archív pedagóga HERMAN, František.1997. Orchestrálné štúdie pre fagot 1. a 2. diel, Praha: HAMU	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching	

15 hours self-study								
32 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn109/22	<b>Course title:</b> Study of Orchestra Parts - Bassoon 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to assess his/her own interpretation on the basis of knowledge of the theoretical basis and current performance trends and be capable of adequate self-reflection, be able to recognize his/her strengths and weaknesses and find effective ways for further artistic development - able to analyse interpretative problems and propose creative solutions to them depending on the subjective possibilities available - able to participate in an orchestral audition on the basis of the professional competences attained - be able to characterise the specifics of the interpretation of music of different stylistic periods; - able to determine the appropriate tempo for a specified fragment of a selected work - able to work independently in the study of repertoire; - able to organise his/her own rehearsal preparation; - able to solve technical and expressive problems arising from the nature of the works performed independently.	
<b>Brief outline of course (contents standard):</b> 1. Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. 5. Preparation of the student for the FMU orchestra 6. Preparation of the student for the orchestra audition	
<b>Recommended literatue:</b> súkromný archív pedagóga HERMAN, František.1997. Orchestrálné štúdie pre fagot 1. a 2. diel, Praha: HAMU	

<b>Language of instruction:</b>								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn118/22	<b>Course title:</b> Study of Orchestra Parts - Clarinet 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral works; - be able to work independently in the study of repertoire; - be able to organize his/her own preparation for rehearsal; - be able to independently solve technical and expressive problems arising from the nature of orchestral solos to be interpreted	
<b>Brief outline of course (contents standard):</b> - Releasing the playing apparatus. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Preparation of the student for the FMU orchestra	
<b>Recommended literatue:</b> súkromný archív pedagóga Hofmeisters Orchesterstudien - Klarinette - Band 1 / Band II (Herausgegeben von Edmund Heyneck und Willy Schreinecke). Leipzig: VEB Friedrich Hofmeister Musikverlag	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study	

32 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn119/22	<b>Course title:</b> Study of Orchestra Parts - Clarinet 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral solos; - be able to work independently in the study of repertoire; - be able to organize his/her own preparation for rehearsal; - be able to independently solve technical and expressive problems arising from the nature of the interpreted works. - Able to recognise and respond immediately to changes in articulation, dynamics and tempo	
<b>Brief outline of course (contents standard):</b> 1. Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Preparation of the student for the FMU orchestra	
<b>Recommended literatue:</b> súkromný archív pedagóga Hofmeisters Orchesterstudien - Klarinette - Band 1 / Band II (Herausgegeben von Edmund Heyneck und Willy Schreinecke). Leipzig: VEB Friedrich Hofmeister Musikverlag	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work)	

13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn120/22	<b>Course title:</b> Study of Orchestra Parts - Clarinet 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to assess his/her own interpretation on the basis of knowledge of the theoretical basis and current performance trends and be capable of adequate self-reflection, be able to recognize his/her strengths and weaknesses and find effective ways for further artistic development - be able to characterise the specifics of the interpretation of music of different stylistic periods; - able to determine the appropriate tempo for a specified fragment of a selected work - able to work independently in the study of repertoire; - able to organise own preparation for rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the works performed.	
<b>Brief outline of course (contents standard):</b> 1 . Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Preparation of the student for the FMU orchestra 6. Preparation of the student for the orchestra audition	
<b>Recommended literatue:</b> súkromný archív pedagóga Hofmeisters Orchesterstudien - Klarinette - Band 1 / Band II (Herausgegeben von Edmund Heyneck und Willy Schreinecke). Leipzig: VEB Friedrich Hofmeister Musikverlag	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> doc. Mgr. art. Ronald Šebesta, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn121/22	<b>Course title:</b> Study of Orchestra Parts - Clarinet 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to assess his/her own interpretation on the basis of knowledge of the theoretical basis and current performance trends and be capable of adequate self-reflection, be able to recognize his/her strengths and weaknesses and find effective ways for further artistic development - able to analyse interpretative problems and propose creative solutions to them depending on the subjective possibilities available - able to participate in an orchestral audition on the basis of the professional competences attained - be able to characterise the specifics of the interpretation of music of different stylistic periods; - able to determine the appropriate tempo for a specified fragment of a selected work - able to work independently in the study of repertoire; - able to organise his/her own rehearsal preparation; - able to solve technical and expressive problems arising from the nature of the works performed independently.	
<b>Brief outline of course (contents standard):</b> 1 . Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Preparation of the student for the FMU orchestra 6. Preparation of the student for the orchestra audition	
<b>Recommended literatue:</b> súkromný archív pedagóga	

Hofmeisters Orchesterstudien - Klarinette - Band 1 / Band II (Herausgegeben von Edmund Heyneck und Willy Schreinecke). Leipzig: VEB Friedrich Hofmeister Musikverlag

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit / 30 hours of work)

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** doc. Mgr. art. Ronald Šebesta, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn091/22	<b>Course title:</b> Study of Orchestra Parts - Double Bass 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (40%) - orchestration of at least 5 orchestral parts from different periods (Romanticism, 20th century) (20%) - passing an examination (20%) - recording artistic outputs in IDM AU BB. (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the problems of interpretation of orchestral works of classicism and early romanticism; - be able to characterize the specifics of the interpretation of classical and early romantic music; - Able to work independently in the study of repertoire; - Able to organise own rehearsal preparation; - Able to independently solve technical and expressive problems arising from the nature of the works interpreted.	
<b>Brief outline of course (contents standard):</b> - Releasing the playing apparatus. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied.	
<b>Recommended literatue:</b> BEETHOVEN, Ludwig van. 1862. Symphony No.5, Op.67. Leipzig: Breitkopf & Härtel - Verlag, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.5%2C_Op.67_(Beethoven%2C_Ludwig_van)">https://imslp.org/wiki/Symphony_No.5%2C_Op.67_(Beethoven%2C_Ludwig_van)</a> BEETHOVEN, Ludwig van. 1862. Symphony No.3, Op.55. Leipzig: Breitkopf & Härtel - Verlag, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.3,_Op.55_(Beethoven,_Ludwig_van)">https://imslp.org/wiki/Symphony_No.3,_Op.55_(Beethoven,_Ludwig_van)</a> HAYDN, Joseph 1907-33. Symphony No.7, Hob.I:7. Leipzig: Breitkopf & Härtel - Verlag, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.7_in_C_major,_Hob.I:7_(Haydn,_Joseph)">https://imslp.org/wiki/Symphony_No.7_in_C_major,_Hob.I:7_(Haydn,_Joseph)</a>	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Jozef Lupták, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn092/22	<b>Course title:</b> Study of Orchestra Parts - Double Bass 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (40%) - orchestration of at least 5 orchestral parts from different periods (Romanticism, 20th century) (20%) - passing an examination (20%) - recording artistic outputs in IDM AU BB. (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral works; - be able to characterize the specifics of the interpretation of romantic and modern music; - be able to work independently in the study of repertoire; - Able to organise own rehearsal preparation; - Able to independently solve technical and expressive problems arising from the nature of the works interpreted.	
<b>Brief outline of course (contents standard):</b> - Releasing the playing apparatus. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied.	
<b>Recommended literatue:</b> TCHAIKOVSKY, Pyotr. 1930. Symphony No.5, Op.64. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.5%2C_Op.64_(Tchaikovsky%2C_Pyotr)">https://imslp.org/wiki/Symphony_No.5%2C_Op.64_(Tchaikovsky%2C_Pyotr)</a> TCHAIKOVSKY, Pyotr. 1946. Symphony No.4, Op.36. Leipzig: Bruckner-Verlag, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.4%2C_Op.36_(Tchaikovsky%2C_Pyotr)">https://imslp.org/wiki/Symphony_No.4%2C_Op.36_(Tchaikovsky%2C_Pyotr)</a> DVOŘÁK, Antonín. 1955. Serenade for Strings, Op.22. Souborné vydání díla, series III, vol.16. Prague: SNKLHU, Plate H 1602. Dostupné z: <a href="https://imslp.org/wiki/Serenade_for_Strings%2C_Op.22_(Dvořák%2C_Anton%C3%ADn)">https://imslp.org/wiki/Serenade_for_Strings%2C_Op.22_(Dvořák%2C_Anton%C3%ADn)</a>	

BRAHMS, Johannes. 1927. Symphony No.1, Op.68. Leipzig: Breitkopf und Härtel, n.d. Plate Orch.B. 3204. Dostupné z: [https://imslp.org/wiki/Symphony\\_No.1%2C\\_Op.68\\_\(Brahms%2C\\_Johannes\)](https://imslp.org/wiki/Symphony_No.1%2C_Op.68_(Brahms%2C_Johannes))

BRAHMS, Johannes. 1927. Symphony No.4, Op.98. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: [https://imslp.org/wiki/Symphony\\_No.4%2C\\_Op.98\\_\(Brahms%2C\\_Johannes\)](https://imslp.org/wiki/Symphony_No.4%2C_Op.98_(Brahms%2C_Johannes))

MAHLER, Gustav. 1905. Symphony No.4. Vienna: Universal Edition, n.d. Dostupné z: [https://imslp.org/wiki/Symphony\\_No.4\\_\(Mahler,\\_Gustav\)](https://imslp.org/wiki/Symphony_No.4_(Mahler,_Gustav))

DEBUSSY, Claude. 1951. Prélude à l'après-midi d'un faune. New York: E.F. Kalmus, n.d. Dostupné z: [https://imslp.org/wiki/Prélude\\_à\\_l'après-midi\\_d'un\\_faune\\_\(Debussy%2C\\_Claude\)](https://imslp.org/wiki/Prélude_à_l'après-midi_d'un_faune_(Debussy%2C_Claude))

PROKOFIEV, Sergey. 1921. Symphony No.1, Op.25. Paris: Editions Russes de Musique, n.d. Plate R.M.V. 419. Dostupné z: [https://imslp.org/wiki/Symphony\\_No.1%2C\\_Op.25\\_\(Prokofiev%2C\\_Sergey\)](https://imslp.org/wiki/Symphony_No.1%2C_Op.25_(Prokofiev%2C_Sergey))

STRAVINSKY, Igor. 1924 Pulcinella Suite. Paris: Editions Russes de Musique. Dostupné z: [https://imslp.org/wiki/Pulcinella\\_Suite\\_\(Stravinsky%2C\\_Igor\)](https://imslp.org/wiki/Pulcinella_Suite_(Stravinsky%2C_Igor))

BARTÓK, Béla. 1946. Concerto for Orchestra, Sz.116. London: Boosey & Hawkes. Plate B. & H. 9131. Dostupné z: [https://imslp.org/wiki/Concerto\\_for\\_Orchestra%2C\\_Sz.116\\_\(Bartók%2C\\_Béla\)](https://imslp.org/wiki/Concerto_for_Orchestra%2C_Sz.116_(Bartók%2C_Béla))

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit / 30 hours of work)

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Jozef Lupták, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn110/22	<b>Course title:</b> Study of Orchestra Parts - Flute 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral works; - be able to work independently in the study of repertoire; - be able to organize his/her own preparation for rehearsal; - be able to independently solve technical and expressive problems arising from the nature of orchestral solos to be interpreted	
<b>Brief outline of course (contents standard):</b> - Releasing the playing apparatus. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Preparation of the student for the FMU orchestra	
<b>Recommended literatue:</b> DÜRICHEN, Christoph. KRATSCH, Sigfried. 1991. Das Orchester Probespiel Föte/Piccoloflöte. Leipzig: Edition Peters. (súkromný archív pedagóga) ZÖLLER, Karlheinz. Moderne Orchesterstudien Band 1 , Band 2, Mainz: Edition Schott (súkromný archív pedagóga) WYE, Trevor. MORRIS, Patricia. 1998. The orchestral practise book for flute 1 and 2. London: Novello Publishing Limited. (súkromný archív pedagóga)	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

<p>The student's total workload is 60 hours per semester (1 credit / 30 hours of work)  13 hours of contact teaching  15 hours self-study  32 hours individual creative activity</p>								
<p><b>Course assessment</b>  Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> Mgr. art. Igor Fábera, ArtD., Mgr. art. Milan Oravec, ArtD.</p>								
<p><b>Last changed:</b> 09.08.2022</p>								
<p><b>Granted by:</b></p>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn111/22	<b>Course title:</b> Study of Orchestra Parts - Flute 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral solos; - be able to work independently in the study of repertoire; - be able to organize his/her own preparation for rehearsal; - be able to independently solve technical and expressive problems arising from the nature of the interpreted works. - Able to recognise and respond immediately to changes in articulation, dynamics and tempo	
<b>Brief outline of course (contents standard):</b> 1 . Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Preparation of the student for the FMU orchestra	
<b>Recommended literatue:</b> DÜRICHEN, Christoph. KRATSCH, Sigfried. 1991. Das Orchester Probespiel Föte/Piccoloflöte. Leipzig: Edition Peters. (súkromný archív pedagóga) ZÖLLER, Karlheinz. Moderne Orchesterstudien Band 1 , Band 2, Mainz: Edition Schott (súkromný archív pedagóga) WYE, Trevor. MORRIS, Patricia. 1998. The orchestral practise book for flute 1 and 2. London: Novello Publishing Limited. (súkromný archív pedagóga)	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Igor Fábera, ArtD., Mgr. art. Milan Oravec, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn112/22	<b>Course title:</b> Study of Orchestra Parts - Flute 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to assess his/her own interpretation on the basis of knowledge of the theoretical basis and current performance trends and be capable of adequate self-reflection, be able to recognize his/her strengths and weaknesses and find effective ways for further artistic development - be able to characterise the specifics of the interpretation of music of different stylistic periods; - able to determine the appropriate tempo for a specified fragment of a selected work - able to work independently in the study of repertoire; - able to organise own preparation for rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the works performed.	
<b>Brief outline of course (contents standard):</b> 1. Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Preparation of the student for the FMU orchestra 6. Preparation of the student for the orchestra audition	
<b>Recommended literatue:</b> DÜRICHEN, Christoph. KRATSCH, Sigfried. 1991. Das Orchester Probespiel Föte/Piccoloflöte. Leipzig: Edition Peters. (súkromný archív pedagóga) ZÖLLER, Karlheinz. Moderne Orchesterstudien Band 1 , Band 2, Mainz: Edition Schott (súkromný archív pedagóga)	

WYE, Trevor. MORRIS, Patricia. 1998. The orchestral practise book for flute 1 and 2. London: Novello Publishing Limited. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit / 30 hours of work)

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Igor Fábera, ArtD., Mgr. art. Milan Oravec, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn113/22	<b>Course title:</b> Study of Orchestra Parts - Flute 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to assess his/her own interpretation on the basis of knowledge of the theoretical basis and current performance trends and be capable of adequate self-reflection, be able to recognize his/her strengths and weaknesses and find effective ways for further artistic development - able to analyse interpretative problems and propose creative solutions to them depending on the subjective possibilities available - able to participate in an orchestral audition on the basis of the professional competences attained - be able to characterise the specifics of the interpretation of music of different stylistic periods; - able to determine the appropriate tempo for a specified fragment of a selected work - able to work independently in the study of repertoire; - able to organise his/her own rehearsal preparation; - able to solve technical and expressive problems arising from the nature of the works performed independently.	
<b>Brief outline of course (contents standard):</b> 1. Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Preparation of the student for the FMU orchestra 6. Preparation of the student for the orchestra audition	
<b>Recommended literatue:</b>	

DÜRICHEN, Christoph. KRATSCH, Sigfried. 1991. Das Orchester Probespiel Föte/Piccoloflöte. Leipzig: Edition Peters. (súkromný archív pedagóga)  
ZÖLLER, Karlheinz. Moderne Orchesterstudien Band 1 , Band 2, Mainz: Edition Schott (súkromný archív pedagóga)  
WYE, Trevor. MORRIS, Patricia. 1998. The orchestral practise book for flute 1 and 2. London: Novello Publishing Limited. (súkromný archív pedagóga)

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit / 30 hours of work)

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Igor Fábera, ArtD., Mgr. art. Milan Oravec, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn255/22	<b>Course title:</b> Study of Orchestra Parts - French Horn 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral works; - be able to work independently in the study of repertoire; - be able to organize his/her own preparation for rehearsal; - be able to independently solve technical and expressive problems arising from the nature of orchestral solos to be interpreted	
<b>Brief outline of course (contents standard):</b> - Releasing the playing apparatus. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Study of transposition - Preparation of the student for the FMU orchestra	
<b>Recommended literatue:</b> Probespiel-Album-Horn, Copyright by Hans Pizka, Munich 1979 FREHSE, Albin. Orchester-Studien für Horn, Heft 1 J. Haydn/W. A. Mozart VEB Friedrich Hofmeister Leipzig SCHAFFRATH, Günter Orchester-Studien für Waldhorn, Heft 5 Repertoirestücke VEB Friedrich Hofmeister Leipzig FREHSE, Albin, Orchester-Studien für Horn, Heft 8 Richard Wagner VEB Friedrich Hofmeister Leipzig WIPPERICH, Emil Richard. Strauss Orchesterstudien aus den symphonischen Werken Horn/ Emil Wipperich/, Edition Peters Leipzig GUMBERT, Friedrich .Solobuch für Horn Orchesterstudien, Heft 9	

Carl Merseburger-Leipzig  
 GUMBERT, Friedrich /FRESHSE, Albin .Orchesterstudien Horn, Heft 1, 2, 3  
 Verlag Friedrich Hofmeister, Leipzig  
 Orchestrovije trudnosti dľa val'torni /Otrvki iz proizvedenii sovetskych kompozitorov/  
 Tetrad' 1. Gosudarstvennoe muzkal'noje izdatel'stvo, Moskva 1962  
 DVOŘÁK, Antonín Orchestrální studie pro lesní roh Antonín Dvořák-symfonická tvorba  
 Janáčkova akademie múzických umění v Brně, Brno 1985  
 ŠOLC, František.Orchestrální studie pro lesní roh Bedřich Smetana- symfonická, operní tvorba,  
 Janáčkova akademie múzických umění v Brně  
 ŠOLC, František. Operní, orchestrální a komorní tvorba pro lesní roh - Leoš Janáček, Janáčkova  
 akademie múzických umění v Brně

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit / 30 hours of work)  
 13 hours of contact teaching  
 15 hours self-study  
 32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Branislav Hóz, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn256/22	<b>Course title:</b> Study of Orchestra Parts - French Horn 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral solos; - be able to work independently in the study of repertoire; - be able to organize his/her own preparation for rehearsal; - be able to independently solve technical and expressive problems arising from the nature of the interpreted works. - Able to recognise and respond immediately to changes in articulation, dynamics and tempo	
<b>Brief outline of course (contents standard):</b> 1. Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in individual works studied 5. Study of transposition 6. Preparation of the student for the FMU orchestra	
<b>Recommended literatue:</b> Probespiel-Album-Horn, Copyright by Hans Pizka, Munich 1979 FREHSE, Albin. Orchester-Studien für Horn, Heft 1 J. Haydn/W. A. Mozart VEB Friedrich Hofmeister Leipzig SCHAFFRATH, Günter Orchester-Studien für Waldhorn, Heft 5 Repertoirestücke VEB Friedrich Hofmeister Leipzig FREHSE, Albin, Orchester-Studien für Horn, Heft 8 Richard Wagner VEB Friedrich Hofmeister Leipzig	

WIPPERICH, Emil Richard. Strauss Orchesterstudien aus den symphonischen Werken Horn/  
Emil Wipperich/, Edition Peters Leipzig  
GUMBERT, Friedrich .Solobuch für Horn Orchesterstudien, Heft 9  
Carl Merseburger-Leipzig  
GUMBERT, Friedrich /FRETSE, Albin .Orchesterstudien Horn, Heft 1, 2, 3  
Verlag Friedrich Hofmeister, Leipzig  
Orchestrovije trudnosti dl'a val'torni /Otrvki iz proizvedenii sovetskych kompozitorov/  
Tetraď 1. Gosudarstvennoe muzkaľnoje izdatel'stvo, Moskva 1962  
DVOŘÁK, Antonín Orchestrální studie pro lesní roh Antonín Dvořák-symfonická tvorba  
Janáčkova akademie múzických umění v Brně, Brno 1985  
ŠOLC, František.Orchestrální studie pro lesní roh Bedřich Smetana- symfonická, operní tvorba,  
Janáčkova akademie múzických umění v Brně  
ŠOLC, František. Operní, orchestrální a komorní tvorba pro lesní roh - Leoš Janáček, Janáčkova  
akademie múzických umění v Brně

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit / 30 hours of work)

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Branislav Hóz, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn257/22	<b>Course title:</b> Study of Orchestra Parts - French Horn 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to assess his/her own interpretation on the basis of knowledge of the theoretical basis and current performance trends and be capable of adequate self-reflection, be able to recognize his/her strengths and weaknesses and find effective ways for further artistic development - be able to characterise the specifics of the interpretation of music of different stylistic periods; - able to determine the appropriate tempo for a specified fragment of a selected work - able to work independently in the study of repertoire; - able to organise own preparation for rehearsal; - able to solve technical and expressive problems arising from the nature of the works performed independently.	
<b>Brief outline of course (contents standard):</b> 1. Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in individual works studied 5. Study of transposition 6. Preparation of the student for the FMU orchestra 7. Preparing the student for the orchestra audition	
<b>Recommended literatue:</b> Probespiel-Album-Horn, Copyright by Hans Pizka, Munich 1979 FREHSE, Albin. Orchester-Studien für Horn, Heft 1 J. Haydn/W. A. Mozart VEB Friedrich Hofmeister Leipzig	

SCHAFFRATH, Günter Orchester-Studien für Waldhorn, Heft 5 Repertoirestücke VEB Friedrich Hofmeister Leipzig  
 FREHSE, Albin, Orchester-Studien für Horn, Heft 8 Richard Wagner  
 VEB Friedrich Hofmeister Leipzig  
 WIPPERICH, Emil Richard. Strauss Orchesterstudien aus den symphonischen Werken Horn/  
 Emil Wipperich/, Edition Peters Leipzig  
 GUMBERT, Friedrich .Solobuch für Horn Orchesterstudien, Heft 9  
 Carl Merseburger-Leipzig  
 GUMBERT, Friedrich /FREHSE, Albin .Orchesterstudien Horn, Heft 1, 2, 3  
 Verlag Friedrich Hofmeister, Leipzig  
 Orchestrovije trudnosti dl'a val'torni /Otrvki iz proizvedenii sovetskych kompozitorov/  
 Tetrad' 1. Gosudarstvennoe muzka'noje izdatel'stvo, Moskva 1962  
 DVORÁK, Antonín Orchestrální studie pro lesní roh Antonín Dvořák-symfonická tvorba  
 Janáčkova akademie múzických umění v Brně, Brno 1985  
 ŠOLC, František. Orchestrální studie pro lesní roh Bedřich Smetana- symfonická, operní tvorba,  
 Janáčkova akademie múzických umění v Brně  
 ŠOLC, František. Operní, orchestrální a komorní tvorba pro lesní roh - Leoš Janáček, Janáčkova  
 akademie múzických umění v Brně

**Language of instruction:**

Slovak

**Notes:**

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Branislav Hóz, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn258/22	<b>Course title:</b> Study of Orchestra Parts - French Horn 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> - aktívna účasť na hodine, (50%) - orchestrácia aspoň 5 orchestrálnych partov z rôznych období (20%) - absolvovanie skúšky (20%) - nahrávanie umeleckých výstupov v IDM AU BB. (10%)	
<b>Brief outline of course (contents standard):</b> Celková pracovná záťaž študenta je 60 hodín za semester (1 kredit / 30 hodín práce) 13 hodín kontaktnej výučby 15 hodín samoštúdia 32 hodín individuálnej tvorivej činnosti	
<b>Recommended literatue:</b> Probespiel-Album-Horn, Copyright by Hans Pizka, Munich 1979 FREHSE, Albin. Orchester-Studien für Horn, Heft 1 J. Haydn/W. A. Mozart VEB Friedrich Hofmeister Leipzig SCHAFFRATH, Günter Orchester-Studien für Waldhorn, Heft 5 Repertoirestücke VEB Friedrich Hofmeister Leipzig FREHSE, Albin, Orchester-Studien für Horn, Heft 8 Richard Wagner VEB Friedrich Hofmeister Leipzig WIPPERICH, Emil Richard. Strauss Orchesterstudien aus den symphonischen Werken Horn/ Emil Wipperich/, Edition Peters Leipzig GUMBERT, Friedrich .Solobuch für Horn Orchesterstudien, Heft 9 Carl Merseburger-Leipzig GUMBERT, Friedrich /FREHSE, Albin .Orchesterstudien Horn, Heft 1, 2, 3 Verlag Friedrich Hofmeister, Leipzig Orchestrovije trudnosti dl'a val'torni /Otrvki iz proizvedenii sovetskykh kompozitorov/	

Tetraď 1. Gosudarstvennoe muzkaľnoje izdatel'stvo, Moskva 1962  
 DVOŘÁK, Antonín Orchestrální studie pro lesní roh Antonín Dvořák-symfonická tvorba  
 Janáčkova akademie múzických umění v Brně, Brno 1985  
 ŠOLC, František.Orchestrální studie pro lesní roh Bedřich Smetana- symfonická, operní tvorba,  
 Janáčkova akademie múzických umění v Brně  
 ŠOLC, František. Operní, orchestrální a komorní tvorba pro lesní roh - Leoš Janáček, Janáčkova  
 akademie múzických umění v Brně

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit / 30 hours of work)

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Branislav Hóz, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica								
<b>Faculty:</b> Faculty of Performing Arts								
<b>Course code:</b> DN/ I.Dn114/22			<b>Course title:</b> Study of Orchestra Parts - Oboe 1					
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present								
<b>Number of credits:</b> 2								
<b>Recommended semester of study:</b> 3.								
<b>Degree of study:</b> I.								
<b>Prerequisites :</b>								
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)								
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral works; - be able to work independently in the study of repertoire; - be able to organize his/her own preparation for rehearsal; - be able to independently solve technical and expressive problems arising from the nature of orchestral solos to be interpreted								
<b>Brief outline of course (contents standard):</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Recommended literatue:</b> súkromný archív pedagóga ORCHESTER- PROBESPIEL OBOE, Nr. 8660 , C. F. PETERS. FRANKFURT								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b>								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

<b>Instructor:</b> Mgr. art. Igor Fábera, ArtD.
<b>Last changed:</b> 09.08.2022
<b>Granted by:</b>

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn115/22	<b>Course title:</b> Study of Orchestra Parts - Oboe 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral solos; - be able to work independently in the study of repertoire; - be able to organize his/her own preparation for rehearsal; - be able to independently solve technical and expressive problems arising from the nature of the interpreted works. - Able to recognise and respond immediately to changes in articulation, dynamics and tempo	
<b>Brief outline of course (contents standard):</b> 1. Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Preparation of the student for the FMU orchestra	
<b>Recommended literatue:</b> súkromný archív pedagóga ORCHESTER- PROBESPIEL OBOE, Nr. 8660 , C. F. PETERS. FRANKFURT	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching	

15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Igor Fábera, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn116/22	<b>Course title:</b> Study of Orchestra Parts - Oboe 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to assess his/her own interpretation on the basis of knowledge of the theoretical basis and current performance trends and be capable of adequate self-reflection, be able to recognize his/her strengths and weaknesses and find effective ways for further artistic development - be able to characterise the specifics of the interpretation of music of different stylistic periods; - able to determine the appropriate tempo for a specified fragment of a selected work - able to work independently in the study of repertoire; - able to organise own preparation for rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the works performed.	
<b>Brief outline of course (contents standard):</b> 1. Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Preparation of the student for the FMU orchestra 6. Preparation of the student for the orchestra audition	
<b>Recommended literatue:</b> súkromný archív pedagóga ORCHESTER- PROBESPIEL OBOE, Nr. 8660 , C. F. PETERS. FRANKFURT	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Igor Fábera, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn117/22	<b>Course title:</b> Study of Orchestra Parts - Oboe 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to assess his/her own interpretation on the basis of knowledge of the theoretical basis and current performance trends and be capable of adequate self-reflection, be able to recognize his/her strengths and weaknesses and find effective ways for further artistic development - able to analyse interpretative problems and propose creative solutions to them depending on the subjective possibilities available - able to participate in an orchestral audition on the basis of the professional competences attained - be able to characterise the specifics of the interpretation of music of different stylistic periods; - able to determine the appropriate tempo for a specified fragment of a selected work - able to work independently in the study of repertoire; - able to organise his/her own rehearsal preparation; - able to solve technical and expressive problems arising from the nature of the works performed independently.	
<b>Brief outline of course (contents standard):</b> 1. Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Preparation of the student for the FMU orchestra 6. Preparation of the student for the orchestra audition	
<b>Recommended literatue:</b> súkromný archív pedagóga	

ORCHESTER- PROBESPIEL OBOE, Nr. 8660 , C. F. PETERS. FRANKFURT								
<b>Language of instruction:</b>								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Igor Fábera, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn251/22	<b>Course title:</b> Study of Orchestra Parts - Percussion 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral works; - be able to work independently in the study of repertoire; - be able to organize his/her own preparation for rehearsal; - be able to independently solve technical and expressive problems arising from the nature of orchestral solos to be interpreted	
<b>Brief outline of course (contents standard):</b> - Releasing the playing apparatus. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Preparation of the student for the FMU orchestra	
<b>Recommended literatue:</b> súkromný archív pedagóga CARROLL, Raynor. 1997 Orchestral Repertoire for Snare Drum, Pasadena: Batterie Music	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Peter Solárik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn252/22	<b>Course title:</b> Study of Orchestra Parts - Percussion 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral solos; - be able to work independently in the study of repertoire; - be able to organize his/her own preparation for rehearsal; - be able to independently solve technical and expressive problems arising from the nature of the interpreted works. - Able to recognise and respond immediately to changes in articulation, dynamics and tempo	
<b>Brief outline of course (contents standard):</b> 1. Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Preparation of the student for the FMU orchestra	
<b>Recommended literatue:</b> súkromný archív pedagóga CARROLL, Raynor. 1997 Orchestral Repertoire for Snare Drum, Pasadena: Batterie Music	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching	

15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Peter Solárik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn253/22	<b>Course title:</b> Study of Orchestra Parts - Percussion 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to assess his/her own interpretation on the basis of knowledge of the theoretical basis and current performance trends and be capable of adequate self-reflection, be able to recognize his/her strengths and weaknesses and find effective ways for further artistic development</li> <li>- be able to characterise the specifics of the interpretation of music of different stylistic periods;</li> <li>- able to determine the appropriate tempo for a specified fragment of a selected work</li> <li>- able to work independently in the study of repertoire;</li> <li>- able to organise own preparation for rehearsal;</li> <li>- able to solve technical and expressive problems arising from the nature of the works performed independently.</li> <li>- Able to select an appropriate choke</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. Releasing the playing apparatus.</li> <li>2. Interpretive analysis of audio- and video-recordings of concerts.</li> <li>3. Analysis and comparison of works in different editions and by different performers.</li> <li>4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied</li> <li>5. Preparation of the student for the FMU orchestra</li> <li>6. Preparation of the student for the orchestra audition</li> </ol>	
<b>Recommended literatue:</b> súkromný archív pedagóga CARROLL, Raynor. 1997 Orchestral Repertoire for Snare Drum, Pasadena: Batterie Music CARROLL, Raynor. 1998 Orchestral Repertoire for Timpani, Pasadena: Batterie Music	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Peter Solárik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn254/22	<b>Course title:</b> Study of Orchestra Parts - Percussion 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to assess his/her own interpretation on the basis of knowledge of the theoretical basis and current performance trends and be capable of adequate self-reflection, be able to recognize his/her strengths and weaknesses and find effective ways for further artistic development - able to analyse interpretative problems and propose creative solutions to them depending on the subjective possibilities available - able to participate in an orchestral audition on the basis of the professional competences attained - be able to characterise the specifics of the interpretation of music of different stylistic periods; - able to determine the appropriate tempo for a specified fragment of a selected work - able to work independently in the study of repertoire; - able to organise his/her own rehearsal preparation; - able to solve technical and expressive problems arising from the nature of the works performed independently.	
<b>Brief outline of course (contents standard):</b> 1. Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Preparation of the student for the FMU orchestra 6. Preparation of the student for the orchestra audition	
<b>Recommended literatue:</b> súkromný archív pedagóga	

CARROLL, Raynor. 1997 Orchestral Repertoire for Snare Drum, Pasadena: Batterie Music  
CARROLL, Raynor. 1998 Orchestral Repertoire for Timpani, Pasadena: Batterie Music

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit / 30 hours of work)

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Peter Solárik, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn122/22	<b>Course title:</b> Study of Orchestra Parts - Saxophone 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral works; - be able to work independently in the study of repertoire; - be able to organize his/her own preparation for rehearsal; - be able to independently solve technical and expressive problems arising from the nature of orchestral solos to be interpreted	
<b>Brief outline of course (contents standard):</b> - Releasing the playing apparatus. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Preparation of the student for the FMU orchestra	
<b>Recommended literatue:</b> súkromný archív pedagóga LIC, L. 1991. Studia orkiestrowe na saksofon, Krakow: Polskie Wydawnictwo Muzyczne	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Marek Pastírik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn123/22	<b>Course title:</b> Study of Orchestra Parts - Saxophone 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral solos; - be able to work independently in the study of repertoire; - be able to organize his/her own preparation for rehearsal; - be able to independently solve technical and expressive problems arising from the nature of the interpreted works. - Able to recognise and respond immediately to changes in articulation, dynamics and tempo	
<b>Brief outline of course (contents standard):</b> 1 . Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional	
<b>Recommended literatue:</b> súkromný archív pedagóga LIC, L. 1991. Studia orkiestrowe na saksofon, Krakow: Polskie Wydawnictwo Muzyczne	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Marek Pastírik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn124/22	<b>Course title:</b> Study of Orchestra Parts - Saxophone 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to assess his/her own interpretation on the basis of knowledge of the theoretical basis and current performance trends and be capable of adequate self-reflection, be able to recognize his/her strengths and weaknesses and find effective ways for further artistic development - be able to characterise the specifics of the interpretation of music of different stylistic periods; - able to determine the appropriate tempo for a specified fragment of a selected work - able to work independently in the study of repertoire; - able to organise own preparation for rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the works performed.	
<b>Brief outline of course (contents standard):</b> 1 Releasing the playing apparatus. 2 Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Preparation of the student for the FMU orchestra 6. Preparation of the student for the orchestra audition	
<b>Recommended literatue:</b> súkromný archív pedagóga LIC, L. 1991. Studia orkiestrowe na saksofon, Krakow: Polskie Wydawnictwo Muzyczne	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Marek Pastírik, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn125/22	<b>Course title:</b> Study of Orchestra Parts - Saxophone 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to assess his/her own interpretation on the basis of knowledge of the theoretical basis and current performance trends and be capable of adequate self-reflection, be able to recognize his/her strengths and weaknesses and find effective ways for further artistic development - able to analyse interpretative problems and propose creative solutions to them depending on the subjective possibilities available - able to participate in an orchestral audition on the basis of the professional competences attained - be able to characterise the specifics of the interpretation of music of different stylistic periods; - able to determine the appropriate tempo for a specified fragment of a selected work - able to work independently in the study of repertoire; - able to organise his/her own rehearsal preparation; - able to solve technical and expressive problems arising from the nature of the works performed independently.	
<b>Brief outline of course (contents standard):</b> 1 Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Preparation of the student for the FMU orchestra 6. Preparation of the student for the orchestra audition	
<b>Recommended literatue:</b> súkromný archív pedagóga	

LIC, L. 1991. Studia orkiestrowe na saksofon, Krakow: Polskie Wydawnictwo Muzyczne

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit / 30 hours of work)

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Marek Pastirik, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn259/22	<b>Course title:</b> Study of Orchestra Parts - Trombone 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral works; - be able to work independently in the study of repertoire; - be able to organize his/her own preparation for rehearsal; - be able to independently solve technical and expressive problems arising from the nature of orchestral solos to be interpreted	
<b>Brief outline of course (contents standard):</b> - Releasing the playing apparatus. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Preparation of the student for the FMU orchestra	
<b>Recommended literatue:</b> súkromný archív pedagóga DOMS, Johann : Orchesterstudien für Solo- Posaune, Musikverlag/ Edition Johann Doms, Hubertusallee 24b, D- 14193 Berlin, Germany	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study	

32 hours individual creative activity								
<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Albert Hrubovčák, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn260/22	<b>Course title:</b> Study of Orchestra Parts - Trombone 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral solos; - be able to work independently in the study of repertoire; - be able to organize his/her own preparation for rehearsal; - be able to independently solve technical and expressive problems arising from the nature of the interpreted works. - Able to recognise and respond immediately to changes in articulation, dynamics and tempo	
<b>Brief outline of course (contents standard):</b> 1. Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Preparation of the student for the FMU orchestra	
<b>Recommended literatue:</b> súkromný archív pedagóga DOMS, Johann : Orchesterstudien fur Solo- Posaune, Musikverlag/ Edition Johann Doms, Hubertusallee 24b, D- 14193 Berlin, Germany	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work)	

13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Albert Hrubovčák, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn261/22	<b>Course title:</b> Study of Orchestra Parts - Trombone 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to assess his/her own interpretation on the basis of knowledge of the theoretical basis and current performance trends and be capable of adequate self-reflection, be able to recognize his/her strengths and weaknesses and find effective ways for further artistic development - be able to characterise the specifics of the interpretation of music of different stylistic periods; - able to determine the appropriate tempo for a specified fragment of a selected work - able to work independently in the study of repertoire; - able to organise own preparation for rehearsal; - able to solve technical and expressive problems arising from the nature of the works performed independently. - Able to select an appropriate choke	
<b>Brief outline of course (contents standard):</b> 1. Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Preparation of the student for the FMU orchestra 6. Preparation of the student for the orchestra audition	
<b>Recommended literatue:</b> súkromný archív pedagóga DOMS, Johann : Orchesterstudien fur Solo- Posaune, Musikverlag/ Edition Johann Doms, Hubertusallee 24b, D- 14193 Berlin, Germany	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Albert Hrubovčák, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn262/22	<b>Course title:</b> Study of Orchestra Parts - Trombone 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to assess his/her own interpretation on the basis of knowledge of the theoretical basis and current performance trends and be capable of adequate self-reflection, be able to recognize his/her strengths and weaknesses and find effective ways for further artistic development - able to analyse interpretative problems and propose creative solutions to them depending on the subjective possibilities available - able to participate in an orchestral audition on the basis of the professional competences attained - be able to characterise the specifics of the interpretation of music of different stylistic periods; - able to determine the appropriate tempo for a specified fragment of a selected work - able to work independently in the study of repertoire; - able to organise his/her own rehearsal preparation; - able to solve technical and expressive problems arising from the nature of the works performed independently. - Able to select an appropriate choke	
<b>Brief outline of course (contents standard):</b> 1. Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Preparation of the student for the FMU orchestra 6. Preparation of the student for the orchestra audition	
<b>Recommended literatue:</b>	

súkromný archív pedagóga DOMS, Johann : Orchesterstudien für Solo- Posaune, Musikverlag/ Edition Johann Doms, Hubertusallee 24b, D- 14193 Berlin, Germany								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Albert Hrubovčák, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn263/22	<b>Course title:</b> Study of Orchestra Parts - Trumpet 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral works; - be able to work independently in the study of repertoire; - be able to organize his/her own preparation for rehearsal; - be able to independently solve technical and expressive problems arising from the nature of orchestral solos to be interpreted	
<b>Brief outline of course (contents standard):</b> - Releasing the playing apparatus. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Study of transposition - Preparation of the student for the FMU orchestra	
<b>Recommended literatue:</b> (súkromný archív pedagóga) CICHOWICZ, Vincent. 1927. Orchestral Excerpts for Trumpet. Balquhider Music. ISBN – 9780825857010 LUTAK, Ludwik. 1980. Studia orkestrowe na trąbkę. Polskie Wydawnictwo Muzyczne, Kraków JUNEK, Václav. 1980. Orchestrální sóla pro trubku. Státní pedagogické nakladatelství, Praha EDDY, Taz. 2015. Transposed Orchestral Excerpts for Trumpet, Victoria: qPress BROILES, Mel.2019. Orchestral Interpretations for Orchestral Trumpet, Victoria: qPress <a href="http://www.TrumpetExcerpts.org">www. TrumpetExcerpts.org</a> BOND, Peter. Opera Excerpts for Trumpet, Volume 1, USA: Hickman Music Editions	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn264/22	<b>Course title:</b> Study of Orchestra Parts - Trumpet 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral solos; - be able to work independently in the study of repertoire; - be able to organize his/her own preparation for rehearsal; - be able to independently solve technical and expressive problems arising from the nature of the interpreted works. - Able to recognise and respond immediately to changes in articulation, dynamics and tempo - be able to select an appropriate instrument of different tunings	
<b>Brief outline of course (contents standard):</b> 1. Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. 5. Study of transposition 6. Preparation of the student for the FMU orchestra	
<b>Recommended literatue:</b> (súkromný archív pedagóga) CICHOWICZ, Vincent. 1927. Orchestral Excerpts for Trumpet. Balquhiddel Music. ISBN – 9780825857010 LUTAK, Ludwik. 1980. Studia orkestrowe na trąbkę. Polskie Wydawnictwo Muzyczne, Kraków JUNEK, Václav. 1980. Orchestrální sóla pro trubku. Státní pedagogické nakladatelství, Praha EDDY, Taz. 2015. Transposed Orchestral Excerpts for Trumpet, Victoria: qPress BROILES, Mel.2019. Orchestral Interpretations for Orchestral Trumpet, Victoria: qPress	

www. TrumpetExcerpts.org BOND, Peter. Opera Excerpts for Trumpet, Volume 1, USA: Hickman Music Editions								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Andrej Sontág, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn265/22	<b>Course title:</b> Study of Orchestra Parts - Trumpet 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to assess his/her own interpretation on the basis of knowledge of the theoretical basis and current performance trends and be capable of adequate self-reflection, be able to recognize his/her strengths and weaknesses and find effective ways for further artistic development</li> <li>- be able to characterise the specifics of the interpretation of music of different stylistic periods;</li> <li>- able to determine the appropriate tempo for a specified fragment of a selected work</li> <li>- able to work independently in the study of repertoire;</li> <li>- able to organise own preparation for rehearsal;</li> <li>- Able to independently solve technical and expressive problems arising from the nature of the works performed.</li> <li>- Able to select an appropriate instrument of different tunings</li> <li>- Able to select an appropriate choke</li> </ul>	
<b>Brief outline of course (contents standard):</b> <ol style="list-style-type: none"> <li>1. Releasing the playing apparatus.</li> <li>2. Interpretive analysis of audio- and video-recordings of concerts.</li> <li>3. Analysis and comparison of works in different editions and by different performers.</li> <li>4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied</li> <li>5. Study of transposition</li> <li>6. Preparation of the student for the FMU orchestra</li> <li>7. Preparing the student for the orchestra audition</li> </ol>	
<b>Recommended literatue:</b> (súkromný archív pedagóga)	

CICHOWICZ, Vincent. 1927. *Orchestral Excerpts for Trumpet*. Balquhider Music. ISBN – 9780825857010  
 LUTAK, Ludwik. 1980. *Studia orkestrowe na trąbkę*. Polskie Wydawnictwo Muzyczne, Kraków  
 JUNEK, Václav. 1980. *Orchestrální sóla pro trubku*. Státní pedagogické nakladatelství, Praha  
 EDDY, Taz. 2015. *Transposed Orchestral Excerpts for Trumpet*, Victoria: qPress  
 BROILES, Mel. 2019. *Orchestral Interpretations for Orchestral Trumpet*, Victoria: qPress  
 www. TrumpetExcerpts.org  
 BOND, Peter. *Opera Excerpts for Trumpet, Volume 1*, USA: Hickman Music Editions

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit / 30 hours of work)  
 13 hours of contact teaching  
 15 hours self-study  
 32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn266/22	<b>Course title:</b> Study of Orchestra Parts - Trumpet 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to assess his/her own interpretation on the basis of knowledge of the theoretical basis and current performance trends and be capable of adequate self-reflection, be able to recognize his/her strengths and weaknesses and find effective ways for further artistic development - able to analyse interpretative problems and propose creative solutions to them depending on the subjective possibilities available - able to participate in an orchestral audition on the basis of the professional competences attained - be able to characterise the specifics of the interpretation of music of different stylistic periods; - able to determine the appropriate tempo for a specified fragment of a selected work - able to work independently in the study of repertoire; - able to organise his/her own rehearsal preparation; - able to solve technical and expressive problems arising from the nature of the works performed independently. - able to respond flexibly to transposition in different tunings - Able to select the appropriate instrument in different tunings - Able to select an appropriate choke	
<b>Brief outline of course (contents standard):</b> 1. Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Study of transposition	

5. Preparation of the student for the FMU orchestra

6. Preparing the student for the orchestra audition

**Recommended literatue:**

(súkromný archív pedagóga)

CICHOWICZ, Vincent. 1927. *Orchestral Excerpts for Trumpet*. Balquhadder Music. ISBN – 9780825857010

LUTAK, Ludwik. 1980. *Studia orkestrowe na trąbkę*. Polskie Wydawnictwo Muzyczne, Kraków

JUNEK, Václav. 1980. *Orchestrální sóla pro trubku*. Státní pedagogické nakladatelství, Praha

EDDY, Taz. 2015. *Transposed Orchestral Excerpts for Trumpet*, Victoria: qPress

BROILES, Mel. 2019. *Orchestral Interpretations for Orchestral Trumpet*, Victoria: qPress

www. TrumpetExcerpts.org

BOND, Peter. *Opera Excerpts for Trumpet, Volume 1*, USA: Hickman Music Editions

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit / 30 hours of work)

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Andrej Sontág, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn267/22	<b>Course title:</b> Study of Orchestra Parts - Tuba 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral works; - be able to work independently in the study of repertoire; - be able to organize his/her own preparation for rehearsal; - be able to independently solve technical and expressive problems arising from the nature of orchestral solos to be interpreted	
<b>Brief outline of course (contents standard):</b> - Releasing the playing apparatus. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied. - Preparation of the student for the FMU orchestra	
<b>Recommended literatue:</b> súkromný archív pedagóga EVANS/PROPPER.1993. Orchester Probespiel Tuba, Peters Edition	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Albert Hrubovčák, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn268/22	<b>Course title:</b> Study of Orchestra Parts - Tuba 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral solos; - be able to work independently in the study of repertoire; - be able to organize his/her own preparation for rehearsal; - be able to independently solve technical and expressive problems arising from the nature of the interpreted works. - Able to recognise and respond immediately to changes in articulation, dynamics and tempo	
<b>Brief outline of course (contents standard):</b> 1. Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Preparation of the student for the FMU orchestra	
<b>Recommended literatue:</b> súkromný archív pedagóga EVANS/PROPPER.1993. Orchester Probespiel Tuba, Peters Edition	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching	

15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Albert Hrubovčák, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn269/22	<b>Course title:</b> Study of Orchestra Parts - Tuba 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to assess his/her own interpretation on the basis of knowledge of the theoretical basis and current performance trends and be capable of adequate self-reflection, be able to recognize his/her strengths and weaknesses and find effective ways for further artistic development - be able to characterise the specifics of the interpretation of music of different stylistic periods; - able to determine the appropriate tempo for a specified fragment of a selected work - able to work independently in the study of repertoire; - able to organise own preparation for rehearsal; - able to solve technical and expressive problems arising from the nature of the works performed independently. - Able to select an appropriate choke	
<b>Brief outline of course (contents standard):</b> 1. Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Preparation of the student for the FMU orchestra 6. Preparation of the student for the orchestra audition	
<b>Recommended literatue:</b> súkromný archív pedagóga EVANS/PROPPER.1993. Orchester Probespiel Tuba, Peters Edition	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Albert Hrubovčák, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DN/ I.Dn270/22	<b>Course title:</b> Study of Orchestra Parts - Tuba 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (50%) - orchestration of at least 5 orchestral parts from different periods (20%) - passing the rehearsal (20%) - recording artistic outputs in IDM AU BB. (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> <li>- be able to assess his/her own interpretation on the basis of knowledge of the theoretical basis and current performance trends and be capable of adequate self-reflection, be able to recognize his/her strengths and weaknesses and find effective ways for further artistic development</li> <li>- able to analyse interpretative problems and propose creative solutions to them depending on the subjective possibilities available</li> <li>- able to participate in an orchestral audition on the basis of the professional competences attained</li> <li>- be able to characterise the specifics of the interpretation of music of different stylistic periods;</li> <li>- able to determine the appropriate tempo for a specified fragment of a selected work</li> <li>- able to work independently in the study of repertoire;</li> <li>- able to organise his/her own rehearsal preparation;</li> <li>- able to solve technical and expressive problems arising from the nature of the works performed independently.</li> <li>- Able to select an appropriate choke</li> </ul>	
<b>Brief outline of course (contents standard):</b> 1. Releasing the playing apparatus. 2. Interpretive analysis of audio- and video-recordings of concerts. 3. Analysis and comparison of works in different editions and by different performers. 4. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied 5. Preparation of the student for the FMU orchestra 6. Preparation of the student for the orchestra audition	
<b>Recommended literatue:</b>	

súkromný archív pedagóga EVANS/PROPPER.1993. Orchester Probespiel Tuba, Peters Edition								
<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 60 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 15 hours self-study 32 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Albert Hrubovčák, ArtD.								
<b>Last changed:</b> 09.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn095/22	<b>Course title:</b> Study of Orchestra Parts - Viola 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (40%) - orchestration of at least 5 orchestral parts from different periods (classical, romantic), (20%) - passing an exam, (20%) - recording artistic performances in IDM AU BB. (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral works; - be able to characterize the specifics of the interpretation of classical and romantic music; - be able to work independently in the study of repertoire; - Able to organise own rehearsal preparation; - Able to independently solve technical and expressive problems arising from the nature of the works interpreted.	
<b>Brief outline of course (contents standard):</b> - Releasing the playing apparatus. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied.	
<b>Recommended literatue:</b> MOZART, Wolfgang Amadeus. Symphony No.41 in C major, K.551. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.41_in_C_major%2C_K.551_(Mozart%2C_Wolfgang_Amadeus)">https://imslp.org/wiki/Symphony_No.41_in_C_major%2C_K.551_(Mozart%2C_Wolfgang_Amadeus)</a> BEETHOVEN, Ludwig van. Symphony No.9, Op.125. Leipzig: Breitkopf & Härtel, n.d. (1865). Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.9%2C_Op.125_(Beethoven%2C_Ludwig_van)">https://imslp.org/wiki/Symphony_No.9%2C_Op.125_(Beethoven%2C_Ludwig_van)</a> BEETHOVEN, Ludwig van. 1960. Symphony No.7, Op.92. New York: E.F. Kalmus, No.A1259, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.7%2C_Op.92_(Beethoven%2C_Ludwig_van)">https://imslp.org/wiki/Symphony_No.7%2C_Op.92_(Beethoven%2C_Ludwig_van)</a>	

BEETHOVEN, Ludwig van. 1863. Symphony No.3, Op.55. Leipzig: Breitkopf & Härtel, n.d.  
 Dostupné z: [https://imslp.org/wiki/Symphony\\_No.3%2C\\_Op.55\\_\(Beethoven%2C\\_Ludwig\\_van\)](https://imslp.org/wiki/Symphony_No.3%2C_Op.55_(Beethoven%2C_Ludwig_van))  
 TCHAIKOVSKY, Pyotr. 1930. Symphony No.5, Op.64. Leipzig: Breitkopf und Härtel, n.d.  
 Dostupné z: [https://imslp.org/wiki/Symphony\\_No.5%2C\\_Op.64\\_\(Tchaikovsky%2C\\_Pyotr\)](https://imslp.org/wiki/Symphony_No.5%2C_Op.64_(Tchaikovsky%2C_Pyotr))  
 TCHAIKOVSKY, Pyotr. 1946. Symphony No.4, Op.36. Leipzig: Bruckner-Verlag, n.d. Dostupné z:  
[https://imslp.org/wiki/Symphony\\_No.4%2C\\_Op.36\\_\(Tchaikovsky%2C\\_Pyotr\)](https://imslp.org/wiki/Symphony_No.4%2C_Op.36_(Tchaikovsky%2C_Pyotr))  
 DVORŽÁK, Antonín. 1955. Serenade for Strings, Op.22. Souborné vydání díla, series III, vol.16. Prague: SNKLHU, Plate H 1602. Dostupné z: [https://imslp.org/wiki/Serenade\\_for\\_Strings%2C\\_Op.22\\_\(Dvořák%2C\\_Anton%3%ADn\)](https://imslp.org/wiki/Serenade_for_Strings%2C_Op.22_(Dvořák%2C_Anton%3%ADn))  
 BRAHMS, Johannes. 1927. Symphony No.1, Op.68. Leipzig: Breitkopf und Härtel, n.d. Plate Orch.B. 3204. Dostupné z: [https://imslp.org/wiki/Symphony\\_No.1%2C\\_Op.68\\_\(Brahms%2C\\_Johannes\)](https://imslp.org/wiki/Symphony_No.1%2C_Op.68_(Brahms%2C_Johannes))  
 BRAHMS, Johannes. 1927. Symphony No.4, Op.98. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: [https://imslp.org/wiki/Symphony\\_No.4%2C\\_Op.98\\_\(Brahms%2C\\_Johannes\)](https://imslp.org/wiki/Symphony_No.4%2C_Op.98_(Brahms%2C_Johannes))  
 BRAHMS, J., Serenade Nr.1, op.11 fuer grosses Orchester, VEB, Friedrich-Hofmeister-Leipzig, Heft 8  
 BRAHMS, J., Variationen (B dur) uber Thema von J. Haydn, op,56a, VEB, Friedrich -Hofmeister Leipzig, Heft 8  
 BRAHMS, J. Symphonie Nr.1.op.68,Nr.2 op.73,Nr.3 op.90, Nr.5 op.98, VEB, Friedrich - Hofmeister-Leipzig, Heft 8  
 ČAJKOVSKIJ, P. Capricio italien op.45, VEB, Friedrich\_Hofmeister-Leipzig, Heft 12

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 15 hours self-study  
 32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** doc. Mgr. Zuzana Bouřová, PhD., ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn096/22	<b>Course title:</b> Study of Orchestra Parts - Viola 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (40%) - orchestration of at least 5 orchestral parts from different periods (Romanticism, 20th century) (20%) - passing an examination (20%) - recording artistic outputs in IDM AU BB. (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral works; - be able to characterize the specifics of the interpretation of romantic and modern music; - be able to work independently in the study of repertoire; - Able to organise own rehearsal preparation; - Able to independently solve technical and expressive problems arising from the nature of the works interpreted.	
<b>Brief outline of course (contents standard):</b> - Releasing the playing apparatus. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied.	
<b>Recommended literatue:</b> TCHAIKOVSKY, Pyotr. 1930. Symphony No.5, Op.64. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.5%2C_Op.64_(Tchaikovsky%2C_Pyotr)">https://imslp.org/wiki/Symphony_No.5%2C_Op.64_(Tchaikovsky%2C_Pyotr)</a> TCHAIKOVSKY, Pyotr. 1946. Symphony No.4, Op.36. Leipzig: Bruckner-Verlag, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.4%2C_Op.36_(Tchaikovsky%2C_Pyotr)">https://imslp.org/wiki/Symphony_No.4%2C_Op.36_(Tchaikovsky%2C_Pyotr)</a> DVOŘÁK, Antonín. 1955. Serenade for Strings, Op.22. Souborné vydání díla, series III, vol.16. Prague: SNKLHU, Plate H 1602. Dostupné z: <a href="https://imslp.org/wiki/Serenade_for_Strings%2C_Op.22_(Dvořák%2C_Anton%C3%ADn)">https://imslp.org/wiki/Serenade_for_Strings%2C_Op.22_(Dvořák%2C_Anton%C3%ADn)</a>	

BRAHMS, Johannes. 1927. Symphony No.1, Op.68. Leipzig: Breitkopf und Härtel, n.d. Plate Orch.B. 3204. Dostupné z: [https://imslp.org/wiki/Symphony\\_No.1%2C\\_Op.68\\_\(Brahms%2C\\_Johannes\)](https://imslp.org/wiki/Symphony_No.1%2C_Op.68_(Brahms%2C_Johannes))

BRAHMS, Johannes. 1927. Symphony No.4, Op.98. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: [https://imslp.org/wiki/Symphony\\_No.4%2C\\_Op.98\\_\(Brahms%2C\\_Johannes\)](https://imslp.org/wiki/Symphony_No.4%2C_Op.98_(Brahms%2C_Johannes))

MAHLER, Gustav. 1905. Symphony No.4. Vienna: Universal Edition, n.d. Dostupné z: [https://imslp.org/wiki/Symphony\\_No.4\\_\(Mahler,\\_Gustav\)](https://imslp.org/wiki/Symphony_No.4_(Mahler,_Gustav))

DEBUSSY, Claude. 1951. Prélude à l'après-midi d'un faune. New York: E.F. Kalmus, n.d. Dostupné z: [https://imslp.org/wiki/Prélude\\_à\\_l'après-midi\\_d'un\\_faune\\_\(Debussy%2C\\_Claude\)](https://imslp.org/wiki/Prélude_à_l'après-midi_d'un_faune_(Debussy%2C_Claude))

PROKOFIEV, Sergey. 1921. Symphony No.1, Op.25. Paris: Editions Russes de Musique, n.d. Plate R.M.V. 419. Dostupné z: [https://imslp.org/wiki/Symphony\\_No.1%2C\\_Op.25\\_\(Prokofiev%2C\\_Sergey\)](https://imslp.org/wiki/Symphony_No.1%2C_Op.25_(Prokofiev%2C_Sergey))

STRAVINSKY, Igor. 1924 Pulcinella Suite. Paris: Editions Russes de Musique. Dostupné z: [https://imslp.org/wiki/Pulcinella\\_Suite\\_\(Stravinsky%2C\\_Igor\)](https://imslp.org/wiki/Pulcinella_Suite_(Stravinsky%2C_Igor))

BARTÓK, Béla. 1946. Concerto for Orchestra, Sz.116. London: Boosey & Hawkes. Plate B. & H. 9131. Dostupné z: [https://imslp.org/wiki/Concerto\\_for\\_Orchestra%2C\\_Sz.116\\_\(Bartók%2C\\_Béla\)](https://imslp.org/wiki/Concerto_for_Orchestra%2C_Sz.116_(Bartók%2C_Béla))

ČAJKOVSKIJ,P. Serenade fuer Streicher op.48, VEB, Friedrich-Hofmeister-Leipzig, Heft 12

ČAJKOVSKIJ,P. Symphonie Nr.4 op.36, Nr.5,op.64 op.74,VEB, Friedrich – Hofmeister-Leipzig, Heft 12

SMETANA,B., Má vlast - Vltava, Státní nakladatelství krásné literatury, hudby a umění , Praha,H 631

ROSSINI,G. Wilhelm Tell/výber,VEB ,Friedrich-Hofmeister- Leipzig,Heft 12

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** doc. Mgr. Zuzana Bouřová, PhD., ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn087/22	<b>Course title:</b> Study of Orchestra Parts - Violin 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (40%) - orchestration of at least 5 orchestral parts from different periods (classical, romantic), (20%) - passing an exam, (20%) - recording artistic performances in IDM AU BB. (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral works; - be able to characterize the specifics of the interpretation of classical and romantic music; - be able to work independently in the study of repertoire; - Able to organise own rehearsal preparation; - Able to independently solve technical and expressive problems arising from the nature of the works interpreted.	
<b>Brief outline of course (contents standard):</b> - Releasing the playing apparatus. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied.	
<b>Recommended literatue:</b> MOZART, Wolfgang Amadeus. Symphony No.41 in C major, K.551. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.41_in_C_major%2C_K.551_(Mozart%2C_Wolfgang_Amadeus)">https://imslp.org/wiki/Symphony_No.41_in_C_major%2C_K.551_(Mozart%2C_Wolfgang_Amadeus)</a> BEETHOVEN, Ludwig van. Symphony No.9, Op.125. Leipzig: Breitkopf & Härtel, n.d. (1865). Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.9%2C_Op.125_(Beethoven%2C_Ludwig_van)">https://imslp.org/wiki/Symphony_No.9%2C_Op.125_(Beethoven%2C_Ludwig_van)</a> BEETHOVEN, Ludwig van. 1960. Symphony No.7, Op.92. New York: E.F. Kalmus, No.A1259, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.7%2C_Op.92_(Beethoven%2C_Ludwig_van)">https://imslp.org/wiki/Symphony_No.7%2C_Op.92_(Beethoven%2C_Ludwig_van)</a>	

BEETHOVEN, Ludwig van. 1863. Symphony No.3, Op.55. Leipzig: Breitkopf & Härtel, n.d.  
 Dostupné z: [https://imslp.org/wiki/Symphony\\_No.3%2C\\_Op.55\\_\(Beethoven%2C\\_Ludwig\\_van\)](https://imslp.org/wiki/Symphony_No.3%2C_Op.55_(Beethoven%2C_Ludwig_van))  
 TCHAIKOVSKY, Pyotr. 1930. Symphony No.5, Op.64. Leipzig: Breitkopf und Härtel, n.d.  
 Dostupné z: [https://imslp.org/wiki/Symphony\\_No.5%2C\\_Op.64\\_\(Tchaikovsky%2C\\_Pyotr\)](https://imslp.org/wiki/Symphony_No.5%2C_Op.64_(Tchaikovsky%2C_Pyotr))  
 TCHAIKOVSKY, Pyotr. 1946. Symphony No.4, Op.36. Leipzig: Bruckner-Verlag, n.d. Dostupné z:  
[https://imslp.org/wiki/Symphony\\_No.4%2C\\_Op.36\\_\(Tchaikovsky%2C\\_Pyotr\)](https://imslp.org/wiki/Symphony_No.4%2C_Op.36_(Tchaikovsky%2C_Pyotr))  
 DVORŽÁK, Antonín. 1955. Serenade for Strings, Op.22. Souborné vydání díla, series III, vol.16. Prague: SNKLHU, Plate H 1602. Dostupné z: [https://imslp.org/wiki/Serenade\\_for\\_Strings%2C\\_Op.22\\_\(Dvořák%2C\\_Anton%3%ADn\)](https://imslp.org/wiki/Serenade_for_Strings%2C_Op.22_(Dvořák%2C_Anton%3%ADn))  
 BRAHMS, Johannes. 1927. Symphony No.1, Op.68. Leipzig: Breitkopf und Härtel, n.d. Plate Orch.B. 3204. Dostupné z: [https://imslp.org/wiki/Symphony\\_No.1%2C\\_Op.68\\_\(Brahms%2C\\_Johannes\)](https://imslp.org/wiki/Symphony_No.1%2C_Op.68_(Brahms%2C_Johannes))  
 BRAHMS, Johannes. 1927. Symphony No.4, Op.98. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: [https://imslp.org/wiki/Symphony\\_No.4%2C\\_Op.98\\_\(Brahms%2C\\_Johannes\)](https://imslp.org/wiki/Symphony_No.4%2C_Op.98_(Brahms%2C_Johannes))  
 BRAHMS, J., Serenade Nr.1, op.11 fuer grosses Orchester, VEB, Friedrich-Hofmeister-Leipzig, Heft 8  
 BRAHMS, J., Variationen (B dur) uber Thema von J. Haydn, op,56a, VEB, Friedrich -Hofmeister Leipzig, Heft 8  
 BRAHMS, J. Symphonie Nr.1.op.68,Nr.2 op.73,Nr.3 op.90, Nr.5 op.98, VEB, Friedrich - Hofmeister-Leipzig, Heft 8  
 ČAJKOVSKIJ, P. Capricio italien op.45, VEB, Friedrich\_Hofmeister-Leipzig, Heft 12

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 15 hours self-study  
 32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. Ewald Danel, ArtD., Mgr. Robert Kopelman, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> SN/ I.Sn088/22	<b>Course title:</b> Study of Orchestra Parts - Violin 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Seminar <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester of study:</b> 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class, (40%) - orchestration of at least 5 orchestral parts from different periods (Romanticism, 20th century) (20%) - passing an examination (20%) - recording artistic outputs in IDM AU BB. (20%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of orchestral works; - be able to characterize the specifics of the interpretation of romantic and modern music; - be able to work independently in the study of repertoire; - Able to organise own rehearsal preparation; - Able to independently solve technical and expressive problems arising from the nature of the works interpreted.	
<b>Brief outline of course (contents standard):</b> - Releasing the playing apparatus. - Interpretive analysis of audio- and video-recordings of concerts. - Analysis and comparison of works in different editions and by different performers. - Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied.	
<b>Recommended literatue:</b> TCHAIKOVSKY, Pyotr. 1930. Symphony No.5, Op.64. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.5%2C_Op.64_(Tchaikovsky%2C_Pyotr)">https://imslp.org/wiki/Symphony_No.5%2C_Op.64_(Tchaikovsky%2C_Pyotr)</a> TCHAIKOVSKY, Pyotr. 1946. Symphony No.4, Op.36. Leipzig: Bruckner-Verlag, n.d. Dostupné z: <a href="https://imslp.org/wiki/Symphony_No.4%2C_Op.36_(Tchaikovsky%2C_Pyotr)">https://imslp.org/wiki/Symphony_No.4%2C_Op.36_(Tchaikovsky%2C_Pyotr)</a> DVOŘÁK, Antonín. 1955. Serenade for Strings, Op.22. Souborné vydání díla, series III, vol.16. Prague: SNKLHU, Plate H 1602. Dostupné z: <a href="https://imslp.org/wiki/Serenade_for_Strings%2C_Op.22_(Dvořák%2C_Anton%C3%ADn)">https://imslp.org/wiki/Serenade_for_Strings%2C_Op.22_(Dvořák%2C_Anton%C3%ADn)</a>	

BRAHMS, Johannes. 1927. Symphony No.1, Op.68. Leipzig: Breitkopf und Härtel, n.d. Plate Orch.B. 3204. Dostupné z: [https://imslp.org/wiki/Symphony\\_No.1%2C\\_Op.68\\_\(Brahms%2C\\_Johannes\)](https://imslp.org/wiki/Symphony_No.1%2C_Op.68_(Brahms%2C_Johannes))

BRAHMS, Johannes. 1927. Symphony No.4, Op.98. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: [https://imslp.org/wiki/Symphony\\_No.4%2C\\_Op.98\\_\(Brahms%2C\\_Johannes\)](https://imslp.org/wiki/Symphony_No.4%2C_Op.98_(Brahms%2C_Johannes))

MAHLER, Gustav. 1905. Symphony No.4. Vienna: Universal Edition, n.d. Dostupné z: [https://imslp.org/wiki/Symphony\\_No.4\\_\(Mahler,\\_Gustav\)](https://imslp.org/wiki/Symphony_No.4_(Mahler,_Gustav))

DEBUSSY, Claude. 1951. Prélude à l'après-midi d'un faune. New York: E.F. Kalmus, n.d. Dostupné z: [https://imslp.org/wiki/Prélude\\_à\\_l'après-midi\\_d'un\\_faune\\_\(Debussy%2C\\_Claude\)](https://imslp.org/wiki/Prélude_à_l'après-midi_d'un_faune_(Debussy%2C_Claude))

PROKOFIEV, Sergey. 1921. Symphony No.1, Op.25. Paris: Editions Russes de Musique, n.d. Plate R.M.V. 419. Dostupné z: [https://imslp.org/wiki/Symphony\\_No.1%2C\\_Op.25\\_\(Prokofiev%2C\\_Sergey\)](https://imslp.org/wiki/Symphony_No.1%2C_Op.25_(Prokofiev%2C_Sergey))

STRAVINSKY, Igor. 1924 Pulcinella Suite. Paris: Editions Russes de Musique. Dostupné z: [https://imslp.org/wiki/Pulcinella\\_Suite\\_\(Stravinsky%2C\\_Igor\)](https://imslp.org/wiki/Pulcinella_Suite_(Stravinsky%2C_Igor))

BARTÓK, Béla. 1946. Concerto for Orchestra, Sz.116. London: Boosey & Hawkes. Plate B. & H. 9131. Dostupné z: [https://imslp.org/wiki/Concerto\\_for\\_Orchestra%2C\\_Sz.116\\_\(Bartók%2C\\_Béla\)](https://imslp.org/wiki/Concerto_for_Orchestra%2C_Sz.116_(Bartók%2C_Béla))

ČAJKOVSKIJ,P. Serenade fuer Streicher op.48, VEB, Friedrich-Hofmeister-Leipzig, Heft 12

ČAJKOVSKIJ,P. Symphonie Nr.4 op.36, Nr.5,op.64 op.74,VEB, Friedrich – Hofmeister-Leipzig, Heft 12

SMETANA,B., Má vlast - Vltava, Státní nakladatelství krásné literatury, hudby a umění , Praha,H 631

ROSSINI,G. Wilhelm Tell/výber,VEB ,Friedrich-Hofmeister- Leipzig,Heft 12

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

15 hours self-study

32 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. Ewald Danel, ArtD., Mgr. Robert Kopelman, ArtD.

**Last changed:** 09.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms43/22	<b>Course title:</b> Study of musical theater roles 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - interpretive mastery of solo characters of Slovak and world musical literature (30%) - completion of a public performance (20%) - ability to actively participate in musical practice and musical studies at AU BB (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works; - be able to characterize the specifics of musical music interpretation; - be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts; - able to work independently in the study of repertoire; - able to interpret given works by heart; - able to organise his/her own preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the interpreted works.	
<b>Brief outline of course (contents standard):</b> 1. learning the basic principles of musical singing 2. identification of the student's level of singing expression with regard to his/her individual singing disposition	
<b>Recommended literatue:</b> The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives ORAVEC, Peter. 2012. Dejiny muzikálu I. UKF Nitra. ISBN 978-80-558-0209-1. OSOLSOBĚ, Ivo. 1967. Muzikál je, když...Supraphon , and the teacher's private archive.	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Daniel Simandl, ArtD.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms44/22	<b>Course title:</b> Study of musical theater roles 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - interpretive mastery of solo characters of Slovak and world musical literature (30%) - completion of a public performance (20%) - ability to actively participate in musical practice and musical studies at AU BB (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works; - be able to characterize the specifics of musical music interpretation; - be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts; - able to work independently in the study of repertoire; - able to interpret given works by heart; - able to organise his/her own preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the interpreted works.	
<b>Brief outline of course (contents standard):</b> 1. mastering the stylistic interpretation of vocal parts 2. the ability to perform musical material in cooperation with the accompanist and conductor	
<b>Recommended literatue:</b> The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive. BLAHYNKA, Miloslav. 2007. Kapitoly z estetiky muzikálu. Slovenská teatrologická spoločnosť a VŠMU. ISBN 978-80-968514-5-4.	
<b>Language of instruction:</b> Slovak	

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Daniel Simandl, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms45/22	<b>Course title:</b> Study of musical theater roles 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - interpretive mastery of solo characters of Slovak and world musical literature (30%) - completion of a public performance (20%) - ability to actively participate in musical practice and musical studies at AU BB (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works; - be able to characterize the specifics of musical music interpretation; - be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts; - able to work independently in the study of repertoire; - able to interpret given works by heart; - able to organise his/her own preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the interpreted works.	
<b>Brief outline of course (contents standard):</b> 1. mastering the stylistic interpretation of vocal parts 2. the ability to perform musical material in cooperation with the accompanist and conductor	
<b>Recommended literatue:</b> The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive. BÁR, Pavel. 2013. Od operety k muzikálu. Kant. ISBN 978-80-7437-115-8. JÍRA, Milan. 2014. Šanson – věc veřejná. Jiří Churáček – JC audio. ISBN 978-80-87132-27-2.	
<b>Language of instruction:</b> Slovak	

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Daniel Simandl, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms46/22	<b>Course title:</b> Study of musical theater roles 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - interpretive mastery of solo characters of Slovak and world musical literature (30%) - completion of a public performance (20%) - ability to actively participate in musical practice and musical studies at AU BB (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works; - be able to characterize the specifics of musical music interpretation; - be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts; - able to work independently in the study of repertoire; - able to interpret given works by heart; - able to organise his/her own preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the interpreted works.	
<b>Brief outline of course (contents standard):</b> 1. mastering the stylistic interpretation of vocal parts 2. the ability to perform musical material in cooperation with the accompanist and conductor	
<b>Recommended literatue:</b> The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive. HOGGARDOVÁ, Pavlína. 2000. Muzikál na prahu tisíciletí. Retypo – Jiří Sedláček. ISBN 80-902925-0-X. BÁR, Pavel. 2016. Hudební divadlo Karlín. Brána. ISBN 978-80-7243-896-9.	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Daniel Simandl, ArtD.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms47/22	<b>Course title:</b> Study of musical theater roles 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (30%) - interpretive mastery of solo characters of Slovak and world musical literature (30%) - completion of a public performance (20%) - ability to actively participate in musical practice and musical studies at AU BB (10%) - recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works; - be able to characterize the specifics of musical music interpretation; - be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts; - able to work independently in the study of repertoire; - able to interpret given works by heart; - able to organise his/her own preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the interpreted works.	
<b>Brief outline of course (contents standard):</b> 1. mastering the stylistic interpretation of vocal parts 2. the ability to perform musical material in cooperation with the accompanist and conductor	
<b>Recommended literatue:</b> The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive. RYCHLÍK, Jan. 1959. Pověry a problémy jazzu. SNKLHU. DORUŽKA, Lubomír. 1990. Panoráma jazzu. Mladá fronta. ISBN 80-204-0092-3.	
<b>Language of instruction:</b> Slovak	

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Daniel Simandl, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms48/22	<b>Course title:</b> Study of musical theater roles 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Prerequisites: <ul style="list-style-type: none"><li>- active participation in class (30%)</li><li>- interpretive mastery of solo characters of Slovak and world musical literature (30%)</li><li>- completion of a public performance (20%)</li><li>- ability to actively participate in musical practice and musical studies at AU BB (10%)</li><li>- recording artistic performances in the IDM AU BB (10%)</li></ul> Learning Outcomes: Upon successful completion of the learning process, the student will: <ul style="list-style-type: none"><li>- Be familiar with basic terminology and current performance trends as they relate to issues in the interpretation of the works studied;</li><li>- be able to characterize the specifics of musical music interpretation;</li><li>- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;</li><li>- able to work independently in the study of repertoire;</li><li>- able to interpret given works by heart;</li><li>- able to organise his/her own preparation for concert performance and rehearsal;</li><li>- Able to independently solve technical and expressive problems arising from the nature of the interpreted works.</li></ul>	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: <ul style="list-style-type: none"><li>- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;</li><li>- be able to characterize the specifics of musical music interpretation;</li><li>- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;</li><li>- able to work independently in the study of repertoire;</li><li>- able to interpret given works by heart;</li><li>- able to organise his/her own preparation for concert performance and rehearsal;</li></ul>	

- Able to independently solve technical and expressive problems arising from the nature of the interpreted works.

**Brief outline of course (contents standard):**

1. mastering the stylistic interpretation of vocal parts
2. the ability to perform musical material in cooperation with the accompanist and conductor

**Recommended literature:**

The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive.

POLEDŇÁK, Ivan. 1961. Kapitoly o jazzu. SHV Praha.

GEIST, Bohumil. 1966. Co nevíte o jazzu. Panton.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Daniel Simandl, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn103/22	<b>Course title:</b> Technical Exercises 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 50% - Studying all major scales 20% - Performance of 25 etudes Carl Czerny: Op. 821 20% - 10 exercises C.L.Hanon: The Virtuoso Pianist 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know several ways of articulation and tone formation - be able to orient themselves in the transposition of motives, themes and harmonic accompaniment - understand musical notation in terms of rhythmic assignment, articulation - be able to make effective use of the studied scale systems (decompositions, chords, octaves) in the preparation of a concert programme, be prepared to master the metro-rhythmic component of the musical texture effectively and quickly, be able to maintain tempo stability, master the pitfalls of irregular subdivision of the rhythmic component of the texture.	
<b>Brief outline of course (contents standard):</b> - preparation and practice of technical exercises focused on specific technical problems, their rhythmic and articulatory variation with emphasis on perfect technical and articulatory mastery, - practising major scales, staggered chords, focusing on automation and brilliant mastery of technical passages with the following application and application in the study of artistic performance - metro-rhythmic exercises aimed at precision, the ability to keep time	
<b>Recommended literatue:</b> CZERNY, Carl. 2015. 160 osmitaktových cvičení, Op.821 Praha: Bärenreiter. HANON, Charles Luis. 1968. Klavírny virtuóz. Praha: Supraphon.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work).	

13 hours of contact teaching 5 hours self-study 12 hours solving assignments and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Aleš Solárik, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn104/22	<b>Course title:</b> Technical Exercises 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 50% - Study of all mole scales 20% - 25 etudes Carl Czerny: Op. 821 ( Nos. 26-50) 20% - 10 exercises by C.L.Hanon: The Virtuoso Pianist ( Nos. 11 - 20) 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know several ways of articulation and tone formation - be able to orient themselves in the transposition of motives, themes and harmonic accompaniment - understand musical notation in terms of rhythmic assignment, articulation - be able to make effective use of the studied scale systems (decompositions, chords, octaves) in the preparation of a concert programme, be prepared to master the metro-rhythmic component of the musical texture effectively and quickly, be able to maintain tempo stability, master the pitfalls of irregular subdivision of the rhythmic component of the texture.	
<b>Brief outline of course (contents standard):</b> - preparation and practice of technical exercises focused on specific technical problems, their rhythmic and articulatory variation with emphasis on perfect technical and articulatory mastery, - practising major scales, staggered chords, focusing on automation and brilliant mastery of technical passages with the following application and application in the study of artistic performance - metro-rhythmic exercises aimed at precision, the ability to keep time	
<b>Recommended literatue:</b> CZERNY, Carl. 2015. 160 osmitaktových cvičení, Op.821 Praha: Bärenreiter. HANON, Charles Luis. 1968. Klavírny virtuóz. Praha: Supraphon.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work).	

13 hours of contact teaching 5 hours self-study 12 hours solving assignments and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Aleš Solárik, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn105/22	<b>Course title:</b> Technical Exercises 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 50% - Studying all major scales 20% - Performance of 25 etudes Carl Czerny: Op. 821, ( Nos. 51 - 75) 20% - 10 exercises by C.L.Hanon: The Virtuoso Pianist ( Nos. 30 - 40) 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know several ways of articulation and tone formation - know how to transpose short etudes - understand musical notation in terms of rhythmic assignment, articulation - be able to master scale systems brilliantly, use them effectively in the study of concert works (decompositions, chords, octaves), be prepared to master the metro-rhythmic component of musical texture effectively and quickly, be able to maintain tempo stability	
<b>Brief outline of course (contents standard):</b> 1. major scales in the range of 4 octaves with staggered chords in the range of 4 octaves, staggered dominant seventh chord. 2. practice of technical exercises focusing on specific technical problems, their rhythmic and articulatory variation with emphasis on perfect technical and articulatory mastery, Czerny op.821 3. metro-rhythmic exercises focusing on precision, brilliance of performance and the ability to maintain tempo ( Hanon: Piano Virtuoso)	
<b>Recommended literatue:</b> CZERNY, Carl. 2015. 160 osmitaktových cvičení, Op.821 Praha: Bärenreiter. HANON, Charles Luis. 1968. Klavírní virtuóz. Praha: Supraphon.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study	

12 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. Aleš Solárik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn106/22	<b>Course title:</b> Technical Exercises 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 50% - Study of all mole scales 20% - 25 etudes Carl Czerny: Op. 821, ( Nos. 76-100) 20% - 10 exercises by C.L.Hanon: The Virtuoso Pianist ( Nos. 40 - 50) 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know all minor scales with their associated chords, their decomposition and the 7th scale seventh chord - be familiar with the transposition of short etudes, - understand musical notation in terms of rhythmic assignment, articulation, layers of texture - be able to master scale systems brilliantly, to use them effectively in the study of concert works (decomposition, chords, octaves), be prepared to master the metro-rhythmic component of musical texture effectively and quickly, be able to maintain tempo stability	
<b>Brief outline of course (contents standard):</b> 1st minor scales in a range of 4 octaves with staggered chords in a range of 4 octaves, staggered seventh chord on the 7th scale. 2. practice technical exercises focusing on specific technical problems, their rhythmic and articulatory variations with emphasis on perfect technical and articulatory mastery, Czerny op.821 3. metro-rhythmic exercises focusing on precision, brilliance of performance and the ability to maintain tempo ( Hanon: Piano Virtuoso)	
<b>Recommended literatue:</b> CZERNY, Carl. 2015. 160 osmitaktových cvičení, Op.821 Praha: Bärenreiter. HANON, Charles Luis. 1968. Klavírny virtuóz. Praha: Supraphon.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work).	

13 hours of contact teaching 5 hours self-study 12 hours solving assignments and exercises / semester								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Aleš Solárik, ArtD.								
<b>Last changed:</b> 07.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn107/22	<b>Course title:</b> Technical Exercises 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 50% - Study of all major scales, chromaticism 20% - Study of 25 etudes Carl Czerny: Op. 821, ( Nos. 101-125) 20% - 10 exercises C.L.Hanon: The Virtuoso Pianist ( No. 40 - 50) 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the methods of exercises aimed at the technical mastery of the work - be able to control the playing apparatus - understand musical notation in terms of rhythmic assignment, articulation, structure and musical tectonic relationships - be able to master scale systems brilliantly, to use them effectively in the study of concert works (decompositions, chords, octaves), be prepared to master the metro-rhythmic component of musical texture effectively and quickly, be able to maintain tempo stability	
<b>Brief outline of course (contents standard):</b> 1. major scales in a range of 4 octaves with staggered chords in a range of 4 octaves, staggered dominant seventh chord, scales in octaves ambidextrously ( consonant, broken, countermovement) 2. scales in duple thirds ambidextrously 3. practising technical exercises focusing on specific technical problems, their rhythmic and articulatory variation with emphasis on perfect technical and articulatory mastery, Czerny Op.821, transposition of selected etudes 4. metro-rhythmic exercises focusing on precision, brilliance of performance and the ability to keep time ( Hanon: Piano Virtuoso)	
<b>Recommended literatue:</b> CZERNY, Carl. 2015. 160 osmitaktových cvičení, Op.821 Praha: Bärenreiter. HANON, Charles Luis. 1968. Klavírny virtuóz. Praha: Supraphon.	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b>	

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
13 hours of contact teaching  
5 hours self-study  
12 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. Aleš Solárik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> KN/ I.Kn108/22	<b>Course title:</b> Technical Exercises 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class 50% - Study of all mole scales, chromatics 20% - Study of 25 etudes Carl Czerny: Op. 821, ( Nos. 126-150) 20% - 10 exercises C.L.Hanon: The Virtuoso Pianist ( No. 50 - 60) 10%	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the methods of exercises aimed at the technical mastery of the work - be able to vary the playing apparatus, differentiate finger technique - understand musical notation in terms of rhythmic assignment, articulation, structure and musical tectonic relationships - be able to master scale systems brilliantly, to use them effectively in the study of concert works (decomposition, chords, octaves), be prepared to master the metro-rhythmic component of musical texture efficiently and quickly - be able to maintain tempo stability	
<b>Brief outline of course (contents standard):</b> - 1. minor scales in the range of 4 octaves with staggered chords in the range of 4 octaves, staggered dominant seventh chord, scales in octaves ambidextrously ( consonant, broken, countermovement), - 2nd chromatic scale in double thirds - 3. practice of technical exercises focused on specific technical problems, their rhythmic and articulatory variation with emphasis on perfect technical and articulatory mastery, Czerny Op.821, transposition of selected etudes - 4. metro-rhythmic exercises focusing on precision, brilliance of performance and the ability to keep time ( Hanon: Piano Virtuoso)	
<b>Recommended literatue:</b> CZERNY, Carl. 2015. 160 osmitaktových cvičení, Op.821 Praha: Bärenreiter. HANON, Charles Luis. 1968. Klavírny virtuóz. Praha: Supraphon.	
<b>Language of instruction:</b> Slovak	

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

5 hours self-study

12 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. Aleš Solárik, ArtD.

**Last changed:** 07.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP067/22	<b>Course title:</b> Theatre History 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 1. Developing and presenting a project on a given topic (50%) 2. Successful completion of the written examination (50%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Be able to present the emergence of theatre as a synthetic art form - Gain a basic historical and developmental orientation in the course of historical development. - Present the tendencies of theatre as an independent and distinct art form with its own expressive possibilities.	
<b>Brief outline of course (contents standard):</b> 1. pre-history of theatre 2. theatre of ancient Greece and Rome, drama, comedy 3. theatre of the Middle Ages 4. liturgical dramas 5. the status and emergence of the basic theatrical positions 6. Italian theatre up to 1700	
<b>Recommended literatue:</b> BROCKETT, Oscar. 1999. Dejiny divadla. LN, Praha 1999. ISBN 80-7106-532-3 POLÁK, Milan. 2004. Krátke dejiny divadla. Spolok slovenských spisovateľov, Bratislava 2004. ISBN 80-8061-193-9 BŽOCHOVÁ-WILD, Jana. 1999. Úvod do shakespeareovského divadla. Divadelný ústav, Bratislava 1999. ISBN 80-88987-11-3	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> 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	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Andrej Šuba, PhD.								
<b>Last changed:</b> 31.07.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi78/22	<b>Course title:</b> Theatre History 1 - Vocal Interpretation 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 1. Active participation in classes (30%) 2. Developing and presenting an assessed project on the assigned topic (40 %) 3. successful completion of the examination (30 %)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to present the origin and development of theatre as a synthetic art form; - know the basic historical and developmental orientation in the course of historical development; - be able to present the tendencies of theatre as an independent and autonomous art form with its own expressive possibilities;	
<b>Brief outline of course (contents standard):</b> 1. prehistory of theatre 2. theatre of ancient Greece and Rome; drama; comedy; personalities; 3. theatre of the Middle Ages; liturgical dramas; personalities; 4. the status and emergence of basic theatrical positions in subsequent historical periods; 5. theatre in the Baroque period and the emergence of the	
<b>Recommended literatue:</b> MOUSSINAC, Léon. 1965. Divadlo od počiatku po naše dni. Slovenské vydavateľstvo krásnej literatúry Bratislava 1965. ČERNÝ, Václav. 1964. Stredoveká dráma. SVKL Bratislava BROCKETT, Oscar. 1999. Dejiny divadla. Nakladatelství LN, Praha 1999. ISBN 80- 7106- 532-3 POLÁK, Milan. 2004. Krátke dejiny divadla. Spolok slovenských spisovateľov, Bratislava 2004. ISBN 80- 8061- 193- 9 BŽOCHOVÁ- WILD, Jana. 1999. Úvod do shakespearovského divadla. Vydal Divadelný ústav Bratislava. ISBN 8088987113	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> 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								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Andrej Šuba, PhD.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi79/22	<b>Course title:</b> Theatre History 1 - Vocal Interpretation 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 1. Active participation in classes (30%) 2. Developing and presenting an assessed project on the assigned topic (40 %) 3. successful completion of the examination (30 %)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - be able to present the origin and development of opera as a synthetic art form; - know the basic historical and developmental orientation in the course of historical development; - be able to present the tendencies of opera as an independent and distinct art form with its own expressive possibilities;	
<b>Brief outline of course (contents standard):</b> 1. prehistory of opera theatre; 2. opera in Italy; origin and development in different areas; dramma per musica; opera seria; opera buffa; highlights of the bel canto era; G. Verdi and G.Puccini; 3. opera in Germany; the origin of the singspiel; the epochal significance of the works of W. A. Mozart and R. Wagner 4. opera in France; opera lyrique; important personalities and transfers to European opera;	
<b>Recommended literatue:</b> MOUSSINAC, Léon. 1965. Divadlo od počiatku po naše dni. Slovenské vydavateľstvo krásnej literatúry Bratislava. BROCKETT, Oscar. 1999. Dejiny divadla. Nakladatelství LN. Praha.ISBN 80- 7106- 532- 3 POLÁK, Milan. 2004. Krátke dejiny divadla. Spolok slovenských spisovateľ'ov, Bratislava 2004. ISBN 80- 8061- 193- 9 ABBATE, Carolyn. 2017. Dějiny opery. Vydavateľstvo Argo. Dokorán. ISBN 9788025720943 TROJAN, Jan. 2001. Dějiny opery. Praha/Litomyšl. Paseka. ISBN 80- 7185- 348- 8 WARRACK, John - WEST, Ewan. 1998. Oxfordský slovník opery. Praha: Iris. ISBN 80- 7176- 871- 5 ZÖCHLING, Dieter. 1999. Kronika opery. Praha: Fortuna Print. ISBN 8086144240	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> 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								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Andrej Šuba, PhD.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> TP/ I.SP068/22	<b>Course title:</b> Theatre History 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> 1. Developing and presenting a project on a given topic (50%) 2. Successful completion of the written examination (50%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - Be able to present the emergence of theatre as a synthetic art form - Gain a basic historical and developmental orientation in the course of historical development. - Present the tendencies of theatre as an independent and distinct art form with its own expressive possibilities.	
<b>Brief outline of course (contents standard):</b> 1. renaissance, humanism and reformation 2. England of the early Renaissance 3. the Elizabethan period and the theatre 4. theatre space and practice 5. W. Shakespeare	
<b>Recommended literatue:</b> BROCKETT, Oscar. 1999. Dejiny divadla. LN, Praha 1999. ISBN 80-7106-532-3 POLÁK, Milan. 2004. Krátke dejiny divadla. Spolok slovenských spisovateľov, Bratislava 2004. ISBN 80-8061-193-9 BŽOCHOVÁ-WILD, Jana. 1999. Úvod do shakespeareovského divadla. Divadelný ústav, Bratislava 1999. ISBN 80-88987-11-3	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> 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	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. Andrej Šuba, PhD.								
<b>Last changed:</b> 31.07.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz29/22	<b>Course title:</b> Theory of Conducting 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - presentation on the topic (40%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basics of the theory of the professional discipline of conducting - know general music-theoretical knowledge with regard to the specifics of working with a choir - know how to orientate oneself in the problems of choral singing in Slovakia	
<b>Brief outline of course (contents standard):</b> - Theory of conducting technique - Conductor - the personality and profession of a choir conductor - Division of choirs, voice groups - Working with a choir - Choral life in Slovakia - festivals, competitions, choirs, conductors, choirmasters	
<b>Recommended literatue:</b> DOBRODINSKÝ, Ján Mária. 1975. Kapitoly o zborovom speve. Bratislava: Osvetový ústav MALKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava: HTF VŠMU. ISBN 80- 85182- 24- 6 POTOČÁR, Jozef. 1974. Dirigentské praktikum so speváckym zborom. Bratislava: Osvetový ústav	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> 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	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Adam Sedlický, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz30/22	<b>Course title:</b> Theory of Conducting 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (60%) - presentation on the topic (40%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basics of the theory of the professional discipline of conducting - know the general music-theoretical knowledge taking into account the specifics of working with a choir - be able to compose the dramaturgy of a performance, a concert of a choir	
<b>Brief outline of course (contents standard):</b> 1. Choral life in the world - festivals, competitions, choirs, conductors, choirmasters 2. Competitions - evaluation criteria for choirs, conductors 3. Dramaturgy in a choir	
<b>Recommended literatue:</b> DOBRODINSKÝ, Ján Mária. 1975. Kapitoly o zborovom speve. Bratislava: Osvetový ústav MALKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava: HTF VŠMU. ISBN 80- 85182- 24- 6 POTOČÁR, Jozef. 1974. Dirigentské praktikum so speváckym zborom. Bratislava: Osvetový ústav	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> 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	

<b>Course assessment</b>								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> Mgr. art. Adam Sedlický, ArtD.								
<b>Last changed:</b> 02.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms39/22	<b>Course title:</b> Vocal Interpretation 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (40%) - Study of 2 jazz standards of your choice(40%) - Completion of a joint concert performance (10%) - Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the learning process, the student will know and be able to: - basics of jazz singing, call and response - basics of jazz phrasing and jazz metre, harmony - basics of blues - basics of jazz improvisation using scat and English lyrics	
<b>Brief outline of course (contents standard):</b> history of jazz, basics of jazz harmony 2. basics of jazz voice warm-up, blues scales, chromatic scales 3. basics of jazz metre rhythm 4. basics of jazz singing, call and response, jazz etudes 5. basics of blues 6. basics of jazz improvisation with the help of scat 7. basics of jazz improvisation and phrasing with the help of text 8. construction of improvisation	
<b>Recommended literatue:</b> FORDHAM, John.1996. Jazz. Praha. Slovart. ISBN 80.7209- 284- 7 COOKIE, Mervyn.1997. Kronika jazzu. Thames&Hudson. London. ISBN 978- 80- 242- 5030- 4 WEIR, Michele. 2001.Vocal improvisation. California.Advance music. ISBN 89221- 062- 4 WEIR, Michele. 2015. The Scat Singing Dialect. An Introduction to Vocal Improvisation. In: Choral journal, vol. 55, No 11. The best Big band songs ever. 1986. Milwaukee. Leonard publishing corporation. ISBN 0- 7935- 1214- X 250 Jazz&Blues all- time hits. 1991. Edinburg. Wise Publications. ISBN 0- 7119- 2624- 7	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 9 hours self-study 8 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> PhDr. Jana Orlická								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi49/22	<b>Course title:</b> Vocal Interpretation 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- active participation in class (10%)</li><li>- systematic preparation in the study of compositions (20%)</li><li>- 7 compositions - songs by Slovak composers (arrangements of folk songs and artificial songs), songs from the Romantic period and ancient arias (20%)</li><li>- public concert presentation (20%)</li><li>- commission rehearsal (20%)</li><li>- recording of artistic outputs in the IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <ul style="list-style-type: none"><li>- know the basic terminology related to the interpretation of vocal works</li><li>- be able to characterise the specifics of the interpretation of ancient arias and romantic song works</li><li>- be able to work independently in the study of repertoire</li><li>- able to build vocal-technical compositions - Slovak folk songs arranged by Slovak composers, artificial songs by Slovak composers, songs from the Romantic period and antique arias</li><li>- able to translate vocally and expressively - Slovak folk songs in the composers' arrangements, artificial songs by Slovak composers, songs from the Romantic period and antique arias</li><li>- able to apply correct Italian pronunciation in ancient arias</li></ul>	
<b>Brief outline of course (contents standard):</b> <p>Methodological procedures are based on the individual vocal maturity of the student. The technical procedure of study is directed towards the achievement of:</p> <ul style="list-style-type: none"><li>- freely formed tone on the wind support</li><li>- a balanced sound of the vocal registers (chest, voix mixte, head) in terms of colour and quality, with regard to the transitional tones and their overlap</li><li>- extension of the vocal range downwards and upwards</li></ul> <p>The above requirements are applied to the repertoire of the first semester:</p> <ul style="list-style-type: none"><li>- Songwriting - selection. Figuš Bystrý, D. Kardoš, A. Moyzes, P. Krška, F. Schubert, F. Mendelssohn Bartholdy.</li><li>- A. Caldara, A. Scarlatti, G. Carissimi, G.B. Pergolesi, G. Paisiello, A. Vivaldi.</li></ul>	
<b>Recommended literatue:</b>	

CONCONE, Giuseppe. 1960. 15 vocalises pour soprano ou mezzo- soprano, opus 12. Leipzig: Edition Peters.

Dostupné:

Knižnica AU: <https://chamo.kis3g.sk/lib/item?id=chamo:9524898&theme=aubb>

Web free: [file:///C:/Users/Admin/Downloads/\[Free-scores.com\]\\_concone-giuseppe-vocalises-96725.pdf](file:///C:/Users/Admin/Downloads/[Free-scores.com]_concone-giuseppe-vocalises-96725.pdf)

VACCAI, Niccoló. Pratical Method for Alto, Baritone.

Dostupné z:

<http://elatril.com/partituras/Metodos/Voz/Vacciai%20%20Metodo%20Pratico%20-%20Alto%20y%20Baritone.pdf>

VACCAI, Niccoló. 1951. Praktická škola italského zpěvu, Praha: Národní hudební vydavatelství Orbis.

Dostupné:

Knižnica AU: [https://chamo.kis3g.sk/search/queryterm\\_1=VACCAI,+Niccol%C3%B3.+Praktick%C3%A1+%C5%A1kola+italsk%C3%A9ho+zp%C4%9Bvu&theme=aubb](https://chamo.kis3g.sk/search/queryterm_1=VACCAI,+Niccol%C3%B3.+Praktick%C3%A1+%C5%A1kola+italsk%C3%A9ho+zp%C4%9Bvu&theme=aubb)

TRNAVSKÝ, Mikuláš Schneider. 2001. Piesňová tvorba, Bratislava: Hudobné centrum. ISBN 80- 88884- 29- 2.

Dostupné z:

<https://old.hc.sk/data/aktuality/projekty/2017/schneider-trnavsky-songs.pdf>

TRNAVSKÝ, Mikuláš Schneider. 1950. Slovenské národné piesne 1,2,3,4,5. Bratislava: Slovenské hudobné vydavateľstvo.

Dostupné:

Knižnica AU: <https://chamo.kis3g.sk/lib/item?id=chamo:8396141&theme=aubb>

Die Schönsten arie antiche für Gesang und Klavier. 2005. München: Riccordi. (súkromný archív pedagóga).

Twenty Four Italian Songs & Arias. Med. Hygh. op.81. Schirmme's librerly of musical classics.

Dostupné z:

[http://waltercosand.com/CosandScores/Composers%20E-K/Italian%20Songs/Twenty%20Four%20Italian%20Songs%20&%20Arias%20\(Piano%20&%20Voz\).pdf](http://waltercosand.com/CosandScores/Composers%20E-K/Italian%20Songs/Twenty%20Four%20Italian%20Songs%20&%20Arias%20(Piano%20&%20Voz).pdf)

MOYZES, Alexander. 1959. Slovenské ľudové piesne, Bratislava: Slovenské vydavateľstvo krásnej literatúry. (súkromný archív pedagóga).

KRŠKA, Pavol. 2008. Slovenské ľudové piesne, Žilinská univerzita. (súkromný archív pedagóga).

KARDOŠ, Dezider. 1956. Východoslovenské spevy II., Bratislava: Slovenské vydavateľstvo krásnej literatúry. (súkromný archív pedagóga).

BYSTRÝ, Viliam Fíguš. 1980. Slovenské ľudové piesne, Bratislava: Slovenský hudobný fond.

Dostupné z:

[https://www.musicaslovaca.sk/index.php?route=product/product&product\\_id=598](https://www.musicaslovaca.sk/index.php?route=product/product&product_id=598)

SCHUBERT, Franz. Gesänge für eine Singstimme mit Klavierbegleitung 1,2,3,4 5. Leipzig: Peters.

Dostupné z:

[https://imslp.org/wiki/386\\_Lieder\\_\(Schubert%2C\\_Franz\)](https://imslp.org/wiki/386_Lieder_(Schubert%2C_Franz))

MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbeglaitung, Hohe Stimme, Leipzig: Peters.

MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbeglaitung, Mittlere Stimme, Leipzig: Peters.

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** prof. Mgr. art. Mária Tomanová, ArtD., doc. Mgr. Klaudia Račić Derner, ArtD., Mgr. art. Štefan Kocán, ArtD., Mgr. art. Martin Popovič, ArtD., Mgr. art. Mária Porubčinová, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms40/22	<b>Course title:</b> Vocal Interpretation 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class and mastery of basic course theory(40%) - Studying a sample chanson and practicing a Czech or Slovak chanson and one chanson in French, German or Russian (40%) - Completion of a joint concert performance (10%) - Recording artistic performances in the IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the learning process, the student will know and be able to: - the basics of chanson singing - the basics of chanson expression and techniques (parlando, mimicry, gestures, overall expression) - analysis of songs at the level of content - analysis of songs at the melodic and dynamic level - the dramaturgical construction of a chanson concert	
<b>Brief outline of course (contents standard):</b> 1. history of chanson 2. basics of chanson singing 3. basics of chanson techniques 4. the method of chanson analysis in terms of melodic, dynamic, content 5. creation of chanson concert dramaturgy	
<b>Recommended literatue:</b> SAKA, Pierre. 1994. La chanson francaise a travers ses succès. Larousse. Paris. ISBN 2- 03- 508399- 0 PÉNET, Martin. 2001. Mémoire de la chanson: 1200 chanson du Moyen- Age á 1919. Lonrai. Omnibus. ISBN 2- 258- 05062- 6 PÉNET, Martin. 2004. Mémoire de la chanson: 1200 chanson de 1920 á 1945. Lonrai. Omnibus. ISBN 2- 258- 05109- 6 KAVANOVÁ, Galina. 2003. Edith Piaf. Kolo štěstí. Praha. BB/art s.r.o. ISBN 80- 7341- 335- 3 VERLANT, Gilles.2006. L'odyssée de la chanson francaise. Nord Compo. Hors Collection. ISBN 978- 2- 2580- 7087- 5	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 9 hours self-study 8 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> PhDr. Jana Orlická								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi50/22	<b>Course title:</b> Vocal Interpretation 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (10%) - Systematicity in the study of compositions (20%) - 6 compositions - artificial songs by Slovak authors, songs of the Romantic period, vocal compositions of the Baroque period, opera arias (any choice of styles) (20%) - public concert presentation (20%) - commission rehearsal (20%) - recording of artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> - to know professional terminology related to the interpretation of vocal works - able to work independently in the study of repertoire - be able to characterise the specifics of the interpretation of Baroque compositions - be able to build vocal-technical compositions from the Baroque period, more demanding artificial songs by Slovak composers, romantic songs and appropriately demanding operatic arias - able to complete vocally and expressively, using adequate means of expression, compositions from the Baroque period, artificial songs by Slovak composers, romantic songs and appropriately demanding operatic arias - able to apply the specifics of individual languages	
<b>Brief outline of course (contents standard):</b> Reinforcement of acquired vocal-technical skills with continuity to the first semester: - Emphasis on soft deployment and easy tone production - vocal mobility - dynamic shaping of vocals - consolidation of breath support - emphasis on correct vocal articulation We apply the above requirements to the difficulty-matched repertoire of the second semester: - compositions of the Baroque period - selection. F. Handel, A. Vivaldi, H. Bach, G. Bach, G. Bach, H. Vivaldi, G. Bach, G. Bach, G. Handel, A. Vivaldi, H. Purcell - artificial songs by Slovak authors - selection: M. Sch. Trnavský, B. Urbanec, I. Dibák, P. Martinček, I. Hrušovský, T. Frešo	

- Songs of the Romantic period - selection. Mendelssohn Bartholdy
- opera arias - selection. Smetana, W. A. Mozart, A. Lortzing, G. F. Handel, CH. W. Gluck

### Recommended literature:

Arien album, sopran, Leipzig: Peters. Nr.734

Arien album, mezzo- soprano, Leipzig: Peters.

Arien album, alto, Leipzig: Peters.

Dostupné z: [https://imslp.org/wiki/Arien-Album\\_\(D%C3%B6rffel%2C\\_Alfred\)](https://imslp.org/wiki/Arien-Album_(D%C3%B6rffel%2C_Alfred))

České operní arie I. soprán. 1957. Praha: Státní nakladatelství krásné literatury, hudby a umění.

Dostupné z:

<http://www.singingcompetition.eu/index.php/ke-stazeni/2-mpsad/67-materialy-ke-stazeni-cz>  
PURCELL, Henry. 1958. 40 songs for voice and piano 1.,2.,3.,4., High, New York: International music company.

Dostupné z: <https://www.amazon.com/40-Songs-Voice-Piano-High/dp/B004U7VQ5W>

MARTINČEK, Peter. 2002. Seltsame Lieder I., Bratislava: Hudobný fond. (súkromný archív pedagóga).

MARTINČEK, Peter. 2002. Seltsame Lieder II., Bratislava: Hudobný fond. (súkromný archív pedagóga).

DIBÁK, Igor. 1997. Lyrické piesne pre spev a klavír, opus 61, Bratislava: Hudobný fond. (súkromný archív pedagóga).

DIBÁK, Igor. Bájky, Bratislava: Hudobný fond. (súkromný archív pedagóga).

URBANEC, Bartolomej. 1974. Túžba po domove, cyklus piesní na slová Pavla Stanislava, Bratislava: Československý rozhlas. (súkromný archív pedagóga).

URBANEC, Bartolomej. 1956. Májová láska, cyklus piesní pre spev a klavír, Bratislava: Slovenské vydavateľstvo krásnej literatúry. (súkromný archív pedagóga).

FREŠO, Tibor. 1961. Nová jar, cyklus šiestich piesní pre mezzosoprán a orchester. Bratislava: Hudobný fond. (súkromný archív pedagóga).

SCHUBERT, Franz. Gesänge für eine Singstimme mit Klavierbegleitung 1,2,3,4,5. Leipzig: Peters.

Dostupné z: [https://imslp.org/wiki/386\\_Lieder\\_\(Schubert%2C\\_Franz\)](https://imslp.org/wiki/386_Lieder_(Schubert%2C_Franz)).

MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbegleitung, Hohe Stimme, Leipzig: Peters.

MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbegleitung, Mittlere Stimme, Leipzig: Peters.

Dostupné z: [https://imslp.org/wiki/20\\_Songs\\_\(Mendelssohn%2C\\_Felix\)](https://imslp.org/wiki/20_Songs_(Mendelssohn%2C_Felix)).

DVOŘÁK, Antonín. 1990. In folk tone, V národním tónu, op. 73, Praha: Supraphon. Dostupné z:

[https://imslp.org/wiki/In\\_Folk\\_Tone%2C\\_Op.73\\_\(Dvo%C5%99%C3%A1k%2C\\_Anton%2C\\_ADn\)](https://imslp.org/wiki/In_Folk_Tone%2C_Op.73_(Dvo%C5%99%C3%A1k%2C_Anton%2C_ADn))

ČAJKOVSKIJ, Piotr Iljič. 1978. Romansy I., II., Moskva: Muzyka. (súkromný archív pedagóga).

ČAJKOVSKIJ, Pjotr Iljič. Eugen Onegin.

Dostupné z: [https://imslp.org/wiki/Eugene\\_Onegin,\\_Op.24\\_\(Tchaikovsky,\\_Pyotr\)](https://imslp.org/wiki/Eugene_Onegin,_Op.24_(Tchaikovsky,_Pyotr))

VERDI, Giuseppe. Macbeth.

Dostupné z: [https://imslp.org/wiki/Macbeth\\_\(Verdi,\\_Giuseppe\)](https://imslp.org/wiki/Macbeth_(Verdi,_Giuseppe))

MOZART, Wolfgang Amadeus. Don Giovanni.

Dostupné z: [https://imslp.org/wiki/Don\\_Giovanni,\\_K.527\\_\(Mozart,\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Don_Giovanni,_K.527_(Mozart,_Wolfgang_Amadeus))

MOZART, Wolfgang Amadeus. Le nozze di Figaro.

Dostupné z: [https://imslp.org/wiki/Le\\_nozze\\_di\\_Figaro%2C\\_K.492\\_\(Mozart%2C\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Le_nozze_di_Figaro%2C_K.492_(Mozart%2C_Wolfgang_Amadeus))

DVOŘÁK, Antonín. Biblické písně.

Dostupné z: [https://imslp.org/wiki/Biblical\\_Songs%2C\\_Op.99\\_\(Dvořák%2C\\_Anton%2C\\_ADn\)](https://imslp.org/wiki/Biblical_Songs%2C_Op.99_(Dvořák%2C_Anton%2C_ADn))

SMETANA, Bedřich. Prodaná nevěsta.  
Dostupné z: [https://imslp.org/wiki/The\\_Bartered\\_Bride%2C\\_JB\\_1:100\\_\(Smetana%2C\\_Bedřich\)](https://imslp.org/wiki/The_Bartered_Bride%2C_JB_1:100_(Smetana%2C_Bedřich))

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** prof. Mgr. art. Mária Tomanová, ArtD., doc. Mgr. Klaudia Račič Derner, ArtD., Mgr. art. Štefan Kocán, ArtD., Mgr. art. Martin Popovič, ArtD., Mgr. art. Mária Porubčinová, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms41/22	<b>Course title:</b> Vocal Interpretation 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (40%) - Performing an aria from a jazz musical (40%) - Completing a concert performance together (10%) - Recording artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the learning process, the student will know and be able to: - call and response intermediate level of difficulty - basics of jazz phrasing and jazz metre and harmony intermediate level of difficulty - how to construct and analyze an aria from a jazz musical with improvisation - basics of jazz improvisation using scat and text in English medium level level of difficulty	
<b>Brief outline of course (contents standard):</b> 1. prehľad jazzových muzikálov a autorov 2. call and response stredný level 3. základy jazzového frázovania a jazzovej metrorymiky, harmónie stredná úroveň náročnosti 4. základy jazzovej improvizácie s pomocou scatu stredná úroveň náročnosti 5. základy jazzovej improvizácie a frázovania s pomocou textu stredná úroveň náročnosti 6. nácvik árie z jazzového muzikálu	
<b>Recommended literatue:</b> DORUŽKA, Lubomír. 1997. Panoráma paměti. Praha. Torst. ISBN 80- 7215- 034- 0 DORUŽKA, Lubomír. 2010. Panoráma jazzových proměn. Praha. Torst. ISBN978- 80- 7215- 389- 3 FREDRICKSON, Scott. 2016. Beginning vocal iprovisation. USA. ScottMusic. ISBN 10- 1490562559 MULHOLLAND, Joe. 2013. The Berklee book of jazz harmony. Berklee. Berklee Press. ISBN 978- 087639- 142- 6 WEIR, Michele. 2001. Vocal improvisation. California. Advance music. ISBN 89221- 062- 4	
<b>Language of instruction:</b>	

Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit / 30 hours of work) 13 hours of contact teaching 9 hours self-study 8 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> PhDr. Jana Orlická								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi51/22	<b>Course title:</b> Vocal Interpretation 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester of study:</b> 3.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> <ul style="list-style-type: none"><li>- active participation in class (10%)</li><li>- systematic preparation in the study of compositions (20%)</li><li>- studying 6 compositions - more demanding artificial songs by Slovak composers, songs of the classical period and opera arias (any choice of stylistic periods) (20%)</li><li>- public concert presentation (20%)</li><li>- commission rehearsal (20%)</li><li>- recording of artistic performances in IDM AU BB (10%)</li></ul>	
<b>Educational outcomes (performance standard):</b> <ul style="list-style-type: none"><li>- to know professional terminology related to the interpretation of vocal works</li><li>- able to work independently in the study of repertoire</li><li>- be able to characterise the specifics of the interpretation of works of the Classical period</li><li>- be able to build vocal-technical compositions from the Classical period, more demanding artificial songs by Slovak composers and more demanding operatic arias</li><li>- be able to complete vocally and expressively, using adequate means of expression, songs from the Classical period, artificial songs by Slovak composers and more demanding operatic arias</li><li>- able to apply the specifics of individual languages</li></ul>	
<b>Brief outline of course (contents standard):</b> <p>It builds on the methodological practices of the first year:</p> <ul style="list-style-type: none"><li>- we consolidate the acquired knowledge by repetition and at the same time we extend it with more demanding vocal-technical and vocal-expressive elements - messa di voce, sotto voce, mezza voce</li><li>- balancing amphoteric tones</li><li>- reviving and fixing resonant spaces</li></ul> <p>The above requirements are applied to the repertoire of the third semester:</p> <ul style="list-style-type: none"><li>- Songs of the Classical period - selection. A. Mozart, L. van Beethoven, J. Haydn</li><li>- more demanding song music by Slovak composers - selection: I. Hrušovský, T. Frešo, Š. Jurovský, I. Dibák, P. Martinček, D. Kardoš, L. Holoubek</li><li>- Opera arias - selection. Smetana, W. A. Mozart, A. Lortzing, G. F. Handel, CH. W. Gluck</li></ul>	
<b>Recommended literatue:</b> <ul style="list-style-type: none"><li>- to know professional terminology related to the interpretation of vocal works</li></ul>	

- able to work independently in the study of repertoire
- be able to characterise the specifics of the interpretation of works of the Classical period
- be able to build vocal-technical compositions from the Classical period, more demanding artificial songs by Slovak composers and more demanding operatic arias
- be able to complete vocally and expressively, using adequate means of expression, songs from the Classical period, artificial songs by Slovak composers and more demanding operatic arias
- able to apply the specifics of individual languages

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 90 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

24 hours self-study

40 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** prof. Mgr. art. Mária Tomanová, ArtD., doc. Mgr. Klaudia Račić Derner, ArtD., Mgr. art. Štefan Kocán, ArtD., Mgr. art. Martin Popovič, ArtD., Mgr. art. Mária Porubčinová, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms42/22	<b>Course title:</b> Vocal Interpretation 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> Active participation in class (40%) - Aria from the opera Maria de Buenos Aires (20%) - Performance of a selected song from world popular music (20%) - Completion of a joint concert performance (10%) - Recording artistic performances in IDM AU BB (10%).	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the learning process, the student will know and be able to: - the history of world and Slovak popular music - the cultural background of the specific style of tango nuevo and the specificity of its expression - basics of world music, ethno music - the use of elements of jazz and chanson in contemporary popular music	
<b>Brief outline of course (contents standard):</b> 1. základy vývoja svetovej a slovenskej populárnej hudby 2. príklad štýlu populárnej hudby tango nuevo 3. nácvik árií z opery tango nuevo, kultúrne pozadie, špecifické frázovanie 4. použitie prvkov jazzu a šansónu v súčasnej populárnej hudbe 5. základy world music, etno music 6. nácvik výberu piesne svetovej populárnej hudby	
<b>Recommended literatue:</b> DORŮŽKA, Lubomír. 1981. Panoráma populární hudby 1918/1978. Praha. Mladá Fronta. ISBN 23- 068- 81 KUHŇ, Tomáš. 2019. Stručné dějiny populární hudby a jazzu pro studenty a učitele hudební výchovy. Plzeň. Polypress. ISBN 978- 80- 261- 0906- 8 MATZNER, Antonín, POLEDŇÁK, Ivan, WASSERBERGER. Igor. 1987. Encyklopedie jazzu a moderní populární hudby. Praha. Supraphon. ISBN 02- 006- 87 MATZNER, Antonín, POLEDŇÁK, Ivan, WASSERBERGER. Igor. 1980. Encyklopedie jazzu a moderní populární hudby. Praha. Supraphon. ISBN 02- 102- 80 ZELENAY, Pavol, ŠOLTÝS, Ladislav. 2008. Hudba, tanec, pieseň. Bratislava. Hudobné centrum ISBN 978- 80- 88884- 96- 5	

PIAZZOLLA, Astor, FERRER, Horacio. 1973. Maria de Buenos Aires opera tango. Buenos Aires. Lagos.

**Language of instruction:**

Slovak

**Notes:**

Celková pracovná záťaž študenta je 30 hodín za semester (1 kredit / 30 hodín práce)

13 hodín kontaktná výučba

9 hodín samoštúdium

8 hodín individuálna tvorivá činnosť

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** PhDr. Jana Orlická

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi52/22	<b>Course title:</b> Vocal Interpretation 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester of study:</b> 4.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (10%) - systematic work in the study of compositions (20%) - studying 7 compositions - more demanding artificial songs by Slovak composers, more demanding songs of the Classical period, more demanding songs of the Romantic period, more demanding arias of the Baroque period and more demanding operatic arias (arbitrary choice of style periods) (20%) - public concert presentation (20%) - commission rehearsal (20%) - recording of artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> - to know professional terminology related to the interpretation of vocal works - able to work independently in the study of repertoire - be able to characterise the specifics of the interpretation of works of the Classical period - be able to build vocal-technical compositions from the Classical period, more demanding artificial songs by Slovak composers and more demanding operatic arias - be able to complete vocally and expressively, using adequate means of expression, songs from the Classical period, artificial songs by Slovak composers and more demanding operatic arias - able to apply the specifics of individual languages	
<b>Brief outline of course (contents standard):</b> - the technique emphasizes the practice of portamento and melodic ornaments, e.g.: ripetutto, acciaccatura, appoggiatura, nátril, mordent, envelope, etc. - new vocal-technical elements are consistently practiced on the recommended vocal literature of the second year - emphasis is placed on deepened plastic legato phrase leading, deepened dynamic malleability and the ability to agogically undulate - we emphasize consistent vocal concentration We apply the above requirements to a repertoire appropriate to the demands of the fourth semester: - more demanding song music of the Classical period - selection. A. Mozart, L. van Beethoven, J. Haydn	

- more demanding song music of the Romantic period - selection: F. Schubert, C. Franck, H. Wolf, A. Dvořák
- more demanding song music by Slovak composers - selection. Hrušovský, T. I. Hrušovský, I. Hrušová, I. Frešo, Š. Jurovský, I. Dibák, P. Martinček, D. Kardoš, L. Holoubek
- operatic arias - selection from the works of world and Slovak authors according to individual vocal disposition and vocal-technical level of the student

**Recommended literature:**

- HAYDN, Joseph. 1931. Kanzonetten und Lieder, Leipzig: C.F. Peters.  
Dostupné z: [https://imslp.org/wiki/Kanzonetten\\_und\\_Lieder\\_\(Haydn%2C\\_Joseph\)](https://imslp.org/wiki/Kanzonetten_und_Lieder_(Haydn%2C_Joseph))
- BEETHOVEN. Ludwig van. 1941. Ausgewählte Lieder Gesang und Klavier, Hohe Stimme, Leipzig: Peters.  
Dostupné z: [https://s9.imslp.org/files/imglnks/usimg/4/4d/IMSLP595448-PMLP957960-Beeth\\_lieder\\_Pet\\_High.pdf](https://s9.imslp.org/files/imglnks/usimg/4/4d/IMSLP595448-PMLP957960-Beeth_lieder_Pet_High.pdf)
- BEETHOVEN. Ludwig van. 2002. Ausgewählte Lieder Gesang und Klavier, Mittlere Stimme, Leipzig: Peters.  
Dostupné z: <https://www.stretta-music.at/vanbeethoven-30-ausgewaehlte-lieder-tiefe-stimme-nr-382297.html>
- MOZART, Wolfgang Amadeus. 2009. Lieder Gesang und Klavier, Hohe Stimme, Leipzig: Peters.  
Dostupné z: <https://www.jpc.de/jpcng/score/detail/-/art/50-Ausgew%E4hlte-Lieder/hnum/2091066>
- MOZART, Wolfgang Amadeus. 2009. Lieder Gesang und Klavier Ausgewählte Lieder für tiefe Singstimme und Klavier, Leipzig: Peters.  
Dostupné z: <https://www.edition-peters.de/product/ausgewahlte-lieder/mp4699-21>
- MOZART, Wolfgang Amadeus. Lieder Gesang und Klavier.  
Dostupné z: [https://imslp.org/wiki/Wolfgang\\_Amadeus\\_Mozarts\\_Werke\\_\(Mozart,\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Wolfgang_Amadeus_Mozarts_Werke_(Mozart,_Wolfgang_Amadeus))
- Arien album, sopran, Leipzig: Peters.
- Arien album, mezzo- soprano, Leipzig: Peters.
- Arien album, alto, Leipzig: Peters.  
Dostupné z: [https://imslp.org/wiki/Arien-Album\\_\(D%C3%B6rfel%2C\\_Alfred\)](https://imslp.org/wiki/Arien-Album_(D%C3%B6rfel%2C_Alfred))
- České operní arie I. soprán. 1957. Praha: Státní nakladatelství krásné literatury, hudby a umění.  
Dostupné z: <http://www.singingcompetition.eu/index.php/ke-stazeni/2-mpsad/67-materialy-ke-stazeni-cz>
- JUROVSKÝ, Šimon. 1955. Muškát, cyklus piesní pre soprán a klavír. Bratislava: Slovenské vydavateľstvo krásnej literatúry.  
Dostupné: Knižnica AU: [https://chamo.kis3g.sk/search/queryterm\\_1=JUROVSK%C3%9D,%C5%A0imon+Mu%C5%A1k%C3%A1t&theme=aubb](https://chamo.kis3g.sk/search/queryterm_1=JUROVSK%C3%9D,%C5%A0imon+Mu%C5%A1k%C3%A1t&theme=aubb)
- FREŠO, Tibor. 1998. Piesne o sne, cyklus piesní pre soprán a klavír. Bratislava: Hudobný fond.  
Dostupné z: [https://www.musicaslovaca.sk/index.php?route=product/product&product\\_id=607](https://www.musicaslovaca.sk/index.php?route=product/product&product_id=607)
- DIBÁK, Igor. 2002. John G. Brown's lyrics pre soprán a klavír op.68, Bratislava: Hudobný fond.  
Dostupné: Knižnica AU: <https://chamo.kis3g.sk/lib/item?id=chamo:1469375&theme=aubb>
- MARTINČEK, Peter. 2000. Tvár pri tvári, cyklus piesní pre ženský hlas a klavír na básne Hany Koškovej, Bratislava: Hudobný fond.  
Dostupné: Knižnica AU: <https://chamo.kis3g.sk/lib/item?id=chamo:1469375&theme=aubb>
- WOLF, Hugo. 1971. Izbranyje pesni 1,2., Moskva: Muzyka. (súkromný archív pedagóga).

FRANCK, César. 1961. Romansy, Moskva: Gosudarstvennoje muzykaľnoje izdatel'stvo. (súkromný archív pedagóga).

DVOŘÁK, Antonín. 1880. Cigánské melodie op.55, Berlin: N. Simrock.

Dostupné z:  
<http://www.singingcompetition.eu/images/studijni-materialy/Antonin-Dvorak-Ciganske-melodie-nizsi-hlasy.pdf>  
<http://www.singingcompetition.eu/images/studijni-materialy/Antonin-Dvorak-Ciganske-melodie-vyssi-hlasy.pdf>

MOZART, Wolfgang Amadeus. Don Giovanni.

Dostupné z: [https://imslp.org/wiki/Don\\_Giovanni,\\_K.527\\_\(Mozart,\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Don_Giovanni,_K.527_(Mozart,_Wolfgang_Amadeus))

MOZART, Wolfgang Amadeus. Le nozze di Figaro.

Dostupné z:  
[https://imslp.org/wiki/Le\\_nozze\\_di\\_Figaro%2C\\_K.492\\_\(Mozart%2C\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Le_nozze_di_Figaro%2C_K.492_(Mozart%2C_Wolfgang_Amadeus))

SMETANA, Bedřich. Prodaná nevěsta.

Dostupné z:  
[https://imslp.org/wiki/The\\_Bartered\\_Bride%2C\\_JB\\_1:100\\_\(Smetana%2C\\_Bedřich\)](https://imslp.org/wiki/The_Bartered_Bride%2C_JB_1:100_(Smetana%2C_Bedřich))

DONIZETTI, Gaetano, Don Pasquale.

Dostupné z: [https://imslp.org/wiki/Don\\_Pasquale\\_\(Donizetti,\\_Gaetano\)](https://imslp.org/wiki/Don_Pasquale_(Donizetti,_Gaetano))

DVOŘÁK, Antonín. Milostné písně.

Dostupné z: [https://imslp.org/wiki/Love\\_Songs%2C\\_Op.83\\_\(Dvořák%2C\\_Anton%3%ADn\)](https://imslp.org/wiki/Love_Songs%2C_Op.83_(Dvořák%2C_Anton%3%ADn))

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 90 hours per semester (1 credit/30 hours of work).  
 26 hours of contact teaching  
 24 hours self-study  
 40 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** prof. Mgr. art. Mária Tomanová, ArtD., doc. Mgr. Klaudia Račić Derner, ArtD., Mgr. art. Štefan Kocán, ArtD., Mgr. art. Martin Popovič, ArtD., Mgr. art. Mária Porubčinová, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi53/22	<b>Course title:</b> Vocal Interpretation 5
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (10%) - systematic work in the study of compositions (20%) - 8 compositions - more demanding artificial songs by contemporary Slovak composers, more demanding arias of the Baroque period, more demanding vocal compositions of the Classical period, more demanding songs of the Romantic period, more demanding operatic arias (20%) - public concert presentation (20%) - preparation of a Bachelor's artistic performance (20%) - recording of artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> - to know professional terminology related to the interpretation of vocal works - able to work independently in the study of repertoire - able to meet the specifics of the vocal language of the interpreted composers - able to flexibly meet the requirements of individual stylistic periods - Baroque, Classicism, Romanticism, 20th and 21st century music - be able to overcome the vocal-technical difficulties of given compositions with vocal-technical agility - be able to express the content of given works convincingly by means of vocal expression	
<b>Brief outline of course (contents standard):</b> - in the technique we consolidate the training of portamento and melodic ornaments, e.g.: ripetutto, acciaccatura, appoggiatura, nátril, mordent, cover, etc. - we consolidate new vocal-technical elements consistently on compositions intended for the Bachelor's artistic performance - we deepen the plastic legato phrasing of phrases - deepening the dynamic spectrum - we consolidate agogic readiness We apply the above requirements to the selected repertoire of the Bachelor's artistic performance: more demanding vocal works of the Baroque period - selection. F. Handel, A. Vivaldi more demanding vocal music of the Classical period - oratorio, concert, cantata, song - selection. A. Mozart, L. van Beethoven, J. Haydn	

more demanding song music of the Romantic period - selection: J. Brahms, R. Schumann, S. Rachmaninov, P. I. Tchaikovsky, R. M. Glier, F. Schubert, C. Franck, H. Wolf, A. Dvořák  
more demanding song music by Slovak composers - selection. Hrušovský, T. Frešo, Š. Jurovský, I. Dibák, P. Martinček, D. Kardoš, L. Holoubek  
operatic arias - selection from the works of world and Slovak authors according to the individual vocal disposition and vocal-technical level of the student

**Recommended literature:**

BACH, Johann Sebastian. 1986. Izbrannyje arii iz kantat, Leningrad: Muzyka. (súkromný archív pedagóga).

HÄNDEL, Georg Friedrich. 1981. Neun deutsche Arien, HWV 202- 210, Basel London New York Praha: Bärenreiter Kassel. (súkromný archív pedagóga).

MOZART, Wolfgang Amadeus. 2002. 21 Concert Arias for Soprano 1,2. Schirmer Library of Musical Classics.

Dostupné z:

<https://www.stretta-music.com/en/mozart-21-concert-arias-for-soprano-1-nr-172651.html>

HAYDN, Joseph. 1931. Kanzonetten und Lieder, Leipzig: C.F. Peters.

Dostupné z: [https://imslp.org/wiki/Kanzonetten\\_und\\_Lieder\\_\(Haydn%2C\\_Joseph\)](https://imslp.org/wiki/Kanzonetten_und_Lieder_(Haydn%2C_Joseph))

BEETHOVEN. Ludwig van. 1941. Ausgewählte Lieder Gesang und Klavier, Hohe Stimme, Leipzig: Peters.

Dostupné z:

[https://s9.imslp.org/files/imglnks/usimg/4/4d/IMSLP595448-PMLP957960-Beeth\\_lieder\\_Pet\\_High.pdf](https://s9.imslp.org/files/imglnks/usimg/4/4d/IMSLP595448-PMLP957960-Beeth_lieder_Pet_High.pdf)

BEETHOVEN. Ludwig van. 2002. Ausgewählte Lieder Gesang und Klavier, Mittlere Stimme, Leipzig: Peters.

Dostupné z:

<https://www.stretta-music.at/vanbeethoven-30-ausgewaehlte-lieder-tiefe-stimme-nr-382297.html>

MOZART, Wolfgang Amadeus. 2009. Lieder Gesang und Klavier, Hohe Stimme, Leipzig: Peters.

Dostupné z: <https://www.jpc.de/jpcng/score/detail/-/art/50-Ausgew%E4hlte-Lieder/hnum/2091066>

MOZART, Wolfgang Amadeus. 2009. Lieder Gesang und Klavier Ausgewählte Lieder für tiefe Singstimme und Klavier, Leipzig: Peters.

Dostupné z: <https://www.edition-peters.de/product/ausgewahlte-lieder/mp4699-21>

Arien album, sopran, Leipzig: Peters.

Arien album, mezzo- soprano, Leipzig: Peters.

Arien album, alto, Leipzig: Peters.

Dostupné z: [https://imslp.org/wiki/Arien-Album\\_\(D%C3%B6rffel%2C\\_Alfred\)](https://imslp.org/wiki/Arien-Album_(D%C3%B6rffel%2C_Alfred))

Ausgewählte opern arien für sopran II, Leipzig: Peters. (súkromný archív).

České operní arie I. soprán. 1957. Praha: Státní nakladatelství krásné literatury, hudby a umění.

Dostupné z:

<http://www.singingcompetition.eu/index.php/ke-stazeni/2-mpsad/67-materialy-ke-stazeni-cz>

KARDOŠ, Dezider. 1938. Piesne o láske, pre vysoký hlas a klavír. Turčiansky Sv. Martin: Matica slovenská.

Dostupné z: <https://chamo.kis3g.sk/lib/item?id=chamo:1476351&theme=aubb>

JUROVSKÝ, Šimon. 1955. Muškát, cyklus piesní pre soprán a klavír. Bratislava: Slovenské vydavateľstvo krásnej literatúry.

Dostupné: Knižnica AU: [https://chamo.kis3g.sk/search/query?term\\_1=JUROVSK%C3%9D,%C5%A0imon+Mu%C5%A1k%C3%A1t&theme=aubb](https://chamo.kis3g.sk/search/query?term_1=JUROVSK%C3%9D,%C5%A0imon+Mu%C5%A1k%C3%A1t&theme=aubb)

SUCHOŇ, Eugen. 1929. Bačovské piesne pre baryton a klavír, Bratislava: Slovenský hudobný fond.

Dostupné z:

<https://chamo.kis3g.sk/lib/item?id=chamo:1285284&theme=aubb>

SUCHOŇ, Eugen. 1971. Nox et Solitudo, Bratislava: Slovenský hudobný fond.

Dostupné z: <https://chamo.kis3g.sk/lib/item?id=chamo:1310128&theme=aubb>

SUCHOŇ, Eugen. 1961. Ad astra, spev a klavír, Bratislava: Slovenský hudobný fond.

Dostupné z:

<https://chamo.kis3g.sk/lib/item?id=chamo:1310253&theme=aubb>

FREŠO, Tibor. 1998. Piesne o sne, cyklus piesní pre soprán a klavír. Bratislava: Hudobný fond.

Dostupné z:

[https://www.musicaslovaca.sk/index.php?route=product/product&product\\_id=607](https://www.musicaslovaca.sk/index.php?route=product/product&product_id=607)

DIBÁK, Igor. 2002. John G. Brown's lyrics pre soprán a klavír op. 68, Bratislava: Hudobný fond.

Dostupné:

Knížnica AU: <https://chamo.kis3g.sk/lib/item?id=chamo:1469375&theme=aubb>

MARTINČEK, Peter. 2000. Tvár pri tvári, cyklus piesní pre ženský hlas a klavír na básne Hany Koškovej, Bratislava: Hudobný fond.

Dostupné: Knížnica AU: <https://chamo.kis3g.sk/lib/item?id=chamo:1469375&theme=aubb>

WOLF, Hugo. 1971. Izbranyje pesni 1,2., Moskva: Muzyka. (súkromný archív pedagóga).

FRANCK, César. 1961. Romansy, Moskva: Gosudarstvennoje muzyka'noje izdatel'stvo. (súkromný archív pedagóga).

GLIER, Reinold Moricevič. 1974. Izbranyje romansy, Moskva: Muzyka. (súkromný archív pedagóga).

NOVÁK, Vítězslav. 1940. Dvě ballady, op. 28, pro střední hlas a klavír na slova Jana Nerudy. Praha: Mojmir Urbánek.

Dostupné z: <https://chamo.kis3g.sk/lib/item?id=chamo:10194585&theme=aubb>

DVOŘÁK, Antonín. 1880. Cigánské melodie op.55, Berlin: N. Simrock.

Dostupné z:

<http://www.singingcompetition.eu/images/studijni-materialy/Antonin-Dvorak-Ciganske-melodie-nizsi-hlasy.pdf>

<http://www.singingcompetition.eu/images/studijni-materialy/Antonin-Dvorak-Ciganske-melodie-vyssi-hlasy.pdf>

RACHMANINOV, Sergej. 1998. Romansy. Mineola: Dover Publications Inc.

Dostupné z:

[https://imslp.org/wiki/Complete\\_Songs\\_for\\_Voice\\_and\\_Piano\\_\(Rachmaninoff%2C\\_Sergei\)](https://imslp.org/wiki/Complete_Songs_for_Voice_and_Piano_(Rachmaninoff%2C_Sergei))

BRAHMS, Johannes. 1997. 75 SONGS. Hal Leonard.

Dostupné z:

<HTTPS://WWW.MUSICROOM.COM/JOHANNES-BRAHMS-75-SONGS-HL00740013>

SCHUMANN, Robert. 1985- 1900. Sämtliche Lieder für eine Singstimme mit Klavierbegleitung. 9 volumes. Leipzig: Edition Peters.

Dostupné z:

[https://imslp.org/wiki/S%C3%A4mtliche\\_Lieder\\_f](https://imslp.org/wiki/S%C3%A4mtliche_Lieder_f%C3%BCr_eine_Singstimme_mit_Klavierbegleitung_(Schumann%2C_Robert))

[%C3%BCr\\_eine\\_Singstimme\\_mit\\_Klavierbegleitung\\_\(Schumann%2C\\_Robert\)](https://imslp.org/wiki/S%C3%A4mtliche_Lieder_f%C3%BCr_eine_Singstimme_mit_Klavierbegleitung_(Schumann%2C_Robert))

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study 64 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Mária Tomanová, ArtD., doc. Mgr. Klaudia Račič Derner, ArtD., Mgr. art. Štefan Kocán, ArtD., Mgr. art. Martin Popovič, ArtD., Mgr. art. Mária Porubčinová, ArtD.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi54/22	<b>Course title:</b> Vocal Interpretation 6
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture / Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 / 1 <b>Whole study period total:</b> 13 / 13 <b>Method :</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester of study:</b> 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - active participation in class (10%) - systematic work in the study of compositions (20%) - 8 compositions - more demanding artificial songs by contemporary Slovak composers, more demanding arias of the Baroque period, more demanding vocal compositions of the Classical period, more demanding songs of the Romantic period, more demanding operatic arias (20%) - preparation of the Bachelor's artistic performance (20%) - presentation of the Bachelor's artistic performance (20%) - recording of artistic performances in IDM AU BB (10%)	
<b>Educational outcomes (performance standard):</b> - to know professional terminology related to the interpretation of vocal works - able to work independently in the study of repertoire - able to meet the specifics of the vocal language of the interpreted composers - able to flexibly meet the requirements of individual stylistic periods - Baroque, Classicism, Romanticism, 20th and 21st century music - be able to overcome the vocal-technical difficulties of the interpreted compositions with vocal-technical agility - be able to express the content of given works with depth and conviction using vocal expressive means - be able to present a complete artistic performance - a semi-recital lasting at least 30 minutes	
<b>Brief outline of course (contents standard):</b> - we improve technical readiness and sophistication in compositions intended for bachelor's artistic performance - we deepen vocal expressiveness to achieve a convincing expression of the content of the compositions intended for the Bachelor's artistic performance We apply the above requirements to the selected repertoire of the Bachelor's artistic performance, the dramaturgy of which must include: - 1 song by a contemporary Slovak composer - 1 aria from the Baroque period - 1 vocal composition from the Classical period	

- 1 song from the Romantic period
- 1 opera aria
- 3 songs by the same author (or song cycle)

### Recommended literature:

CONCONE, Giuseppe. 1960. 15 vocalises pour soprano ou mezzo- soprano, opus 12. Leipzig: Edition Peters.

Dostupné:

Knižnica AU: <https://chamo.kis3g.sk/lib/item?id=chamo:9524898&theme=aubb>

Web free: [file:///C:/Users/Admin/Downloads/\[Free-scores.com\]\\_concone-giuseppe-vocalises-96725.pdf](file:///C:/Users/Admin/Downloads/[Free-scores.com]_concone-giuseppe-vocalises-96725.pdf)

VACCAI, Niccoló. Pratical Method for Alto, Baritone.

Dostupné z:

<http://elatril.com/partituras/Metodos/Voz/Vacciai%20%20Metodo%20Pratico%20-%20Alto%20y%20Baritone.pdf>

VACCAI, Niccoló. 1951. Praktická škola italského zpěvu, Praha: Národní hudební vydavatelství Orbis.

Dostupné: Knižnica AU: [https://chamo.kis3g.sk/search/queryterm\\_1=VACCAI,+Niccol%C3%B3.+Praktick%C3%A1+%C5%A1kola+italsk%C3%A9ho+zp%C4%9Bvu&theme=aubb](https://chamo.kis3g.sk/search/queryterm_1=VACCAI,+Niccol%C3%B3.+Praktick%C3%A1+%C5%A1kola+italsk%C3%A9ho+zp%C4%9Bvu&theme=aubb)

TRNAVSKÝ, Mikuláš Schneider. 2001. Piesňová tvorba, Bratislava: Hudobné centrum. ISBN 80- 88884- 29- 2.

Dostupné z: <https://old.hc.sk/data/aktuality/projekty/2017/schneider-trnavsky-songs.pdf>

TRNAVSKÝ, Mikuláš Schneider. 1950. Slovenské národné piesne 1,2,3,4,5. Bratislava: Slovenské hudobné vydavateľstvo.

Dostupné:

Knižnica AU: <https://chamo.kis3g.sk/lib/item?id=chamo:8396141&theme=aubb>

Die Schönsten arie antiche für Gesang und Klavier. 2005. München: Riccordi. (súkromný archív pedagóga).

Twenty Four Italian Songs & Arias. Med. Hygh. op.81. Schirmme's library of musical classics.

Dostupné z: [http://waltercosand.com/CosandScores/Composers%20E-K/Italian%20Songs/Twenty%20Four%20Italian%20Songs%20&%20Arias%20\(Piano%20&%20Voz\).pdf](http://waltercosand.com/CosandScores/Composers%20E-K/Italian%20Songs/Twenty%20Four%20Italian%20Songs%20&%20Arias%20(Piano%20&%20Voz).pdf)

MOYZES, Alexander. 1959. Slovenské ľudové piesne, Bratislava: Slovenské vydavateľstvo krásnej literatúry. (súkromný archív pedagóga).

KRŠKA, Pavol. 2008. Slovenské ľudové piesne, Žilinská univerzita. (súkromný archív pedagóga).

KARDOŠ, Dezider. 1956. Východoslovenské spevy II., Bratislava: Slovenské vydavateľstvo krásnej literatúry. (súkromný archív pedagóga).

BYSTRÝ, Viliam Figuš. 1980. Slovenské ľudové piesne, Bratislava: Slovenský hudobný fond.

Dostupné z: [https://www.musicaslovaca.sk/index.php?route=product/product&product\\_id=598](https://www.musicaslovaca.sk/index.php?route=product/product&product_id=598)

SCHUBERT, Franz. Gesänge für eine Singstimme mit Klavierbegleitung 1,2,3,4 5. Leipzig: Peters.

Dostupné z:

[https://imslp.org/wiki/386\\_Lieder\\_\(Schubert%2C\\_Franz\)](https://imslp.org/wiki/386_Lieder_(Schubert%2C_Franz))

MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbegleitung, Hohe Stimme, Leipzig: Peters.

MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbegleitung, Mittlere Stimme, Leipzig: Peters.

Dostupné z: [https://imslp.org/wiki/20\\_Songs\\_\(Mendelssohn%2C\\_Felix\)](https://imslp.org/wiki/20_Songs_(Mendelssohn%2C_Felix))

ČAJKOVSKIJ, Pjotr Iljič. Eugen Onegin.

Dostupné z: [https://imslp.org/wiki/Eugene\\_Onegin,\\_Op.24\\_\(Tchaikovsky,\\_Pyotr\)](https://imslp.org/wiki/Eugene_Onegin,_Op.24_(Tchaikovsky,_Pyotr))

VERDI, Giuseppe. Macbeth.

Dostupné z: [https://imslp.org/wiki/Macbeth\\_\(Verdi,\\_Giuseppe\)](https://imslp.org/wiki/Macbeth_(Verdi,_Giuseppe))

MOZART, Wolfgang Amadeus. Don Giovanni.

Dostupné z: [https://imslp.org/wiki/Don\\_Giovanni,\\_K.527\\_\(Mozart,\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Don_Giovanni,_K.527_(Mozart,_Wolfgang_Amadeus))

MOZART, Wolfgang Amadeus. Le nozze di Figaro.

Dostupné z: [https://imslp.org/wiki/Le\\_nozze\\_di\\_Figaro%2C\\_K.492\\_\(Mozart%2C\\_Wolfgang\\_Amadeus\)](https://imslp.org/wiki/Le_nozze_di_Figaro%2C_K.492_(Mozart%2C_Wolfgang_Amadeus))

DVOŘÁK, Antonín. Biblické písně.

Dostupné z: [https://imslp.org/wiki/Biblical\\_Songs%2C\\_Op.99\\_\(Dvořák%2C\\_Anton%3ADn\)](https://imslp.org/wiki/Biblical_Songs%2C_Op.99_(Dvořák%2C_Anton%3ADn))

SMETANA, Bedřich. Prodaná nevěsta.

Dostupné z: [https://imslp.org/wiki/The\\_Bartered\\_Bride%2C\\_JB\\_1:100\\_\(Smetana%2C\\_Bedřich\)](https://imslp.org/wiki/The_Bartered_Bride%2C_JB_1:100_(Smetana%2C_Bedřich))

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 120 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

30 hours self-study

64 hours individual creative activity

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** prof. Mgr. art. Mária Tomanová, ArtD., doc. Mgr. Klaudia Račič Derner, ArtD., Mgr. art. Štefan Kocán, ArtD., Mgr. art. Martin Popovič, ArtD., Mgr. art. Mária Porubčinová, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms35/22	<b>Course title:</b> Voice Physiology and Hygiene - Musical theater singing 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (50%) - Written test (30%) - Problem solving during the semester (20%) The number of points achieved in the test constitutes the following overall grade for the course: for grade A you need to obtain 25- 23 points (at least 92%), for grade B you need to obtain 22- 20 points (at least 80%), for grade C you need to obtain 19- 17 points (at least 68%), for grade D you need to obtain 16- 14 points (at least 56%), for grade E you need to obtain 13- 10 points (at least 40%). Credit will not be awarded to a student who has had more than three unexcused absences from lectures. Absence from lectures is compensable by a make-up written paper.	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology from the field of general, musical and vocal pedagogy, as well as from the field of the human body structure - especially the voice-forming apparatus - be able to apply in practice knowledge from the field of vocal hygiene - understand the pedagogical aspects of vocal education - be able to apply in practice the methods and didactic principles of vocal training in the context of the aforementioned areas	
<b>Brief outline of course (contents standard):</b> the human voice: its origin, development, specifics the structure of the vocal apparatus and its developmental stages vocal disorders, defects and anomalies music pedagogy: tasks, specifics music psychology and its use in pedagogical practice singing and its various types, methods of training the singing voice didactic principles applied in the process of vocal training	
<b>Recommended literatue:</b> RANINEC, Jozef. 2003. Ľudský hlas a jeho kultivovanie. SAV, Bratislava 2003. ISBN 80-224-0768-2	

ZEMKO, Ján. 2002. Vybrané kapitoly z pedagogiky spevu, Metodicko - pedagogické centrum Banská Bystrica 2002. ISBN 80-8041-424-6  
 RANINEC, Jozef. ZEMKO, Ján. 2018. Metodika spevu. FMU AU Banská Bystrica 2018. ISBN: 978- 80-89555-98-7  
 FRANĚK, Marek.2005. Hudební psychologie. Nakladatelství Karolinum Praha 2005. ISBN 80-246-0965-7  
 ŠIMKOVÁ, Oľga. 1997. Teória hudobnej výchovy/Základy vokálnej interpretácie, Bratislava: Univerzita Komenského 1997. ISBN 8022311073  
 KALMÁROVÁ, Lívia. 1998. Zdravý hlas - pekný spev. Prešov 1998. ISBN 80-968059- 8-3

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 7 hours self-study  
 10 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Štefan Kocán, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Ms36/22	<b>Course title:</b> Voice Physiology and Hygiene - Musical theater singing 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (50%) - Written test (30%) - Problem solving during the semester (20%) The number of points achieved in the test constitutes the following overall grade for the course: for grade A you need to obtain 25- 23 points (at least 92%), for grade B you need to obtain 22- 20 points (at least 80%), for grade C you need to obtain 19- 17 points (at least 68%), for grade D you need to obtain 16- 14 points (at least 56%), for grade E you need to obtain 13- 10 points (at least 40%). Credit will not be awarded to a student who has had more than three unexcused absences from lectures. Absence from lectures is compensable by a make-up written paper.	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology from the field of general, musical and vocal pedagogy, as well as from the field of the human body structure - especially the voice-forming apparatus - be able to apply in practice knowledge from the field of vocal hygiene - understand the pedagogical aspects of vocal education - be able to apply in practice the methods and didactic principles of vocal training in the context of the aforementioned areas	
<b>Brief outline of course (contents standard):</b> - the human voice: its origin, development, specifics - the structure of the vocal apparatus and its developmental stages - vocal disorders, defects and anomalies - music pedagogy: tasks, specifics - music psychology and its use in pedagogical practice - singing and its various types, methods of training the singing voice - didactic principles applied in the process of vocal training	
<b>Recommended literatue:</b> RANINEC, Jozef. 2003. Ľudský hlas a jeho kultivovanie. SAV, Bratislava 2003. ISBN 80- 224-0768- 2	

ZEMKO, Ján. 2002. Vybrané kapitoly z pedagogiky spevu, Metodicko - pedagogické centrum Banská Bystrica 2002. ISBN 80- 8041- 424- 6  
 RANINEC, Jozef. ZEMKO, Ján. 2018. Metodika spevu. FMU AU Banská Bystrica 2018. ISBN: 978- 80- 89555- 98- 7  
 FRANĚK, Marek. 2005. Hudební psychologie. Nakladatelství Karolinum Praha 2005. ISBN 80-246- 0965- 7  
 ŠIMKOVÁ, Oľga. 1997. Teória hudobnej výchovy/Základy vokálnej interpretácie, Bratislava: Univerzita Komenského 1997. ISBN 8022311073  
 KALMÁROVÁ, Lívia. 1998. Zdravý hlas - pekný spev. Prešov 1998. ISBN 80- 968059- 8- 3

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 7 hours self-study  
 10 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Štefan Kocán, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi80/22	<b>Course title:</b> Voice Physiology and Hygiene - Vocal Interpretation 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (50%) - Written test (30%) - Problem solving during the semester (20%) The number of points achieved in the test constitutes the following overall grade for the course: for grade A you need to obtain 25-23 points (minimum 92%), for grade B you need to obtain 22-20 points (minimum 80%), for grade C you need to obtain 19-17 points (minimum 68%), for grade D you need to obtain 16-14 points (minimum 56%), for grade E you need to obtain 13-10 points (minimum 40%). Credit will not be awarded to a student who has had more than three unexcused absences from lectures. Absence from lectures is compensable by a make-up written paper.	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology from the field of general, musical and vocal pedagogy, as well as from the field of the human body structure - especially the voice-forming apparatus - be able to apply in practice knowledge from the field of vocal hygiene - understand the pedagogical aspects of vocal education - be able to apply in practice the methods and didactic principles of vocal training in the context of the aforementioned areas	
<b>Brief outline of course (contents standard):</b> - the human voice: its origin, development, specifics - the structure of the vocal apparatus and its developmental stages - vocal disorders, defects and anomalies - music pedagogy: tasks, specifics - music psychology and its use in pedagogical practice - singing and its various types, methods of training the singing voice - didactic principles applied in the process of vocal training	
<b>Recommended literatue:</b> RANINEC, Jozef. 2003. Ľudský hlas a jeho kultivovanie. SAV, Bratislava 2003. ISBN 80-224-0768-2	

ZEMKO, Ján. 2002. Vybrané kapitoly z pedagogiky spevu, Metodicko – pedagogické centrum Banská Bystrica 2002. ISBN 80-8041-424-6  
 RANINEC, Jozef. ZEMKO, Ján. 2018. Metodika spevu. FMU AU Banská Bystrica 2018. ISBN: 978-80-89555-98-7  
 FRANĚK, Marek. 2005. Hudební psychologie. Nakladatelství Karolinum Praha 2005. ISBN 80-246-0965-7  
 ŠIMKOVÁ, Oľga. 1997. Teória hudobnej výchovy/Základy vokálnej interpretácie, Bratislava: Univerzita Komenského 1997. ISBN 8022311073  
 KALMÁROVÁ, Lívia. 1998. Zdravý hlas – pekný spev. Prešov 1998. ISBN 80-968059-8-3

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 7 hours self-study  
 10 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Štefan Kocán, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> VI/ I.Vi81/22	<b>Course title:</b> Voice Physiology and Hygiene - Vocal Interpretation 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Lecture <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (50%) - Written test (30%) - Problem solving during the semester (20%) The number of points achieved in the test constitutes the following overall grade for the course: for grade A you need to obtain 25-23 points (minimum 92%), for grade B you need to obtain 22-20 points (minimum 80%), for grade C you need to obtain 19-17 points (minimum 68%), for grade D you need to obtain 16-14 points (minimum 56%), for grade E you need to obtain 13-10 points (minimum 40%). Credit will not be awarded to a student who has had more than three unexcused absences from lectures. Absence from lectures is compensable by a make-up written paper.	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology from the field of general, musical and vocal pedagogy, as well as from the field of the human body structure - especially the voice-forming apparatus - be able to apply in practice knowledge from the field of vocal hygiene - understand the pedagogical aspects of vocal education - be able to apply in practice the methods and didactic principles of vocal training in the context of the aforementioned areas	
<b>Brief outline of course (contents standard):</b> - the human voice: its origin, development, specifics - the structure of the vocal apparatus and its developmental stages - vocal disorders, defects and anomalies - music pedagogy: tasks, specifics - music psychology and its use in pedagogical practice - singing and its various types, methods of training the singing voice - didactic principles applied in the process of vocal training	
<b>Recommended literatue:</b> RANINEC, Jozef. 2003. Ľudský hlas a jeho kultivovanie. SAV, Bratislava 2003. ISBN 80-224-0768-2	

ZEMKO, Ján. 2002. Vybrané kapitoly z pedagogiky spevu, Metodicko – pedagogické centrum Banská Bystrica 2002. ISBN 80-8041-424-6  
 RANINEC, Jozef. ZEMKO, Ján. 2018. Metodika spevu. FMU AU Banská Bystrica 2018. ISBN: 978-80-89555-98-7  
 FRANĚK, Marek. 2005. Hudební psychologie. Nakladatelství Karolinum Praha 2005. ISBN 80-246-0965-7  
 ŠIMKOVÁ, Oľga. 1997. Teória hudobnej výchovy/Základy vokálnej interpretácie, Bratislava: Univerzita Komenského 1997. ISBN 8022311073  
 KALMÁROVÁ, Lívia. 1998. Zdravý hlas – pekný spev. Prešov 1998. ISBN 80-968059-8-3

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 7 hours self-study  
 10 hours solving assignments and exercises / semester

**Course assessment**

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

**Instructor:** Mgr. art. Štefan Kocán, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz63/22	<b>Course title:</b> Voice Training - Choir Conducting 1
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly:</b> 1 <b>Whole study period total:</b> 13 <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 1., 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (50%) - Ongoing preparation, performance of two artificial Slovak songs at the end of the semester (50%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of vocal works - be able to work independently in the study of repertoire - be able to construct vocal-technical compositions - Slovak folk songs arranged by Slovak composers, artificial songs by Slovak composers	
<b>Brief outline of course (contents standard):</b> 1. breathing exercises 2. articulation exercises 3. building vocals on the vocal centre with a focus on head resonance 4. consolidation of head tone 5. extending the vocal range downwards and upwards	
<b>Recommended literatue:</b> CONCONE, Giuseppe. 1960. 15 vocalises pour soprano ou mezzo-soprano, opus 12. Leipzig: Edition Peters. Dostupné: Knížnica AU: <a href="https://chamo.kis3g.sk/lib/item?id=chamo:9524898&amp;theme=aubb">https://chamo.kis3g.sk/lib/item?id=chamo:9524898&amp;theme=aubb</a> Web free: file:///C:/Users/Admin/Downloads/[Free-scores.com]_concone-giuseppe-vocalises-96725.pdf SCHNEIDER-TRNAVSKÝ, Mikuláš. 2001. Slzy a úsmevy. Bratislava: Hudobné centrum SCHNEIDER-TRNAVSKÝ, Mikuláš. 1952. Drobné kvety. Bratislava: Slovenské hudobné vydavateľstvo	
<b>Language of instruction:</b> Slovak	
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work).	

13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Mária Tomanová, ArtD.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz64/22	<b>Course title:</b> Voice Training - Choir Conducting 2
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 2., 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (50%) - Ongoing, based on preparation, performance of two designated romantic songs at the end of the semester (50%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of vocal works - be able to work independently in the study of repertoire - be able to construct songs of romantic literature in terms of vocal and technical aspects - able to apply correct pronunciation in song literature	
<b>Brief outline of course (contents standard):</b> 1. breathing exercises 2. articulation exercises 3. building vocals on the vocal centre with a focus on head resonance 4. consolidation of head tone 5. extending the vocal range downwards and upwards 6. dynamic shaping of vocals	
<b>Recommended literatue:</b> VACCAI, Niccoló. 1951. Praktická škola italského zpěvu, Praha: Národní hudební vydavatelství Orbis. SCHUBERT, Franz. Gesänge für eine Singstimme mit Klavierbegleitung 1,2,3,4 5. Leipzig: Peters. Dostupné z: <a href="https://imslp.org/wiki/386_Lieder_(Schubert%2C_Franz)">https://imslp.org/wiki/386_Lieder_(Schubert%2C_Franz)</a> MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbegleitung, Hohe Stimme, Leipzig: Peters. MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbegleitung, Mittlere Stimme, Leipzig: Peters. DVOŘÁK, Antonín. 1990. V národním tónu, op. 73, Praha: Supraphon. Dostupné z: <a href="https://imslp.org/wiki/In_Folk_Tone%2C_Op.73_(Dvo%C5%99%C3%A1k%2C_Anton%C3%ADn)">https://imslp.org/wiki/In_Folk_Tone%2C_Op.73_(Dvo%C5%99%C3%A1k%2C_Anton%C3%ADn)</a> DVOŘÁK, Antonín. Biblické písně. Dostupné z: <a href="https://imslp.org/wiki/Biblical_Songs%2C_Op.99_(Dvořák%2C_Anton%C3%ADn)">https://imslp.org/wiki/Biblical_Songs%2C_Op.99_(Dvořák%2C_Anton%C3%ADn)</a>	

<b>Language of instruction:</b> Slovak								
<b>Notes:</b> The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 5 hours self-study 12 hours individual creative activity								
<b>Course assessment</b> Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<b>Instructor:</b> prof. Mgr. art. Mária Tomanová, ArtD.								
<b>Last changed:</b> 14.08.2022								
<b>Granted by:</b>								

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz65/22	<b>Course title:</b> Voice Training - Choir Conducting 3
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 3., 5.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (50%) - Ongoing preparation, performance of two pieces at the end of the semester - one artificial song and an aria (50%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the professional terminology related to the interpretation of vocal works - be able to work independently in the study of repertoire - be able to characterize the specifics of the interpretation of Baroque compositions - be able to build vocal-technical compositions from the Baroque period, more demanding artificial songs by Slovak authors, romantic songs and appropriately demanding operatic arias - able to apply the specifics of individual language	
<b>Brief outline of course (contents standard):</b> 1. breathing exercises 2. articulation exercises 3. building vocals on the vocal centre with a focus on head resonance 4. consolidation of head tone 5. extending the vocal range downwards and upwards 6. dynamic shaping of vocals 7. vocal mobility 8. emphasis on correct articulation	
<b>Recommended literatue:</b> Arien album, sopran, Leipzig: Peters. Nr.734 Arien album, mezzo-soprano, Leipzig: Peters. Arien album, alto, Leipzig: Peters. Dostupné z: <a href="https://imslp.org/wiki/Arien-Album_(D%C3%B6ffel%2C_Alfred)">https://imslp.org/wiki/Arien-Album_(D%C3%B6ffel%2C_Alfred)</a> PURCELL, Henry. 1958. 40 songs for voice and piano 1.,2.,3.,4. New York: International music company. Dostupné z:	

<https://www.amazon.com/40-Songs-Voice-Piano-High/dp/B004U7VQ5W>  
 SCHUBERT, Franz. Gesänge für eine Singstimme mit Klavierbegleitung 1,2,3,4 5. Leipzig: Peters. Dostupné z: [https://imslp.org/wiki/386\\_Lieder\\_\(Schubert%2C\\_Franz\)](https://imslp.org/wiki/386_Lieder_(Schubert%2C_Franz)) MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbegleitung, Hohe Stimme, Leipzig: Peters. MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbegleitung, Mittlere Stimme, Leipzig: Peters.  
 DVOŘÁK, Antonín. 1990. V národním tónu, op. 73, Praha: Supraphon.  
 Dostupné z: [https://imslp.org/wiki/In\\_Folk\\_Tone%2C\\_Op.73\\_\(Dvo%C5%99%C3%A1k%2C\\_Anton%C3%ADn\)](https://imslp.org/wiki/In_Folk_Tone%2C_Op.73_(Dvo%C5%99%C3%A1k%2C_Anton%C3%ADn))  
 DVOŘÁK, Antonín. Biblické písně.  
 Dostupné z: [https://imslp.org/wiki/Biblical\\_Songs%2C\\_Op.99\\_\(Dvořák%2C\\_Anton%C3%ADn\)](https://imslp.org/wiki/Biblical_Songs%2C_Op.99_(Dvořák%2C_Anton%C3%ADn))

**Language of instruction:**

Slovak

**Notes:**

The student's total workload is 30 hours per semester (1 credit/30 hours of work).  
 13 hours of contact teaching  
 5 hours self-study  
 12 hours individual creative activity

**Course assessment**

Total number of assessed students: 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. Mgr. art. Mária Tomanová, ArtD.

**Last changed:** 14.08.2022

**Granted by:**

## Course information letter

<b>University:</b> Academy of Arts Banská Bystrica	
<b>Faculty:</b> Faculty of Performing Arts	
<b>Course code:</b> DZ/ I.Dz66/22	<b>Course title:</b> Voice Training - Choir Conducting 4
<b>Type, load and method of educational activities:</b> <b>Type:</b> Practical <b>Recommended load (in hours):</b> <b>Weekly: 1 Whole study period total: 13</b> <b>Method :</b> present	
<b>Number of credits:</b> 1	
<b>Recommended semester of study:</b> 4., 6.	
<b>Degree of study:</b> I.	
<b>Prerequisites :</b>	
<b>Course completion conditions:</b> - Active participation in class (50%) - Ongoing preparation, performance of two arias from different musical periods at the end of the semester (50%)	
<b>Educational outcomes (performance standard):</b> Upon successful completion of the training process, the student will: - know the professional terminology related to the interpretation of vocal works - be able to work independently in the study of repertoire - be able to characterize the specifics of the interpretation of compositions of different musical periods - be able to apply the specifics of individual languages - able to complete vocal-expressive compositions, using adequate means of expression	
<b>Brief outline of course (contents standard):</b> 1. breathing exercises 2. articulation exercises 3. dynamic vocal shaping 4. vocal mobility 5. emphasis on correct articulation 6. emphasis on soft onset and easy tone production	
<b>Recommended literatue:</b> Arien album, sopran, Leipzig: Peters. Nr.734 Arien album, mezzo-soprano, Leipzig: Peters. Arien album, alto, Leipzig: Peters. Dostupné z: <a href="https://imslp.org/wiki/Arien-Album_(D%C3%B6rffel%2C_Alfred)">https://imslp.org/wiki/Arien-Album_(D%C3%B6rffel%2C_Alfred)</a> PURCELL, Henry. 1958. 40 songs for voice and piano 1.,2.,3.,4. New York: International music company. MOZART, Wolfgang Amadeus. Don Giovanni. Dostupné z:	

<p><a href="https://imslp.org/wiki/Don_Giovanni,_K.527_(Mozart,_Wolfgang_Amadeus)">https://imslp.org/wiki/Don_Giovanni,_K.527_(Mozart,_Wolfgang_Amadeus)</a>  MOZART, Wolfgang Amadeus. Le nozze di Figaro.  Dostupné z: <a href="https://imslp.org/wiki/Le_nozze_di_Figaro%2C_K.492_(Mozart%2C_Wolfgang_Amadeus)">https://imslp.org/wiki/Le_nozze_di_Figaro%2C_K.492_(Mozart%2C_Wolfgang_Amadeus)</a>  SMETANA, Bedřich. Prodaná nevěsta.  Dostupné z: <a href="https://imslp.org/wiki/The_Bartered_Bride%2C_JB_1:100_(Smetana%2C_Bedřich)">https://imslp.org/wiki/The_Bartered_Bride%2C_JB_1:100_(Smetana%2C_Bedřich)</a></p>								
<p><b>Language of instruction:</b> Slovak</p>								
<p><b>Notes:</b>  The student's total workload is 30 hours per semester (1 credit/30 hours of work).  13 hours of contact teaching  5 hours self-study  12 hours individual creative activity</p>								
<p><b>Course assessment</b>  Total number of assessed students: 0</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Instructor:</b> prof. Mgr. art. Mária Tomanová, ArtD.</p>								
<p><b>Last changed:</b> 14.08.2022</p>								
<p><b>Granted by:</b></p>								