

# OBSAH

1. Accompanying 1b.....	2
2. Accompanying 2b.....	6
3. Accompanying 3b.....	10
4. Accompanying 4b.....	14
5. Accompanying 5b.....	18
6. Accompanying 6b.....	22
7. History of piano and piano literature 1.....	26
8. History of piano and piano literature 2.....	28
9. Interpretation Course 1b.....	30
10. Interpretation Course 2b.....	33
11. Interpretation Course 3b.....	36
12. Interpretation Seminar (Piano) 1b.....	39
13. Interpretation Seminar (Piano) 2b.....	41
14. Interpretation Seminar (Piano) 3b.....	43
15. Interpretation Seminar (Piano) 4b.....	45
16. Interpretation Seminar (Piano) 5b.....	47
17. Piano Didactics and Methodology.....	49
18. Piano Major 1b.....	51
19. Piano Major 2b.....	53
20. Piano Major 3b.....	55
21. Piano Major 4b.....	57
22. Piano Major 5b.....	59
23. Piano Major 6b.....	61
24. Piano for 4-hands (duet) 1b.....	63
25. Piano for 4-hands (duet) 2b.....	65
26. Piano for 4-hands (duet) 3b.....	67
27. Piano for 4-hands (duet) 4b.....	69
28. Piano for 4-hands (duet) 5b.....	71
29. Piano for 4-hands (duet) 6b.....	73
30. Singing and Vocal Technique 1.....	75
31. Singing and Vocal Technique 2.....	79
32. Singing and Vocal Technique 3.....	83
33. Singing and Vocal Technique 4.....	87
34. Singing and Vocal Technique 5.....	91
35. State Final Exam - Music (Piano).....	95
36. Teaching practice (Music Education).....	96
37. Teaching practice (Piano).....	98

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-BD107A/22	<b>Course title:</b> Accompanying 1b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Course completion requirements and method of verification of acquired knowledge, skills and competences: Verification of the student's acquisition of the relevant knowledge, skills and competencies is carried out in exercises during the semester classes, public performances and semester performances in the subject Singing. A maximum of 40 points may be earned for participation in the exercises. Students may earn a maximum of 30 points for semester performances, a maximum of 20 points for public performances, and 10 points for internal performances. A minimum of 60 points is required to pass the course. Continuous assessment: in classes, internal and public performances (courses, workshops, concerts and competitions). Final assessment: public performance and semester play. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To provide practical experience in the study and practice of vocal part with piano, organ, or other instrumental accompaniment in the studio repertoire. To become familiar with the stages and progression of effective rehearsal of individual parts during self-study, the interplay of vocal part and instrumental accompaniment, and the implementation of general performance and expressive devices. To enable self-reflection, self-assessment and verification of the acquired knowledge and skills in artistic practice in internal and public performances and semester performances. Learning outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies:	

- in the orientation in the notation of solo vocal-instrumental compositions, adequate selection of performance-expression means to achieve stylish interpretation in compositions of different style periods and different vocal-instrumental cast;
- an overview of the musical literature of different style periods and genres and the difficulty of vocal part and instrumental accompaniment.
- Master the proper interplay of vocal part and instrumental accompaniment at an appropriate technical and artistic level:
  - to implement appropriate means of performance and expression in the interpretation of compositions of different stylistic periods.
  - Ability to work independently in solving vocal-technical, performance and interplay problems as part of self-study;
  - present their concepts in the interpretation of selected vocal-instrumental repertoire in artistic performances.

**Course contents:**

Brief outline of the course:

1. study of the instrumental part and its perfect technical preparation;
2. study of the soloist part and its perfect vocal-technical preparation;
3. to follow the part of instrumental accompaniment;
4. to work out the tempo, dynamic-agogical aspect of the composition;
5. to become familiar with the critical points of the soloist's part and the accompaniment, and to establish the so-called footholds in the composition in case of memory or harmony failure;
6. to tempo and sound balance the two parts into a harmonious whole.

The student must perform in concert and semester exams:

Day Form:

3 pieces of different styles from different periods.

External form:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended reading:

1. ASCHNER, A.: Spiritual Creation III. German Advent arias. Ruzomberok : Verbum, 2013.
2. BACH, J. S.: Fünfzehn Arien aus Kantaten für Sopran. Frankfurt : C. F. Peters, 1955.
3. BACH, J. S.: Johannes-Passions. Frankfurt : C. F. Peters, 1988.
4. BENKO, D.: German Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
5. BENKO, D.: Italian Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1981.
6. BENKO, D.: Spanish Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
7. DVOŘÁK, A.: Biblical Songs. Prague : Edition Bärenbreiter Praha, 2009.
8. EBEN, P.: Songs for the lute on medieval moll poetry. Prague : Bärenbreiter Editio Supraphon, 1996.
9. FIGUŠ-BYSTRÝ, V.: Slovak folk songs with piano accompaniment. Bratislava : Slovak Music Fund, 1980.
10. FREŠOVÁ-HUDCOVÁ, Z.: Slovak song production. Bratislava : Panton, 1966.
11. KRČMÉRY-VRTELOVÁ, J.: Songs of five centuries - Baroque. Bratislava : Opus, 1992.
12. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Classicism. Bratislava : Opus, 1992.
13. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Romanticism. Bratislava : Opus, 1989.
14. MALOVEC, J.: Two spiritual songs. Bratislava : Slovak Music Fund, 1991.
15. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
16. MARTINŮ, B.: Two songs on the lyrics of Negro poetry. Prague : Supraphon, 1976.
17. SCHNEIDER-TRNAVSKÝ, M.: Tiny Flowers. Bratislava : Opus, 1974.
18. SCHNEIDER-TRNAVSKÝ, M.: Songwriting. Bratislava, Music Centre, 2001.
19. SCHNEIDER-TRNAVSKÝ, M.: Tears and Smiles. Bratislava : Opus, 1976.
20. SCHUMANN, R.: Songs/Tíz dal. Budapest, Edition Musica Budapest, 1961/1990.
21. URBANEC, B.: May Love. Bratislava : SVKL, 1956.

22. Further sheet music available at:

[www.newmusicforkids.org](http://www.newmusicforkids.org),[www.cpd.org](http://www.cpd.org),[www.imsl.petrucchi](http://www.imsl.petrucchi),[www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores)<http://musescores.com><http://enscores.com><http://www.free-scores.com>**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

This course is taught in individual lessons for singers and instrumentalists.

**Course evaluation:**

Assessed students in total: 5

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

**Name of lecturer(s):** PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.

**Last modification:** 13.07.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-BD109A/22	<b>Course title:</b> Accompanying 2b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Course completion requirements and method of verification of acquired knowledge, skills and competences: Verification of the student's acquisition of the relevant knowledge, skills and competencies is carried out in exercises during the semester classes, public performances and semester performances in the subject Singing. A maximum of 40 points may be earned for participation in the exercises. Students may earn a maximum of 30 points for semester performances, a maximum of 20 points for public performances, and 10 points for internal performances. A minimum of 60 points is required to pass the course. Continuous assessment: in classes, internal and public performances (courses, workshops, concerts and competitions). Final assessment: public performance and semester play. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To provide practical experience in the study and practice of vocal part with piano, organ, or other instrumental accompaniment in the studio repertoire. To become familiar with the stages and progression of effective rehearsal of individual parts during self-study, the interplay of vocal part and instrumental accompaniment, and the implementation of general performance and expressive devices. To enable self-reflection, self-assessment and verification of the acquired knowledge and skills in artistic practice in internal and public performances and semester performances. Learning outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies:	

- in the orientation in the notation of solo vocal-instrumental compositions, adequate selection of performance-expression means to achieve stylish interpretation in compositions of different style periods and different vocal-instrumental cast;
- an overview of the musical literature of different style periods and genres and the difficulty of vocal part and instrumental accompaniment.
- Master the proper interplay of vocal part and instrumental accompaniment at an appropriate technical and artistic level:
  - to implement appropriate means of performance and expression in the interpretation of compositions of different stylistic periods.
  - Ability to work independently in solving vocal-technical, performance and interplay problems as part of self-study;
  - present their concepts in the interpretation of selected vocal-instrumental repertoire in artistic performances.

**Course contents:**

Brief outline of the course:

1. study of the instrumental part and its perfect technical preparation;
2. study of the soloist part and its perfect vocal-technical preparation;
3. to follow the part of instrumental accompaniment;
4. to work out the tempo, dynamic-agogical aspect of the composition;
5. to become familiar with the critical points of the soloist's part and the accompaniment, and to establish the so-called footholds in the composition in case of memory or harmony failure;
6. to tempo and sound balance the two parts into a harmonious whole.

The student must perform in concert and semester exams:

Day Form:

3 pieces of different styles from different periods.

External form:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended reading:

1. ASCHNER, A.: Spiritual Creation III. German Advent arias. Ruzomberok : Verbum, 2013.
2. BACH, J. S.: Fünfzehn Arien aus Kantaten für Sopran. Frankfurt : C. F. Peters, 1955.
3. BACH, J. S.: Johannes-Passions. Frankfurt : C. F. Peters, 1988.
4. BENKO, D.: German Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
5. BENKO, D.: Italian Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1981.
6. BENKO, D.: Spanish Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
7. DVOŘÁK, A.: Biblical Songs. Prague : Edition Bärenbreiter Praha, 2009.
8. EBEN, P.: Songs for the lute on medieval moll poetry. Prague : Bärenbreiter Editio Supraphon, 1996.
9. FIGUŠ-BYSTRÝ, V.: Slovak folk songs with piano accompaniment. Bratislava : Slovak Music Fund, 1980.
10. FREŠOVÁ-HUDCOVÁ, Z.: Slovak song production. Bratislava : Panton, 1966.
11. KRČMÉRY-VRTELOVÁ, J.: Songs of five centuries - Baroque. Bratislava : Opus, 1992.
12. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Classicism. Bratislava : Opus, 1992.
13. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Romanticism. Bratislava : Opus, 1989.
14. MALOVEC, J.: Two spiritual songs. Bratislava : Slovak Music Fund, 1991.
15. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
16. MARTINŮ, B.: Two songs on the lyrics of Negro poetry. Prague : Supraphon, 1976.
17. SCHNEIDER-TRNAVSKÝ, M.: Tiny Flowers. Bratislava : Opus, 1974.
18. SCHNEIDER-TRNAVSKÝ, M.: Songwriting. Bratislava, Music Centre, 2001.
19. SCHNEIDER-TRNAVSKÝ, M.: Tears and Smiles. Bratislava : Opus, 1976.
20. SCHUMANN, R.: Songs/Tíz dal. Budapest, Edition Musica Budapest, 1961/1990.
21. URBANEC, B.: May Love. Bratislava : SVKL, 1956.

22. Further sheet music available at:

[www.newmusicforkids.org](http://www.newmusicforkids.org),[www.cpdl.org](http://www.cpdl.org),[www.imsl.petrucchi](http://www.imsl.petrucchi),[www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores)<http://musescores.com><http://enscores.com><http://www.free-scores.com>**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

This course is taught in individual lessons for singers and instrumentalists.

**Course evaluation:**

Assessed students in total: 5

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

**Name of lecturer(s):** PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.



**Last modification:** 13.07.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-BD111A/22	<b>Course title:</b> Accompanying 3b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Course completion requirements and method of verification of acquired knowledge, skills and competences: Verification of the student's acquisition of the relevant knowledge, skills and competencies is carried out in exercises during the semester classes, public performances and semester performances in the subject Singing. A maximum of 40 points may be earned for participation in the exercises. Students may earn a maximum of 30 points for semester performances, a maximum of 20 points for public performances, and 10 points for internal performances. A minimum of 60 points is required to pass the course. Continuous assessment: in classes, internal and public performances (courses, workshops, concerts and competitions). Final assessment: public performance and semester play. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To provide practical experience in the study and practice of vocal part with piano, organ, or other instrumental accompaniment in the studio repertoire. To become familiar with the stages and progression of effective rehearsal of individual parts during self-study, the interplay of vocal part and instrumental accompaniment, and the implementation of general performance and expressive devices. To enable self-reflection, self-assessment and verification of the acquired knowledge and skills in artistic practice in internal and public performances and semester performances. Learning outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies:	

- in the orientation in the notation of solo vocal-instrumental compositions, adequate selection of performance-expression means to achieve stylish interpretation in compositions of different style periods and different vocal-instrumental cast;
- an overview of the musical literature of different style periods and genres and the difficulty of vocal part and instrumental accompaniment.
- Master the proper interplay of vocal part and instrumental accompaniment at an appropriate technical and artistic level:
- to implement appropriate means of performance and expression in the interpretation of compositions of different stylistic periods.
- Ability to work independently in solving vocal-technical, performance and interplay problems as part of self-study;
- present their concepts in the interpretation of selected vocal-instrumental repertoire in artistic performances.

**Course contents:**

Brief outline of the course:

1. study of the instrumental part and its perfect technical preparation;
2. study of the soloist part and its perfect vocal-technical preparation;
3. to follow the part of instrumental accompaniment;
4. to work out the tempo, dynamic-agogical aspect of the composition;
5. to become familiar with the critical points of the soloist's part and the accompaniment, and to establish the so-called footholds in the composition in case of memory or harmony failure;
6. to tempo and sound balance the two parts into a harmonious whole.

The student must perform in concert and semester exams:

Day Form:

3 pieces of different styles from different periods.

External form:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended reading:

1. ASCHNER, A.: Spiritual Creation III. German Advent arias. Ruzomberok : Verbum, 2013.
2. BACH, J. S.: Fünfzehn Arien aus Kantaten für Sopran. Frankfurt : C. F. Peters, 1955.
3. BACH, J. S.: Johannes-Passions. Frankfurt : C. F. Peters, 1988.
4. BENKO, D.: German Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
5. BENKO, D.: Italian Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1981.
6. BENKO, D.: Spanish Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
7. DVOŘÁK, A.: Biblical Songs. Prague : Edition Bärenbreiter Praha, 2009.
8. EBEN, P.: Songs for the lute on medieval moll poetry. Prague : Bärenbreiter Editio Supraphon, 1996.
9. FIGUŠ-BYSTRÝ, V.: Slovak folk songs with piano accompaniment. Bratislava : Slovak Music Fund, 1980.
10. FREŠOVÁ-HUDCOVÁ, Z.: Slovak song production. Bratislava : Panton, 1966.
11. KRČMÉRY-VRTELOVÁ, J.: Songs of five centuries - Baroque. Bratislava : Opus, 1992.
12. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Classicism. Bratislava : Opus, 1992.
13. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Romanticism. Bratislava : Opus, 1989.
14. MALOVEC, J.: Two spiritual songs. Bratislava : Slovak Music Fund, 1991.
15. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
16. MARTINŮ, B.: Two songs on the lyrics of Negro poetry. Prague : Supraphon, 1976.
17. SCHNEIDER-TRNAVSKÝ, M.: Tiny Flowers. Bratislava : Opus, 1974.
18. SCHNEIDER-TRNAVSKÝ, M.: Songwriting. Bratislava, Music Centre, 2001.
19. SCHNEIDER-TRNAVSKÝ, M.: Tears and Smiles. Bratislava : Opus, 1976.
20. SCHUMANN, R.: Songs/Tíz dal. Budapest, Edition Musica Budapest, 1961/1990.
21. URBANEC, B.: May Love. Bratislava : SVKL, 1956.
22. Further sheet music available at:  
[www.newmusicforkids.org](http://www.newmusicforkids.org),  
[www.cpdl.org](http://www.cpdl.org),  
[www.imsl.petrucchi](http://www.imsl.petrucchi),  
[www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores)  
<http://musescores.com>  
<http://enscores.com>  
<http://www.free-scores.com>

**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

This course is taught in individual lessons for singers and instrumentalists.

**Course evaluation:**

Assessed students in total: 5

A	B	C	D	E	FX
60.0	40.0	0.0	0.0	0.0	0.0

**Name of lecturer(s):** PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.

**Last modification:** 13.07.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-BD112A/22	<b>Course title:</b> Accompanying 4b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Course completion requirements and method of verification of acquired knowledge, skills and competences: Verification of the student's acquisition of the relevant knowledge, skills and competencies is carried out in exercises during the semester classes, public performances and semester performances in the subject Singing. A maximum of 40 points may be earned for participation in the exercises. Students may earn a maximum of 30 points for semester performances, a maximum of 20 points for public performances, and 10 points for internal performances. A minimum of 60 points is required to pass the course. Continuous assessment: in classes, internal and public performances (courses, workshops, concerts and competitions). Final assessment: public performance and semester play. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To provide practical experience in the study and practice of vocal part with piano, organ, or other instrumental accompaniment in the studio repertoire. To become familiar with the stages and progression of effective rehearsal of individual parts during self-study, the interplay of vocal part and instrumental accompaniment, and the implementation of general performance and expressive devices. To enable self-reflection, self-assessment and verification of the acquired knowledge and skills in artistic practice in internal and public performances and semester performances. Learning outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies:	

- in the orientation in the notation of solo vocal-instrumental compositions, adequate selection of performance-expression means to achieve stylish interpretation in compositions of different style periods and different vocal-instrumental cast;
- an overview of the musical literature of different style periods and genres and the difficulty of vocal part and instrumental accompaniment.
- Master the proper interplay of vocal part and instrumental accompaniment at an appropriate technical and artistic level:
  - to implement appropriate means of performance and expression in the interpretation of compositions of different stylistic periods.
  - Ability to work independently in solving vocal-technical, performance and interplay problems as part of self-study;
  - present their concepts in the interpretation of selected vocal-instrumental repertoire in artistic performances.

**Course contents:**

Brief outline of the course:

1. study of the instrumental part and its perfect technical preparation;
2. study of the soloist part and its perfect vocal-technical preparation;
3. to follow the part of instrumental accompaniment;
4. to work out the tempo, dynamic-agogical aspect of the composition;
5. to become familiar with the critical points of the soloist's part and the accompaniment, and to establish the so-called footholds in the composition in case of memory or harmony failure;
6. to tempo and sound balance the two parts into a harmonious whole.

The student must perform in concert and semester exams:

Day Form:

3 pieces of different styles from different periods.

External form:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended reading:

1. ASCHNER, A.: Spiritual Creation III. German Advent arias. Ruzomberok : Verbum, 2013.
2. BACH, J. S.: Fünfzehn Arien aus Kantaten für Sopran. Frankfurt : C. F. Peters, 1955.
3. BACH, J. S.: Johannes-Passions. Frankfurt : C. F. Peters, 1988.
4. BENKO, D.: German Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
5. BENKO, D.: Italian Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1981.
6. BENKO, D.: Spanish Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
7. DVOŘÁK, A.: Biblical Songs. Prague : Edition Bärenbreiter Praha, 2009.
8. EBEN, P.: Songs for the lute on medieval moll poetry. Prague : Bärenbreiter Editio Supraphon, 1996.
9. FIGUŠ-BYSTRÝ, V.: Slovak folk songs with piano accompaniment. Bratislava : Slovak Music Fund, 1980.
10. FREŠOVÁ-HUDCOVÁ, Z.: Slovak song production. Bratislava : Panton, 1966.
11. KRČMÉRY-VRTELOVÁ, J.: Songs of five centuries - Baroque. Bratislava : Opus, 1992.
12. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Classicism. Bratislava : Opus, 1992.
13. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Romanticism. Bratislava : Opus, 1989.
14. MALOVEC, J.: Two spiritual songs. Bratislava : Slovak Music Fund, 1991.
15. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
16. MARTINŮ, B.: Two songs on the lyrics of Negro poetry. Prague : Supraphon, 1976.
17. SCHNEIDER-TRNAVSKÝ, M.: Tiny Flowers. Bratislava : Opus, 1974.
18. SCHNEIDER-TRNAVSKÝ, M.: Songwriting. Bratislava, Music Centre, 2001.
19. SCHNEIDER-TRNAVSKÝ, M.: Tears and Smiles. Bratislava : Opus, 1976.
20. SCHUMANN, R.: Songs/Tíz dal. Budapest, Edition Musica Budapest, 1961/1990.
21. URBANEC, B.: May Love. Bratislava : SVKL, 1956.

22. Further sheet music available at:

[www.newmusicforkids.org](http://www.newmusicforkids.org),[www.cpd.org](http://www.cpd.org),[www.imsl.petrucchi](http://www.imsl.petrucchi),[www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores)<http://musescores.com><http://enscores.com><http://www.free-scores.com>**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

This course is taught in individual lessons for singers and instrumentalists.

**Course evaluation:**

Assessed students in total: 5

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

**Name of lecturer(s):** PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.



**Last modification:** 13.07.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-BD113A/22	<b>Course title:</b> Accompanying 5b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Course completion requirements and method of verification of acquired knowledge, skills and competences: Verification of the student's acquisition of the relevant knowledge, skills and competencies is carried out in exercises during the semester classes, public performances and semester performances in the subject Singing. A maximum of 40 points may be earned for participation in the exercises. Students may earn a maximum of 30 points for semester performances, a maximum of 20 points for public performances, and 10 points for internal performances. A minimum of 60 points is required to pass the course. Continuous assessment: in classes, internal and public performances (courses, workshops, concerts and competitions). Final assessment: public performance and semester play. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To provide practical experience in the study and practice of vocal part with piano, organ, or other instrumental accompaniment in the studio repertoire. To become familiar with the stages and progression of effective rehearsal of individual parts during self-study, the interplay of vocal part and instrumental accompaniment, and the implementation of general performance and expressive devices. To enable self-reflection, self-assessment and verification of the acquired knowledge and skills in artistic practice in internal and public performances and semester performances. Learning outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies:	

- in the orientation in the notation of solo vocal-instrumental compositions, adequate selection of performance-expression means to achieve stylish interpretation in compositions of different style periods and different vocal-instrumental cast;
- an overview of the musical literature of different style periods and genres and the difficulty of vocal part and instrumental accompaniment.
- Master the proper interplay of vocal part and instrumental accompaniment at an appropriate technical and artistic level:
  - to implement appropriate means of performance and expression in the interpretation of compositions of different stylistic periods.
  - Ability to work independently in solving vocal-technical, performance and interplay problems as part of self-study;
  - present their concepts in the interpretation of selected vocal-instrumental repertoire in artistic performances.

**Course contents:**

Brief outline of the course:

1. study of the instrumental part and its perfect technical preparation;
2. study of the soloist part and its perfect vocal-technical preparation;
3. to follow the part of instrumental accompaniment;
4. to work out the tempo, dynamic-agogical aspect of the composition;
5. to become familiar with the critical points of the soloist's part and the accompaniment, and to establish the so-called footholds in the composition in case of memory or harmony failure;
6. to tempo and sound balance the two parts into a harmonious whole.

The student must perform in concert and semester exams:

Day Form:

3 pieces of different styles from different periods.

External form:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended reading:

1. ASCHNER, A.: Spiritual Creation III. German Advent arias. Ruzomberok : Verbum, 2013.
2. BACH, J. S.: Fünfzehn Arien aus Kantaten für Sopran. Frankfurt : C. F. Peters, 1955.
3. BACH, J. S.: Johannes-Passions. Frankfurt : C. F. Peters, 1988.
4. BENKO, D.: German Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
5. BENKO, D.: Italian Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1981.
6. BENKO, D.: Spanish Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
7. DVOŘÁK, A.: Biblical Songs. Prague : Edition Bärenbreiter Praha, 2009.
8. EBEN, P.: Songs for the lute on medieval moll poetry. Prague : Bärenbreiter Editio Supraphon, 1996.
9. FIGUŠ-BYSTRÝ, V.: Slovak folk songs with piano accompaniment. Bratislava : Slovak Music Fund, 1980.
10. FREŠOVÁ-HUDCOVÁ, Z.: Slovak song production. Bratislava : Panton, 1966.
11. KRČMÉRY-VRTELOVÁ, J.: Songs of five centuries - Baroque. Bratislava : Opus, 1992.
12. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Classicism. Bratislava : Opus, 1992.
13. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Romanticism. Bratislava : Opus, 1989.
14. MALOVEC, J.: Two spiritual songs. Bratislava : Slovak Music Fund, 1991.
15. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
16. MARTINŮ, B.: Two songs on the lyrics of Negro poetry. Prague : Supraphon, 1976.
17. SCHNEIDER-TRNAVSKÝ, M.: Tiny Flowers. Bratislava : Opus, 1974.
18. SCHNEIDER-TRNAVSKÝ, M.: Songwriting. Bratislava, Music Centre, 2001.
19. SCHNEIDER-TRNAVSKÝ, M.: Tears and Smiles. Bratislava : Opus, 1976.
20. SCHUMANN, R.: Songs/Tíz dal. Budapest, Edition Musica Budapest, 1961/1990.
21. URBANEC, B.: May Love. Bratislava : SVKL, 1956.

22. Further sheet music available at:

[www.newmusicforkids.org](http://www.newmusicforkids.org),[www.cpdl.org](http://www.cpdl.org),[www.imsl.petrucchi](http://www.imsl.petrucchi),[www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores)<http://musescores.com><http://enscores.com><http://www.free-scores.com>**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

This course is taught in individual lessons for singers and instrumentalists.

**Course evaluation:**

Assessed students in total: 5

A	B	C	D	E	FX
60.0	40.0	0.0	0.0	0.0	0.0

**Name of lecturer(s):** PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.

**Last modification:** 13.07.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-BD114A/22	<b>Course title:</b> Accompanying 6b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 6.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Course completion requirements and method of verification of acquired knowledge, skills and competences: Verification of the student's acquisition of the relevant knowledge, skills and competencies is carried out in exercises during the semester classes, public performances and semester performances in the subject Singing. A maximum of 40 points may be earned for participation in the exercises. Students may earn a maximum of 30 points for semester performances, a maximum of 20 points for public performances, and 10 points for internal performances. A minimum of 60 points is required to pass the course. Continuous assessment: in classes, internal and public performances (courses, workshops, concerts and competitions). Final assessment: public performance and semester play. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To provide practical experience in the study and practice of vocal part with piano, organ, or other instrumental accompaniment in the studio repertoire. To become familiar with the stages and progression of effective rehearsal of individual parts during self-study, the interplay of vocal part and instrumental accompaniment, and the implementation of general performance and expressive devices. To enable self-reflection, self-assessment and verification of the acquired knowledge and skills in artistic practice in internal and public performances and semester performances. Learning outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies:	

- in the orientation in the notation of solo vocal-instrumental compositions, adequate selection of performance-expression means to achieve stylish interpretation in compositions of different style periods and different vocal-instrumental cast;
- an overview of the musical literature of different style periods and genres and the difficulty of vocal part and instrumental accompaniment.
- Master the proper interplay of vocal part and instrumental accompaniment at an appropriate technical and artistic level:
  - to implement appropriate means of performance and expression in the interpretation of compositions of different stylistic periods.
  - Ability to work independently in solving vocal-technical, performance and interplay problems as part of self-study;
  - present their concepts in the interpretation of selected vocal-instrumental repertoire in artistic performances.

**Course contents:**

Brief outline of the course:

1. study of the instrumental part and its perfect technical preparation;
2. study of the soloist part and its perfect vocal-technical preparation;
3. to follow the part of the instrumental accompaniment;
4. to work out the tempo, dynamic-agogical aspect of the piece;
5. to become familiar with the critical points of the soloist's part and the accompaniment, and to establish the so-called footholds in the composition in case of memory or harmony failure;
6. to tempo and sound balance the two parts into a harmonious whole.

The student must perform in concert and in semester exams:

Day Form:

2 pieces of different styles from different periods.

External form:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended readings:

1. ASCHNER, A.: Spiritual Works III. German Advent arias. Ruzomberok : Verbum, 2013.
2. BACH, J. S.: Fünfzehn Arien aus Kantaten für Sopran. Frankfurt : C. F. Peters, 1955.
3. BACH, J. S.: Johannes-Passions. Frankfurt : C. F. Peters, 1988.
4. BENKO, D.: German Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
5. BENKO, D.: Italian Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1981.
6. BENKO, D.: Spanish Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
7. DVOŘÁK, A.: Biblical Songs. Prague : Edition Bärenbreiter Praha, 2009.
8. EBEN, P.: Songs for the lute on medieval moll poetry. Prague : Bärenbreiter Editio Supraphon, 1996.
9. FIGUŠ-BYSTRÝ, V.: Slovak folk songs with piano accompaniment. Bratislava : Slovak Music Fund, 1980.
10. FREŠOVÁ-HUDCOVÁ, Z.: Slovak song production. Bratislava : Panton, 1966.
11. KRČMÉRY-VRTELOVÁ, J.: Songs of five centuries - Baroque. Bratislava : Opus, 1992.
12. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Classicism. Bratislava : Opus, 1992.
13. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Romanticism. Bratislava : Opus, 1989.
14. MALOVEC, J.: Two spiritual songs. Bratislava : Slovak Music Fund, 1991.
15. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Musical Fund, 2002.
16. MARTINŮ, B.: Two songs on the texts of Negro poetry. Prague : Supraphon, 1976.
17. SCHNEIDER-TRNAVSKÝ, M.: Tiny Flowers. Bratislava : Opus, 1974.
18. SCHNEIDER-TRNAVSKÝ, M.: Songs. Bratislava, Music Centre, 2001.
19. SCHNEIDER-TRNAVSKÝ, M.: Tears and Smiles. Bratislava : Opus, 1976.
20. SCHUMANN, R.: Songs/Tíz dal. Budapest, Edition Musica Budapest, 1961/1990.
21. URBANEC, B.: May Love. Bratislava : SVKL, 1956.
22. Further sheet music available at:  
[www.newmusicforkids.org](http://www.newmusicforkids.org),  
[www.cpdlib.org](http://www.cpdlib.org), [www.imsl.petrucci.com](http://www.imsl.petrucci.com),  
[www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores) <http://enscores.com>  
<http://www.free-scores.com>

**Language of instruction:**

Slovak, Czech, English, German, Italian

**Notes:**

The course is implemented in the framework of individual lessons of singers and instrumentalists.

**Course evaluation:**

Assessed students in total: 6

A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0

**Name of lecturer(s):** PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.**Last modification:** 13.07.2022**Supervisor(s):**



Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-BD103B/22	<b>Course title:</b> History of piano and piano literature 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. The method of assessment and completion of the course will be in the form of the award of credit. Continuous assessment will take place in class. The final assessment of the student will be by examination. Assessment of the course: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> The goal of the course is to introduce students to the historical and technical development of the piano in specific stylistic periods of music history. <b>Learning Outcomes:</b> Upon completion of the course, the student will acquire the following knowledge, skills and competencies: - deepen knowledge of the characteristic structural and technical features characteristic of the piano, the periods in which they were built and the country for which they were specific. - effective use of theoretical knowledge, specialist literature and musical material in artistic practice. - the ability to work independently, taking responsibility for coordinated sub-results.	
<b>Course contents:</b> Historical development of the piano: 1. The Clavichord and the Clavembalo. 2. Vienna Mechanics. 3. English mechanics.	

4. The hammer mechanism.					
5. The development of keyboard instrument manufacture and their position in this country and in the world.					
<b>Recommended or required literature:</b>					
1. ZAMBORSKÝ, S., PERGLER, F. Slovenská klavírna tvorba a história klavírnej pedagogiky na Slovensku. Bratislava, 2000.					
2. MODR, A. Hudební nástroje. Praha, 1982.					
<b>Language of instruction:</b>					
Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b>					
Assessed students in total: 3					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD.					
<b>Last modification:</b> 14.07.2022					
<b>Supervisor(s):</b>					
Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-BD105B/22	<b>Course title:</b> History of piano and piano literature 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. The method of assessment and completion of the course will be in the form of the award of credit. Continuous assessment will take place in class. The final assessment of the student will be by examination. Assessment of the course: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> The goal of the course is to introduce students to the historical and technical development of the piano in specific stylistic periods of music history. <b>Learning Outcomes:</b> Upon completion of the course, the student will acquire the following knowledge, skills and competencies: - deepen knowledge of the characteristic structural and technical features characteristic of the piano, the periods in which they were built and the country for which they were specific. - effective use of theoretical knowledge, specialist literature and musical material in artistic practice. - the ability to work independently, taking responsibility for coordinated sub-results.	
<b>Course contents:</b> Historical development of the piano. 1. The Clavichord and the Clavembalo. 2. Viennese mechanics. 3. English mechanics.	

4. The hammer mechanism.					
5. The development of keyboard instrument manufacture and their position in this country and in the world.					
<b>Recommended or required literature:</b>					
1. ZAMBORSKÝ, S., PERGLER F. Slovenská klavírna tvorba a história klavírnej pedagogiky na Slovensku. Bratislava, 2000.					
2. MODR, A. Hudební nástroje. Praha, 1982					
<b>Language of instruction:</b>					
Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b>					
Assessed students in total: 3					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD.					
<b>Last modification:</b> 14.07.2022					
<b>Supervisor(s):</b>					
Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-BD100C/22	<b>Course title:</b> Interpretation Course 1b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during semester teaching continuously in the classes of the Interpretation Course, Interpretation Seminar, Singing and Chorepetition, public performances and semester performances. Passive or active participation in the Interpretive Courses is a prerequisite for credit. 100 points may be earned for active participation, 60 points for passive participation, and 60 points for completing the Interpretive Courses lecture and workshop seminar paper. At least 60 points are required to pass the course. The final grade is contingent upon active or passive participation in the performance courses or the quality of the seminar paper. Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To familiarize with the possibilities and ways of applying the means of recitation and means of completing the recitation in the framework of performance practice. Interpretation courses are conducted by invited lecturers from Slovakia and abroad, who are dedicated to music interpretation, specializing in particular periods, composers, works and styles. The performance courses include lectures, a concert by invited lecturers and a workshop by KH students. <b>Learning Outcomes:</b> Upon completion of the course, the student will have the following knowledge, skills, and competencies: - About the origin and development of stylistic devices within different musical periods and performance differences;	

- the possibilities of adequate application of the means of performance and expression, the principles of stylistic interpretation of compositions;
- the vocal-technical and interpretative complexity of compositions.
- to master the technical and performance-expressive aspects of interpreting compositions from different stylistic periods in solo, chamber and vocal-instrumental ensembles.
- The ability to work independently to solve vocal-technical and performance problems in self-study, rehearsal with instrumental accompaniment, exercises and teaching practice;
- present his/her concepts in the way of selecting methodological approaches in rehearsing compositions and in the interpretation of the chosen rehearsed repertoire in internal and public performances and semester exams.

**Course contents:**

Lecture:

Characteristics of the interpretation of compositions from the Baroque, Classical and Romantic periods, 20th - 21st centuries. Analysis of the interpretation of compositions and its comparison with different interpreters from Slovakia and abroad.

Workshop:

Daily form:

1 composition of own choice from one of the stylistic periods.

External form:

1 composition of own choice from one of the style periods;

**Recommended or required literature:**

1. Piano sonatas, etudes.
2. Organ compositions according to the period on which the course is focused.
3. Arias and songs from the Baroque, Classical, Romantic, 20th-21st century periods.
4. Musical and popular songs.
5. ZAHRADNÍKOVÁ, Z. (red.): Interpretačné kurzy 2010-2011 : zborník príspevkov z interpretačných kurzov konaných v Ružomberku v rokoch 2010-2011. Ružomberok : VERBUM, 2012.
6. ŽIARNA, M. (red.): Interpretačné kurzy : zborník prednášok z Interpretačných kurzov v hre na klavíri, organe a v sólovom speve pre študentov pedagogických fakúlt : 2006-2008. Ružomberok : Pedagogická fakulta Katolíckej univerzity, 2009.
7. ŽIARNA, M.: Interpretačné kurzy zo sólového spevu na Katedre hudby PF KU v Ružomberku In: Horizonty umenia. Banská Bystrica : Akadémia umení v Banskej Bystrici, 2013.
8. ŽIARNA, M. (red.): Zborník príspevkov z Interpretačných kurzov v sólovom speve 2013. Ružomberok : Verbum, 2013.
9. [www.imsl.petrucci](http://www.imsl.petrucci)
10. [www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores)
11. <http://musescores.com>
12. <http://enscores.com>
13. <http://www.free-scores.com>
14. <http://scribd.com>
15. <http://musicnotes.com>

**Language of instruction:**

Slovak, English

**Notes:**

The course takes place in the winter semester.

<b>Course evaluation:</b> Assessed students in total: 7					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., doc. PaedDr. Zuzana Zahradníková, PhD., Mgr. art. Martin Jurčo, PhD.					
<b>Last modification:</b> 11.07.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-BD102C/22	<b>Course title:</b> Interpretation Course 2b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during semester teaching continuously in the classes of the Interpretation Course, Interpretation Seminar, Singing and Chorepetition, public performances and semester performances. Passive or active participation in the Interpretive Courses is a prerequisite for credit. 100 points may be earned for active participation, 60 points for passive participation, and 60 points for completing the Interpretive Courses lecture and workshop seminar paper. At least 60 points are required to pass the course. The final grade is contingent upon active or passive participation in the performance courses or the quality of the seminar paper. Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To familiarize with the possibilities and ways of applying the means of recitation and means of completing the recitation in the framework of performance practice. Interpretation courses are conducted by invited lecturers from Slovakia and abroad, who are dedicated to music interpretation, specializing in particular periods, composers, works and styles. The performance courses include lectures, a concert by invited lecturers and a workshop by KH students. <b>Learning Outcomes:</b> Upon completion of the course, the student will have the following knowledge, skills, and competencies: About the origin and development of stylistic devices within different musical periods and performance differences;	

- the possibilities of adequate application of the means of performance and expression, the principles of stylistic interpretation of compositions;
- the vocal-technical and interpretative complexity of compositions.
- to master the technical and performance-expressive aspects of interpreting compositions from different stylistic periods in solo, chamber and vocal-instrumental ensembles.
- The ability to work independently to solve vocal-technical and performance problems in self-study, rehearsal with instrumental accompaniment, exercises and teaching practice;
- present his/her concepts in the way of selecting methodological approaches in rehearsing compositions and in the interpretation of the chosen rehearsed repertoire in internal and public performances and semester exams.

**Course contents:**

Lecture:

Characteristics of the interpretation of compositions from the Baroque, Classical and Romantic periods, 20th - 21st centuries. Analysis of the interpretation of compositions and its comparison with different interpreters from Slovakia and abroad.

Workshop:

Daily form:

1 composition of own choice from one of the stylistic periods.

External form:

1 composition of own choice from one of the style periods.

Lecture:

Characteristics of the interpretation of compositions from the Baroque, Classical and Romantic periods.

**Recommended or required literature:**

1. Piano sonatas, etudes.
2. Organ compositions according to the period on which the course is focused.
3. Arias and songs from the Baroque, Classical, Romantic, 20th-21st century periods.
4. Musical and popular songs.
5. ZAHRADNÍKOVÁ, Z. (red.): Interpretačné kurzy 2010-2011 : zborník príspevkov z interpretačných kurzov konaných v Ružomberku v rokoch 2010-2011. Ružomberok : VERBUM, 2012.
6. ŽIARNA, M. (red.): Interpretačné kurzy : zborník prednášok z Interpretačných kurzov v hre na klavíri, organe a v sólovom speve pre študentov pedagogických fakúlt : 2006-2008. Ružomberok : Pedagogická fakulta Katolíckej univerzity, 2009.
7. ŽIARNA, M.: Interpretačné kurzy zo sólového spevu na Katedre hudby PF KU v Ružomberku In: Horizonty umenia. Banská Bystrica : Akadémia umení v Banskej Bystrici, 2013.
8. ŽIARNA, M. (red.): Zborník príspevkov z Interpretačných kurzov v sólovom speve 2013. Ružomberok : Verbum, 2013.
9. Notový materiál dostupný na: [www.newmusicforkids.org](http://www.newmusicforkids.org) [www.cpd.org](http://www.cpd.org)
10. [www.imsl.petrucci](http://www.imsl.petrucci)
11. [www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores)
12. <http://musescores.com>
13. <http://enscores.com>
14. <http://www.free-scores.com>
15. <http://scribd.com>
16. <http://musicnotes.com>

<b>Language of instruction:</b> Slovak, English					
<b>Notes:</b> The course takes place in the winter semester.					
<b>Course evaluation:</b> Assessed students in total: 6					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., doc. PaedDr. Zuzana Zahradníková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 11.07.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-BD103C/22	<b>Course title:</b> Interpretation Course 3b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during semester teaching continuously in the classes of the Interpretation Course, Interpretation Seminar, Singing and Chorepetition, public performances and semester performances. Passive or active participation in the Interpretive Courses is a prerequisite for credit. 100 points may be earned for active participation, 60 points for passive participation, and 60 points for completing the Interpretive Courses lecture and workshop seminar paper. At least 60 points are required to pass the course. The final grade is contingent upon active or passive participation in the performance courses or the quality of the seminar paper. Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To acquire knowledge about the possibilities and the way of applying the means of pre-speech-expression and the means of completing the pre-speech in the framework of the performance practice. Interpretation courses are conducted by invited lecturers from Slovakia and abroad, who are dedicated to music interpretation, specializing in particular periods, composers, works and styles. The performance courses include lectures, a concert by invited lecturers and a workshop by KH students. <b>Learning Outcomes:</b> Upon completion of the course, the student will have the following knowledge, skills, and competencies: - About the origin and development of stylistic devices within different musical periods and performance differences;	

- the possibilities of adequate application of the means of performance and expression, the principles of stylistic interpretation of compositions;
- the vocal-technical and interpretative complexity of compositions.
- to master the technical and performance-expressive aspects of interpreting compositions from different stylistic periods in solo, chamber and vocal-instrumental ensembles.
- The ability to work independently to solve vocal-technical and performance problems in self-study, rehearsal with instrumental accompaniment, exercises and teaching practice;
- present his/her concepts in the way of selecting methodological approaches in rehearsing compositions and in the interpretation of the chosen rehearsed repertoire in internal and public performances and semester exams.

**Course contents:**

Lecture:

Characteristics of the interpretation of compositions from the Baroque, Classical and Romantic periods, 20th - 21st centuries. Analysis of the interpretation of compositions and its comparison with different interpreters from Slovakia and abroad.

Workshop:

Daily form:

1 composition of own choice from one of the stylistic periods.

External form:

1 composition of own choice from one of the style periods.

**Recommended or required literature:**

1. Piano sonatas, etudes.
2. Organ compositions according to the period on which the course is focused.
3. Arias and songs from the Baroque, Classical, Romantic, 20th-21st century periods.
4. Musical and popular songs.
5. ZAHRADNÍKOVÁ, Z. (red.): Interpretačné kurzy 2010-2011 : zborník príspevkov z interpretačných kurzov konaných v Ružomberku v rokoch 2010-2011. Ružomberok : VERBUM, 2012.
6. ŽIARNA, M. (red.): Interpretačné kurzy : zborník prednášok z Interpretačných kurzov v hre na klavíri, organe a v sólovom speve pre študentov pedagogických fakúlt : 2006-2008. Ružomberok : Pedagogická fakulta Katolíckej univerzity, 2009.
7. ŽIARNA, M.: Interpretačné kurzy zo sólového spevu na Katedre hudby PF KU v Ružomberku In: Horizonty umenia. Banská Bystrica : Akadémia umení v Banskej Bystrici, 2013.
8. ŽIARNA, M. (red.): Zborník príspevkov z Interpretačných kurzov v sólovom speve 2013. Ružomberok : Verbum, 2013.
9. [www.imsl.petrucci](http://www.imsl.petrucci)
10. [www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores)
11. <http://musescores.com>
12. <http://enscores.com>
13. <http://www.free-scores.com>
14. <http://scribd.com>
15. <http://musicnotes.com>

**Language of instruction:**

Slovak, English

**Notes:**

The course takes place in the winter semester.

<b>Course evaluation:</b>					
Assessed students in total: 6					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Mgr. Martina Procházková, PhD., doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 11.07.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-BD101A/22	<b>Course title:</b> Interpretation Seminar (Piano) 1b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 40 points can be obtained for active participation in the seminar and a maximum of 60 points for the seminar paper. At least 60 points are required to pass the course. Continuous assessment will be carried out continuously in seminars. The final assessment will be in the form of a seminar paper. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: Familiarization of students with piano performers, teachers, composers, analysis of performance problems, specifics of instrumental playing, listening to and comparing recordings. Learning Outcomes: Upon completion of the course, the student will have the following knowledge, skills, and competencies: - acquisition of knowledge in the field of music performance. Familiarity with important performers, teachers and composers. - deepening of performance knowledge and specific means of expression. Mastery of the technical and expressive possibilities of piano playing and orientation in different stylistic periods. - ability to work independently, to solve specific problems, and to be versed in the aesthetics of the performing arts.	
<b>Course contents:</b> 1. Interpretive Problems of Piano Playing: J. S. Bach, G. F. Handel	

2. Piano Sonatas: J. Haydn, W. A. Mozart, L. van Beethoven 3. Piano works by F. Schubert, R. Schumann, F. Chopin, F. Liszt, J. Brahms 4. Piano works by 20th century composers					
<b>Recommended or required literature:</b> 1. M. Starosta: Kapitoly z dejín klavírneho umenia a pedagogiky klavírnej hry. Bratislava, 2000. 2. L. Hejnová: Česká klavírní sonatina v období klasicizmu. Hradec Králové, 2014. 3. R. Adámek: Klavírní interpretace skladeb. Banská Bystrica, 2013. 4. Problematika interpretácie klavírných skladieb Roberta Schumanna a Fryderyka Chopina. Zborník príspevkov. Ed. M. Matejová., Ružomberok, 2010.					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 2					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 14.07.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-BD103A/22	<b>Course title:</b> Interpretation Seminar (Piano) 2b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 40 points can be obtained for active participation in the seminar and a maximum of 60 points for the seminar paper. At least 60 points are required to pass the course. Continuous assessment will be carried out continuously in seminars. The final assessment will be in the form of a seminar paper. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: Familiarization of students with piano performers, teachers, composers, analysis of performance problems, specifics of instrumental playing, listening to and comparing recordings. Learning Outcomes: Upon completion of the course, the student will have the following knowledge, skills, and competencies: - expanding knowledge in the field of music performance. Familiarity with important performers, teachers and composers. - deepening of performance knowledge and specific means of expression. Mastery of the technical and expressive possibilities of piano playing and orientation in different stylistic periods. - ability to work independently, to solve specific problems, and to be versed in the aesthetics of the performing arts.	
<b>Course contents:</b> 1. Interpretive Problems of Piano Playing: J. S. Bach, G. F. Handel	

2. Piano Sonatas: J. Haydn, W. A. Mozart, L. van Beethoven 3. Piano works by F. Schubert, R. Schumann, F. Chopin, F. Liszt, J. Brahms 4. Piano works by 20th century composers					
<b>Recommended or required literature:</b> 1. M. Starosta: Kapitoly z dejín klavírneho umenia a pedagogiky klavírnej hry. Bratislava, 2000. 2. L. Hejnová: Česká klavírní sonatina v období klasicizmu. Hradec Králové, 2014. 3. R. Adámek: Klavírní interpretace skladeb. Banská Bystrica, 2013. 4. Problematika interpretácie klavírných skladieb Roberta Schumanna a Fryderyka Chopina. Zborník príspevkov. Ed. M. Matejová., Ružomberok, 2010.					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 2					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 14.07.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-BD105A/22	<b>Course title:</b> Interpretation Seminar (Piano) 3b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 40 points can be obtained for active participation in the seminar and a maximum of 60 points for the seminar paper. At least 60 points are required to pass the course. Continuous assessment will be carried out continuously in seminars. The final assessment will be in the form of a seminar paper. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: Familiarization of students with piano performers, teachers, composers, analysis of performance problems, specifics of instrumental playing, listening to and comparing recordings. Learning Outcomes: Upon completion of the course, the student will have the following knowledge, skills, and competencies: - deepening of knowledge in the field of music performance. Familiarity with important performers, teachers and composers. - deepening of performance knowledge and specific means of expression. Mastery of the technical and expressive possibilities of piano playing and orientation in different stylistic periods. - ability to work independently, to solve specific problems, and to be versed in the aesthetics of the performing arts.	
<b>Course contents:</b> 1. Interpretive Problems of Piano Playing: J. S. Bach, G. F. Handel	

2. Piano Sonatas: J. Haydn, W. A. Mozart, L. van Beethoven 3. Piano works by F. Schubert, R. Schumann, F. Chopin, F. Liszt, J. Brahms 4. Piano works by 20th and 21st century composers					
<b>Recommended or required literature:</b> 1. M. Starosta: Kapitoly z dejín klavírneho umenia a pedagogiky klavírnej hry. Bratislava, 2000. 2. L. Hejnová: Česká klavírní sonatina v období klasicizmu. Hradec Králové, 2014. 3. R. Adámek: Klavírní interpretace skladeb. Banská Bystrica, 2013. 4. Problematika interpretácie klavírnych skladieb Roberta Schumanna a Fryderyka Chopina. Zborník príspevkov. Ed. M. Matejová., Ružomberok, 2010.					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 3					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 14.07.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-BD107A/22	<b>Course title:</b> Interpretation Seminar (Piano) 4b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 40 points can be obtained for active participation in the seminar and a maximum of 60 points for the seminar paper. At least 60 points are required to pass the course. Continuous assessment will be carried out continuously in seminars. The final assessment will be in the form of a seminar paper. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: Familiarization of students with piano performers, teachers, composers, analysis of performance problems, specifics of instrumental playing, listening to and comparing recordings. Learning Outcomes: Upon completion of the course, the student will have the following knowledge, skills, and competencies: - expanding knowledge in the field of music performance. Familiarity with important performers, teachers and composers. - deepening of performance knowledge and specific means of expression. Mastery of the technical and expressive possibilities of piano playing and orientation in different stylistic periods. - ability to work independently, to solve specific problems, and to be versed in the aesthetics of the performing arts.	
<b>Course contents:</b> 1. Interpretive Problems of Piano Playing: J. S. Bach, G. F. Handel	

2. Piano Sonatas: J. Haydn, W. A. Mozart, L. van Beethoven 3. Piano works by F. Schubert, R. Schumann, F. Chopin, F. Liszt, J. Brahms 4. Piano works by 20th and 21st century composers					
<b>Recommended or required literature:</b> 1. M. Starosta: Kapitoly z dejín klavírneho umenia a pedagogiky klavírnej hry. Bratislava, 2000. 2. L. Hejnová: Česká klavírní sonatina v období klasicizmu. Hradec Králové, 2014. 3. R. Adámek: Klavírní interpretace skladeb. Banská Bystrica, 2013. 4. Problematika interpretácie klavírných skladiieb Roberta Schumanna a Fryderyka Chopina. Zborník príspevkov. Ed. M. Matejová., Ružomberok, 2010.					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 3					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 14.07.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-BD109A/22	<b>Course title:</b> Interpretation Seminar (Piano) 5b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 40 points can be obtained for active participation in the seminar, and a maximum of 40 points can be obtained for the seminar paper. 60 points. At least 60 points are required to pass the course. Continuous assessment will be carried out continuously in seminars. The final assessment will be in the form of a seminar paper. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: Familiarization of students with piano performers, teachers, composers, analysis of performance problems, specifics of instrumental playing, listening to and comparing recordings. Learning Outcomes: Upon completion of the course, the student will have the following knowledge, skills, and competencies: - expanding knowledge in the field of music performance. Familiarity with important performers, teachers and composers. - deepening of performance knowledge and specific means of expression. Mastery of the technical and expressive possibilities of piano playing and orientation in different stylistic periods. - ability to work independently, to solve specific problems, and to be versed in the aesthetics of the performing arts.	
<b>Course contents:</b>	

1. Interpretive Problems of Piano Playing: J. S. Bach, G. F. Handel 2. Piano Sonatas: J. Haydn, W. A. Mozart, L. van Beethoven 3. Piano works by F. Schubert, R. Schumann, F. Chopin, F. Liszt, J. Brahms 4. Piano compositions by 20th and 21st century composers					
<b>Recommended or required literature:</b> 1. M. Starosta: Kapitoly z dejín klavírneho umenia a pedagogiky klavírnej hry. Bratislava, 2000. 2. L. Hejnová: Česká klavírní sonatina v období klasicizmu. Hradec Králové, 2014. 3. R. Adámek: Klavírní interpretace skladeb. Banská Bystrica, 2013. 4. Problematika interpretácie klavírnych skladieb Roberta Schumanna a Fryderyka Chopina. Zborník príspevkov. Ed. M. Matejová., Ružomberok, 2010.					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 2					
A	B	C	D	E	FX
50.0	50.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 14.07.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-BD110A/22	<b>Course title:</b> Piano Didactics and Methodology
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. The method of assessment and completion of the course will be in the form of the award of credit. Continuous assessment will take place in class. The final assessment of the student will be by examination. Assessment of the course: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To familiarize students with the laws of the educational process of individual piano teaching in elementary art schools. The acquired knowledge in the field of didactics and methodology of piano playing forms the basis for practical instrumental-educational activity in elementary schools and is a necessary component for solving model situations in piano performance activity. <b>Learning outcomes:</b> After completing the course the student will acquire the following knowledge, skills and competences: - acquisition of basic didactic rules and methodological procedures of teaching instrumental playing. Solution of model situations in piano performance activity. - effective use of theoretical knowledge, professional literature and musical material in artistic practice. Solving practical tasks in the field of music pedagogy using innovative methodological approaches. - ability to work independently, taking responsibility for coordinated sub-results.	
<b>Course contents:</b>	

1. Didactics of piano playing, goals and competences of the teaching process in individual piano lessons in ZUŠ.
2. Organisational forms of the teaching process and its specifics (individual piano lessons, playing from a sheet, four-hand piano playing, improvisation).
3. Curriculum, syllabus and standards of the subject of piano playing in ZUŠ.
4. Educational content - curricula, syllabus of the subject of piano playing in ZUŠ.
5. Textbooks, teaching aids, didactic technology, instructive piano literature in ZUŠ.

**Recommended or required literature:**

1. VLASÁKOVÁ, A.: Klavírní pedagogika. Praha, 2003.
2. STAROSTA, M.: Kapitoly z dejín klavírneho umenia a pedagogiky klavírnej hry. Bratislava, 2000.

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 2

A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0

**Name of lecturer(s):** Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.

**Last modification:** 14.07.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-BD100A/22	<b>Course title:</b> Piano Major 1b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course. Continuous assessment will be in class, public performances (concerts). The final evaluation will be in the form of semester plays. Course evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To improve the students' performance and technical level of piano playing, taking into account the development of their ability to work independently. Learning Outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: - Acquisition of practical knowledge in the field of musical interpretation, recognition of the main features of musical speech, mastery of the basic rules and methodological procedures of teaching instrumental playing. - Deepening of practical skills in all components of musical language, presentation of studied compositions at an appropriate artistic level. - The ability to work independently, to solve specific problems in the field of musical interpretation and to present one's own intentions and conceptions of a musical work.	
<b>Course contents:</b>	

1 piece from the Baroque period,  
1 piece from the Classical period,  
1 etude.

**Recommended or required literature:**

1. J. S. Bach – The Well-Tempered clavier
2. D. Scarlatti – Sonatas
3. L. van Beethoven – Sonatas I.
4. J. Haydn – Sonatas
5. W. A. Mozart - Sonatas
6. F. Chopin – Etudes op. 10 a op. 25
7. C. Czerny – Etude op. 740
8. www.imslp.org

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 2

A	B	C	D	E	FX
50.0	50.0	0.0	0.0	0.0	0.0

**Name of lecturer(s):** Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.

**Last modification:** 14.07.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-BD102A/22	<b>Course title:</b> Piano Major 2b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course. Continuous assessment will be in class, public performances (concerts). The final evaluation will be in the form of semester plays. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To improve the students' performance and technical level of piano playing, taking into account the development of their ability to work independently. Learning Outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: - acquisition of practical knowledge in the field of musical interpretation, recognition of the main features of musical speech, mastery of the basic rules and methodological procedures of teaching instrumental playing. - deepening of practical skills in all components of musical language, presentation of studied compositions at an appropriate artistic level. - the ability to work independently, to solve specific problems in the field of musical interpretation and to present one's own intentions and conceptions of a musical work.	
<b>Course contents:</b>	

1 composition from the Romantic period,  
1 composition from the 20th Century  
1 etude

**Recommended or required literature:**

1. F. Chopin – Etudes op.10 a op.25,
2. C. Czerny – Etudes op.740
3. S. Rachmaninov – Etudes op.33, op.39
4. F. Liszt – Consolations, Etudes
5. R. Schumann – Album for young, Papillons op.2,
6. F. Chopin – Nocturnes, Waltzes, Preludes, Mazurkas, Scherzos, Ballads
7. P. I. Čajkovský – The Seasons op.37, Album for young
8. J. Brahms – 6 Pieces for piano op.118, Three intermezzi op.117
9. S. Prokofiev – Sarcasms
10. B. Martinu – Etudes and Polkas, Puppets
11. E. Suchoň – Metamorphosis, Sonata rustica
12. J. Cikker – What the Children Told Me

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 2

A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0

**Name of lecturer(s):** Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.

**Last modification:** 14.07.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-BD104A/22	<b>Course title:</b> Piano Major 3b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course. Continuous assessment will be in class, public performances (concerts). The final evaluation will be in the form of semester plays. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To improve the students' performance and technical level of piano playing, taking into account the development of their ability to work independently. Learning Outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: - acquisition of practical knowledge in the field of musical interpretation, recognition of the main features of musical speech, mastery of the basic rules and methodological procedures of teaching instrumental playing. - deepening of practical skills in all components of musical language, presentation of studied compositions at an appropriate artistic level. - the ability to work independently, to solve specific problems in the field of musical interpretation and to present one's own intentions and conceptions of a musical work.	
<b>Course contents:</b>	

1 piece from the Baroque period, 1 piece from the Classical period, 1 etude					
<b>Recommended or required literature:</b> 1. J. S. Bach – The Well-Tempered clavier, D. Scarlatti - Sonatas 2. L. van Beethoven – Sonatas I. 3. J. Haydn – Sonatas 4. W. A. Mozart – Sonatas, Fantasies and Rondos 5. F. Chopin – Etudes op.10 a op. 25 6. C. Czerny – Etude op. 740					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 4					
A	B	C	D	E	FX
75.0	0.0	0.0	25.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 14.07.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-BD106A/22	<b>Course title:</b> Piano Major 4b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course. Continuous assessment will be in class, public performances (concerts). The final evaluation will be in the form of semester plays. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To improve the students' performance and technical level of piano playing, taking into account the development of their ability to work independently. Learning Outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies: - acquisition of practical knowledge in the field of musical interpretation, recognition of the main features of musical speech, mastery of the rules and methodological procedures of teaching instrumental playing. - deepening of practical skills in all components of musical language, presentation of studied compositions at an appropriate artistic level. - the ability to work independently, to solve specific problems in the field of musical interpretation and to present one's own intentions and conceptions of a musical work.	
<b>Course contents:</b>	

1 composition from the Romantic period, 1 composition from the 20th century 1 etude					
<b>Recommended or required literature:</b> 1. F. Chopin – Etudes op.10 a op.25, 2. C. Czerny – Etudes op.740 3. S. Rachmaninov – Etudes op.33, op.39 4. F. Liszt – Consolations, Etudes 5. R. Schumann – Album for young, Papillons op.2, 6. F. Chopin – Nocturnes, Waltzes, Preludes, Mazurkas, Scherzos, Ballads 7. P. I. Čajkovský – The Seasons op.37, Album for young 8. J. Brahms – 6 Pieces for piano op.118, Three intermezzi op.117 9. S. Prokofiev – Sarcasms 10. B. Martinu – Etudes a polkas, Puppets 11. E. Suchoň – Metamorphosis, Sonata rustica 12. J. Cikker – What the Children Told Me					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 4					
A	B	C	D	E	FX
75.0	25.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 14.07.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-BD108A/22	<b>Course title:</b> Piano Major 5b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course. Continuous assessment will be in class, public performances (concerts). The final evaluation will be in the form of semester plays. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To improve the students' performance and technical level of piano playing, taking into account the development of their ability to work independently. Learning Outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies: - acquisition of practical knowledge in the field of musical interpretation, recognition of the main features of musical speech, mastery of the rules and methodological procedures of teaching instrumental playing. - deepening of practical skills in all components of musical language, presentation of studied compositions at an appropriate artistic level. - the ability to work independently, to solve specific problems in the field of musical interpretation and to present one's own intentions and conceptions of a musical work.	
<b>Course contents:</b>	

1 piece from the Baroque period, 1 piece from the Classical period, 1 etude					
<b>Recommended or required literature:</b> 1. J. S. Bach – The Well-Tempered clavier, D. Scarlatti - Sonatas 2. L. van Beethoven – Sonatas I. 3. J. Haydn – Sonatas 4. W. A. Mozart – Sonatas, Fantasies and Rondos 5. F. Chopin – Etudes op. 10 a op. 25 6. C. Czerny – Etudes op. 740					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 2					
A	B	C	D	E	FX
50.0	0.0	50.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 14.07.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-BD111A/22	<b>Course title:</b> Piano Major 6b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 6.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course. Continuous assessment will be in class, public performances (concerts). The final evaluation will be in the form of semester plays. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To improve the students' performance and technical level of piano playing, taking into account the development of their ability to work independently. Learning Outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: - acquisition of practical knowledge in the field of musical interpretation, recognition of the main features of musical speech, mastery of the basic rules and methodological procedures of teaching instrumental playing. - deepening of practical skills in all components of musical language, presentation of studied compositions at an appropriate artistic level: - the ability to work independently, to solve specific problems in the field of musical interpretation and to present one's own intentions and conceptions of a musical work.	
<b>Course contents:</b>	

1 composition from the Romantic period, 1 composition from the 20th century 1 etude					
<b>Recommended or required literature:</b> 1. F. Chopin – Etudes op.10 a op.25, 2. C. Czerny – Etudes op.740 3. S. Rachmaninov – Etudes op.33, op.39 4. F. Liszt – Consolations, Etudes 5. R. Schumann – Album for young, Papillons op.2, 6. F. Chopin – Nocturnes, Waltzes, Preludes, Mazurkas, Scherzos, Ballads 7. P. I. Čajkovský – The Seasons op.37, Album for young 8. J. Brahms – 6 Pieces for piano op.118, Three intermezzi op.117 9. S. Prokofiev – Sarcasms 10. B. Martinu – Etudes a polkas, Puppets 11. E. Suchoň – Metamorphosis, Sonata rustica 12. J. Cikker – What the Children Told Me					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 2					
A	B	C	D	E	FX
0.0	0.0	100.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 14.07.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-BD100B/22	<b>Course title:</b> Piano for 4-hands (duet) 1b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course. Continuous evaluation will be in class, public speaking. The final evaluation will be in the form of semester exams. Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To develop students' performance skills in four-hand piano playing. To familiarize students with the specific problems, possibilities and rich notational material of four-hand piano playing. Learning Outcomes: Upon completion of the course, the student will have the following knowledge, skills and competencies: - acquisition of knowledge in the area of four-hand performance, familiarity with a variety of four-hand repertoire from different stylistic periods. - deepening of the interpretative knowledge and specific means of expression, presentation of the studied compositions at an appropriate artistic level. - ability to participate in solving specific problems of four-hand playing in an artistic environment.	
<b>Course contents:</b> 4-hand playing of compositions of at least two stylistic periods (classicism, romanticism) according to the student's individual abilities	

**Recommended or required literature:**

1. Brahms, J.: Ungarische Tanzen. Mainz : Schott, 1928
2. Hradecký, E.: Džezové kousky pro 20 prstů
3. Dvořák, A.: Slavonic Dances op. 46, 72

**Language of instruction:**

Slovak

**Notes:****Course evaluation:**

Assessed students in total: 2

A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0

**Name of lecturer(s):** Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD.**Last modification:** 14.07.2022**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-BD101B/22	<b>Course title:</b> Piano for 4-hands (duet) 2b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course. Continuous evaluation will be in class, public speaking. The final evaluation will be in the form of semester exams. Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To develop students' performance skills in four-hand piano playing. To familiarize students with the specific problems, possibilities and rich notational material of four-hand piano playing. Learning Outcomes: Upon completion of the course, the student will have the following knowledge, skills and competencies: - expansion of knowledge in the area of four-hand performance, familiarity with a variety of four-hand repertoire from different stylistic periods. - deepening of the interpretative knowledge and specific means of expression, presentation of the studied compositions at an appropriate artistic level. - ability to participate in solving specific problems of four-hand playing in an artistic environment.	
<b>Course contents:</b> 4-hand playing of compositions of at least two stylistic periods (classicism, romanticism) according to the student's individual abilities	

<b>Recommended or required literature:</b>					
1. Brahms, J.: Ungarische Tanzen. Mainz : Schott, 1928					
2. Hradecký, E.: Džezové kousky pro 20 prstů					
3. Dvořák, A.: Slavonic Dances op. 46, 72					
<b>Language of instruction:</b>					
Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b>					
Assessed students in total: 2					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD.					
<b>Last modification:</b> 14.07.2022					
<b>Supervisor(s):</b>					
Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-BD102B/22	<b>Course title:</b> Piano for 4-hands (duet) 3b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course. Continuous evaluation will be in class, public speaking. The final evaluation will be in the form of semester exams. Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To develop students' performance skills in four-hand piano playing. To familiarize students with the specific problems, possibilities and rich notational material of four-hand piano playing. Learning Outcomes: Upon completion of the course, the student will have the following knowledge, skills and competencies: - expansion of knowledge in the area of four-hand performance, familiarity with a variety of four-hand repertoire from different stylistic periods. - deepening of the interpretative knowledge and specific means of expression, presentation of the studied compositions at an appropriate artistic level. - ability to participate in solving specific problems of four-hand playing in an artistic environment.	
<b>Course contents:</b> 4-hand playing of compositions of at least two stylistic periods (classicism, romanticism) according to the student's individual abilities	

<b>Recommended or required literature:</b>					
1. Brahms, J.: Ungarische Tanzen. Mainz : Schott, 1928					
2. Hradecký, E.: Džezové kousky pro 20 prstů					
3. Dvořák, A.: Slavonic Dances op. 46, 72					
<b>Language of instruction:</b>					
Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b>					
Assessed students in total: 2					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD.					
<b>Last modification:</b> 14.07.2022					
<b>Supervisor(s):</b>					
Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-BD104B/22	<b>Course title:</b> Piano for 4-hands (duet) 4b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course. Continuous evaluation will be in class, public speaking. The final evaluation will be in the form of semester exams. Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To develop students' performance skills in four-hand piano playing. To familiarize students with the specific problems, possibilities and rich notational material of four-hand piano playing. Learning Outcomes: Upon completion of the course, the student will have the following knowledge, skills and competencies: - expansion of knowledge in the area of four-hand performance, familiarity with a variety of four-hand repertoire from different stylistic periods. - deepening of the interpretative knowledge and specific means of expression, presentation of the studied compositions at an appropriate artistic level. - ability to participate in solving specific problems of four-hand playing in an artistic environment.	
<b>Course contents:</b> 4-hand playing of compositions of at least two stylistic periods (classicism, romanticism) according to the student's individual abilities	

**Recommended or required literature:**

1. Brahms, J.: Ungarische Tanzen. Mainz : Schott, 1928
2. Hradecký, E.: Džezové kousky pro 20 prstů
3. Dvořák, A.: Slavonic Dances op. 46, 72

**Language of instruction:**

Slovak

**Notes:****Course evaluation:**

Assessed students in total: 2

A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0

**Name of lecturer(s):** Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD.**Last modification:** 14.07.2022**Supervisor(s):****Person responsible for the delivery, development and quality of the study programme:**  
prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-BD106B/22	<b>Course title:</b> Piano for 4-hands (duet) 5b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course. Continuous evaluation will be in class, public speaking. The final evaluation will be in the form of semester exams. Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To develop students' performance skills in four-hand piano playing. To familiarize students with the specific problems, possibilities and rich notational material of four-hand piano playing. Learning Outcomes: Upon completion of the course, the student will have the following knowledge, skills and competencies: - expansion of knowledge in the area of four-hand performance, familiarity with a variety of four-hand repertoire from different stylistic periods. - deepening of the interpretative knowledge and specific means of expression, presentation of the studied compositions at an appropriate artistic level. - ability to participate in solving specific problems of four-hand playing in an artistic environment.	
<b>Course contents:</b> 4-hand playing of compositions of at least two stylistic periods (classicism, romanticism) according to the student's individual abilities	

<b>Recommended or required literature:</b>					
1. Brahms, J.: Ungarische Tanzen. Mainz : Schott, 1928					
2. Hradecký, E.: Džezové kousky pro 20 prstů					
3. Dvořák, A.: Slavonic Dances op. 46, 72					
<b>Language of instruction:</b>					
Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b>					
Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD.					
<b>Last modification:</b> 14.07.2022					
<b>Supervisor(s):</b>					
Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-BD107B/22	<b>Course title:</b> Piano for 4-hands (duet) 6b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 6.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course. Continuous evaluation will be in class, public speaking. The final evaluation will be in the form of semester exams. Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To develop students' performance skills in four-hand piano playing. To familiarize students with the specific problems, possibilities and rich notational material of four-hand piano playing. Learning Outcomes: Upon completion of the course, the student will have the following knowledge, skills and competencies: - expansion of knowledge in the area of four-hand performance, familiarity with a variety of four-hand repertoire from different stylistic periods. - deepening of the interpretative knowledge and specific means of expression, presentation of the studied compositions at an appropriate artistic level. - ability to participate in solving specific problems of four-hand playing in an artistic environment.	
<b>Course contents:</b> 4-hand playing of compositions of at least two stylistic periods (classicism, romanticism) according to the student's individual abilities	

**Recommended or required literature:**

1. Brahms, J.: Ungarische Tanzen. Mainz : Schott, 1928
2. Hradecký, E.: Džezové kousky pro 20 prstů
3. Dvořák, A.: Slavonic Dances op. 46, 72

**Language of instruction:**

Slovak

**Notes:****Course evaluation:**

Assessed students in total: 0

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

**Name of lecturer(s):** Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD.**Last modification:** 14.07.2022**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-BD108A/22	<b>Course title:</b> Singing and Vocal Technique 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject and at internal and public performances. A maximum of 50 points can be obtained for participation in the exercises. A maximum of 50 points may be awarded for semester-long performances. At least 60 points are required to pass the course. The continuous assessment takes into account the level of activity and independence in class and in self-study. Continuous assessment: in class, in-house and public performances (concerts, competition). Final assessment: semester play or public performance (concerts, competition). Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To acquaint students with the way and possibilities of implementing the theoretical knowledge from the theory of voice education into their own singing activity. To build a natural vocal function on the basis of elementary singing habits: correct posture and posture, correct way of inhalation and regulation of exhalation, soft tone deployment, formation of head tone, clear articulation, legato...To achieve the elimination of vocal errors on the basis of correct control and interplay of the breathing, vocal and modification system and to achieve a natural sounding tone in the middle and higher position of the vocal range. The voice training methods and the selection of technical and performance vocal pieces are based on the student's individual vocal disposition and level. <b>Learning Outcomes:</b> Upon completion of the course, the student will have the following knowledge, skills and competencies: - Anatomy and physiology of the vocal tract;	

- the implementation of musical articulation and elementary general means of expression in the vocal repertoire;
- methodological procedures in the rehearsal of the singing repertoire and the elimination of vocal errors.
- apply elementary theoretical knowledge to singing activities;
- to eliminate vocal mistakes on the basis of building up correct singing habits - correct posture and posture, correct way of inhalation and regulation of exhalation, soft tone deployment, formation of head tone, clear articulation, legato...
- Interpret a vocal part with instrumental accompaniment.
- Ability to achieve a cultivated singing performance.

**Course contents:**

The student must present on the semester exams:

Daily study:

1 technical exercise;

1 song.

External study:

1 technical exercise;

1 song.

In the case of a public performance, the programme will consist of 2 songs of a different character.

**Recommended or required literature:**

1. Slovak folk songs in arrangement: D. Stankovského, M. Schneidera-Trnavského, V. F. Bystrého, P. Cóna, J. Cikkera, M. Moyzesa, I. Valentu...
2. Solfeggio: G. Concone, H. Panofka, N. Vaccai...
3. CONCONE, J.: Fifty lessons : for the medium part of the voice. London : Novello and Company, Limited, 1924.
4. CÓN, P.: Koledy pre spev a klavír. Bratislava : H plus, 1994.
5. DLOUHÝ, J.: White Christmas. Veverská Bítiška : Editio Moravia, 1994.
6. FIGUŠ-BYSTRÝ, V.: Slovenské ľudové piesne so sprievodom klavíra. Bratislava : Slovenský hudobný fond, 1980.
7. KOL.: A teraz túto 1. Banská Bystrica : Partner, 2003.
8. KOL.: A teraz túto 2. Banská Bystrica : Trian, 1963.
9. KOL.: A teraz túto 3. Banská Bystrica : Partner, 2002.
10. KOL.: A teraz túto 4. Banská Bystrica : Partner, 2003.
11. KOL.: A teraz túto 5. Banská Bystrica : Partner, 2003.
12. KOL.: Spievaj že si spievaj. Praha : Panton, 1974.
13. KOL.: Spievaj že si spievaj II. Praha : Panton, 1975.
14. FIGUŠ-BYSTRÝ, V.: Slovenské ľudové piesne so sprievodom klavíra. Bratislava : Slovenský hudobný fond, 1980.
15. KOL.: Slovenské ľudové piesne I. Bratislava : Slovenská akadémia vied, 1952.
16. KOL.: Slovenské ľudové piesne III. Bratislava : Slovenská akadémia vied, 1956.
17. KOL.: Slovenské ľudové piesne IV. Bratislava : Slovenská akadémia vied, 1964.
18. KOL.: Venček piesní. Bratislava : Opus, 1986.
19. NOVÁK, V.: 25 slovenských ľudových piesní. Edition MU, 1920.
20. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava, Hudobné centrum, 2001.
21. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 2. Bratislava : Opus, 1979.
22. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 3. Bratislava : Opus, 1980.
23. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 4. Bratislava : Opus, 1981.
24. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 5. Bratislava : Opus, 1981.
25. STANKOVSKÝ, D.: Ľudové piesne v klavírnej úprave pre ZDŠ. Bratislava : Slovenské pedagogické nakladateľstvo, 1976.
26. SUCHOŇ, E.: Štyri slovenské ľudové piesne. Bratislava : Slovenský hudobný fond, 1985.
27. VALENTA, I.: Vianoce sa priblížili. Bratislava : Hudobný fond, 1995.
28. [www.newmusicforkids.org](http://www.newmusicforkids.org)
29. [www.cpd.org](http://www.cpd.org).
30. [www.imsl.petrucci](http://www.imsl.petrucci),
31. [www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores)

**Language of instruction:**

Slovak

**Notes:**

Individual exercises.

<b>Course evaluation:</b>					
Assessed students in total: 5					
A	B	C	D	E	FX
80.0	0.0	20.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 11.07.2022					
<b>Supervisor(s):</b>					
Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-BD110A/22	<b>Course title:</b> Singing and Vocal Technique 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject and at internal and public performances. A maximum of 50 points can be obtained for participation in the exercises. A maximum of 50 points may be awarded for semester-long performances. At least 60 points are required to pass the course. The continuous assessment takes into account the level of activity and independence in class and in self-study. Continuous assessment: in class, in-house and public performances (concerts, competition). Final assessment: semester play or public performance (concerts, competition). Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To acquaint students with the way and possibilities of implementing the theoretical knowledge from the theory of voice education into their own singing activity. To build a natural vocal function on the basis of elementary singing habits: correct posture and posture, correct way of inhalation and regulation of exhalation, soft tone deployment, formation of head tone, clear articulation, legato...To achieve the elimination of vocal errors on the basis of correct control and interplay of the breathing, vocal and modification system and to achieve a natural sounding tone in the middle and higher position of the vocal range. The voice training methods and the selection of technical and performance vocal pieces are based on the student's individual vocal disposition and level. <b>Learning Outcomes:</b> Upon completion of the course, the student will have the following knowledge, skills and competencies: - Anatomy and physiology of the vocal tract;	

- the implementation of musical articulation and elementary general means of expression in the vocal repertoire;
- methodological procedures in the rehearsal of the singing repertoire and the elimination of vocal errors.
- apply elementary theoretical knowledge to singing activities;
- to eliminate vocal mistakes on the basis of building up correct singing habits - correct posture and posture, correct way of inhalation and regulation of exhalation, soft tone deployment, formation of head tone, clear articulation, legato...
- Interpret a vocal part with instrumental accompaniment.
- Ability to achieve a cultivated singing performance.

**Course contents:**

The student must present on the semester exams:

Daily study:

1 technical exercise;

1 song.

External study:

Student must recite on semester exams:

1 technical exercise;

1 song.

In the case of public performance, the program will consist of 2 songs of a different character.



**Recommended or required literature:**

1. Slovak folk songs in arrangement: D. Stankovského, M. Schneidera-Trnavského, V. F. Bystrého, P. Cóna, J. Cikkera, M. Moyzesa, I. Valentu
2. Solfeggio: N. Vaccai, H. Panofka, G. Concone...
3. CÓN, P.: Koledy pre spev a klavír. Bratislava : H plus, 1994.
4. CONCONE, J.: Fifty lessons : for the medium part of the voice. London : Novello and Company, Limited, 1924.
5. DLOUHÝ, J.: White Christmas. Veverská Bítiška : Editio Moravia, 1994.
6. FIGUŠ-BYSTRÝ, V.: Slovenské ľudové piesne so sprievodom klavíra. Bratislava : Slovenský hudobný fond, 1980.
7. KOL. :A teraz túto 1. Banská Bystrica : Partner, 2003.
8. KOL.: A teraz túto 2. Banská Bystrica : Trian, 1963.
9. KOL.: A teraz túto 3. Banská Bystrica : Partner, 2002.
10. KOL.: A teraz túto 4. Banská Bystrica : Partner, 2003.
11. KOL.: A teraz túto 5. Banská Bystrica : Partner, 2003.
12. KOL.: Spievaj že si spievaj. Praha : Panton, 1974.
13. KOL.: Spievaj že si spievaj II. Praha : Panton, 1975.
14. KOL.: Slovenské ľudové piesne I. Bratislava : Slovenská akadémia vied, 1952.
15. KOL.: Slovenské ľudové piesne III. Bratislava : Slovenská akadémia vied, 1956.
16. KOL.: Slovenské ľudové piesne IV. Bratislava : Slovenská akadémia vied, 1964.
17. KOL.: Venček písní. Bratislava : Opus, 1986.
18. NOVÁK, V.: 25 slovenských ľudových písní. Edition MU, 1920.
19. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava, Hudobné centrum, 2001.
20. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 2. Bratislava : Opus, 1979.
21. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 3. Bratislava : Opus, 1980.
22. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 4. Bratislava : Opus, 1981.
23. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 5. Bratislava : Opus, 1981.
24. STANKOVSKÝ, D.: Ľudové piesne v klavírnej úprave pre ZDŠ. Bratislava : Slovenské pedagogické nakladateľstvo, 1976.
25. SUCHOŇ, E.: Štyri slovenské ľudové piesne. Bratislava : Slovenský hudobný fond, 1985.
26. [www.newmusicforkids.org](http://www.newmusicforkids.org),
27. [www.cpdll.org](http://www.cpdll.org),
28. [www.imsl.petrucci](http://www.imsl.petrucci),
29. [www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores)

**Language of instruction:**

Slovak

**Notes:**

Individual exercises.

**Course evaluation:**

Assessed students in total: 5

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

**Name of lecturer(s):** Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.

**Last modification:** 11.07.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-BD100B/22	<b>Course title:</b> Singing and Vocal Technique 3
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject and at internal and public performances. A maximum of 50 points can be obtained for participation in the exercises. A maximum of 50 points may be awarded for semester-long performances. At least 60 points are required to pass the course. The continuous assessment takes into account the level of activity and independence in class and in self-study. Continuous assessment: in class, in-house and public performances (concerts, competition). Final assessment: semester play or public performance (concerts, competition). Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To familiarize students with the possibilities of implementation of theoretical knowledge from the theory of voice education into their own singing activity. To build a natural vocal function on the basis of elementary singing habits: correct posture and posture, correct way of inhalation and regulation of exhalation, soft tone deployment, formation of head tone, clear articulation, legato, expansion of vocal range...To achieve elimination of vocal errors on the basis of correct control and interplay of the breathing, vocal and modification systems and to achieve a natural-sounding tone in the middle and higher position of the vocal range. To guide and encourage the student's activity in the selection and realization of the pre-speech-expression elements in the study repertoire. The methodological procedures of voice training and the selection of technical and performance vocal pieces are based on the student's individual vocal disposition and level. <b>Learning outcomes:</b>	

Upon completion of the course, the student will acquire the following knowledge, skills and competencies:

- Anatomy and physiology of the vocal tract;
- the implementation of musical articulation and elementary general means of expression in the vocal repertoire;
- methodological procedures in the rehearsal of the singing repertoire and the elimination of vocal errors.
- apply elementary theoretical knowledge to singing activities;
- to eliminate vocal mistakes on the basis of building correct singing habits - posture and posture, correct way of inhalation and regulation of exhalation, soft tone deployment, formation of head tone, clear articulation, legato, expansion of vocal range...
- Interpret repertoire of different character and style periods with instrumental accompaniment.
- Ability to achieve a cultivated singing performance.

**Course contents:**

The student must present on the semester exams:

Full-time study:

1 technical exercise;

1 song;

1 sacred piece or aria antiche, or a simpler aria from an opera, operetta or musical.

External study:

1 technical exercise or song;

1 sacred piece or aria antiche, or a simpler aria from an opera, operetta or musical.

In the case of a public performance, the programme will consist of 2 songs (pieces) of a different character.

**Recommended or required literature:**

1. Solfeggio: G. Concone, N. Vaccai, H. Panofka...
2. Slovak folk songs in arrangement: D. Stankovského, M. Schneidera-Trnavského, V. F. Bystrého, P. Cóna, J. Cikker, M. Moyzesa, I. Valentu...
3. BACH, J. S.: 69 Geistliche Lieder und Arien mit bezziferten Bass. Frankfurt, C. F. Peters.
4. CÓN, P.: Koledy pre spev a klavír. Bratislava : H plus, 1994.
5. CONCONE, J.: Fifty lessons : for the medium part of the voice. London : Novello and Company, Limited, 1924.
6. DLUOHÝ, J.: White Christmas. Brno, Editio Moravia, 1994.
7. FIGUŠ- BYSTRÝ, V.: Slovenské ľudové piesne so sprievodom klavíra. Bratislava : Slovenský hudobný fond, 1980
8. KOL.: Negro Spirituals : Duchovné piesne a spirituály. Brno, Editio Moravia, 1992.
9. KOL.: Spievaj že si spievaj. Praha : Panton, 1974.
10. KOL.: Spievaj že si spievaj II. Praha : Panton, 1975.
11. KOL.: Venček písní. Bratislava : Opus, 1986.
12. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - barok. Bratislava : Opus, 1992.
13. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - klasicizmus. Bratislava : Opus, 1992.
14. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - romantizmus. Bratislava : Opus, 1989.
15. NOVÁK, V.: 25 slovenských ľudových písní. Edition MU, 1920.
16. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava : Hudobné centrum, 2001.
17. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 2. Bratislava : Opus, 1979.
18. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 3. Bratislava : Opus, 1980.
19. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 4. Bratislava : Opus, 1981.
20. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 5. Bratislava : Opus, 1981.
21. SUCHOŇ, E.: Štyri slovenské ľudové piesne. Bratislava : Slovenský hudobný fond, 1985.
22. VALENTA, I.: Chválospevy a vzývania. Bratislava : Hudobný fond, 2004.
23. VALENTA, I.: Vianoce sa priblížili. Bratislava : Hudobný fond, 1995.
24. [www.newmusicforkids.org](http://www.newmusicforkids.org),
25. [www.cpd.org](http://www.cpd.org),
26. [www.imsl.petrucci](http://www.imsl.petrucci),
27. [www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores)

**Language of instruction:**

Slovak

**Notes:**

Individual exercises.

**Course evaluation:**

Assessed students in total: 4

A	B	C	D	E	FX
0.0	75.0	25.0	0.0	0.0	0.0

**Name of lecturer(s):** Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.**Last modification:** 11.07.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-BD101B/22	<b>Course title:</b> Singing and Vocal Technique 4
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject and at internal and public performances. A maximum of 50 points can be obtained for participation in the exercises. A maximum of 50 points may be awarded for semester-long performances. At least 60 points are required to pass the course. The continuous assessment takes into account the level of activity and independence in class and in self-study. Continuous assessment: in class, in-house and public performances (concerts, competition). Final assessment: semester play or public performance (concerts, competition). Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To familiarize students with the possibilities of implementation of theoretical knowledge from the theory of voice education into their own singing activity. To achieve a natural vocal function on the basis of building elementary singing habits: correct posture and posture, correct way of inhalation and regulation of exhalation, soft tone deployment, formation of head tone, clear articulation, legato, expansion of vocal range...To achieve elimination of vocal errors on the basis of correct control and interplay of the breathing, vocal and modification systems and to achieve a natural-sounding tone in the whole vocal range. To guide and encourage the student's activity in the selection and realization of pre-voicing elements in the study repertoire. The methodological procedures of voice training and the selection of technical and performance vocal pieces are based on the individual vocal disposition and level of the student. <b>Learning outcomes:</b>	

Upon completion of the course, the student will acquire the following knowledge, skills and competencies:

- Anatomy and physiology of the vocal tract;
- the implementation of musical articulation and general means of expression in the vocal repertoire;
- methodological procedures in the rehearsal of the singing repertoire and the elimination of vocal errors.
- apply elementary theoretical knowledge to singing activities;
- to eliminate vocal mistakes on the basis of building up correct singing habits - correct posture and posture, correct way of inhalation and regulation of exhalation, soft tone deployment, formation of head tone, clear articulation, legato, expansion of vocal range...
- Interpret repertoire of different character and style periods with instrumental accompaniment.
- Ability to achieve a cultivated singing performance.

**Course contents:**

The student must present on the semester exams:

Daily study:

1 technical exercise;

1 song from the Classical, Romantic, 20th or 21st century periods;

1 arietta or lighter aria.

External study:

1 song from the Classical, Romantic, 20th or 21st century periods;

1 arietta or lighter aria.

In the case of a public performance, the programme will consist of 2 songs of a different character.



**Recommended or required literature:**

1. Solfeggio: Concone, Vaccai, Panofka
2. Slovak folk songs in arrangement: D. Stankovského, M. Schneidera-Trnavského, V. F. Bystrého, P. Cóna, J. Cikkera, M. Moyzesa, I. Valentu
3. BACH, J. S.: 69 Geistliche Lieder und Arien mit bezziferten Bass. Frankfurt, C. F. Peters.
4. CONCONE, J.: Fifty lessons : for the medium part of the voice. London : Novello and Company, Limited, 1924.
5. FIGUŠ- BYSTRÝ, V.: Slovenské ľudové piesne so sprievodom klavíra. Bratislava : Slovenský hudobný fond, 1980
6. KOL.: Spievaj že si spievaj I. Praha : Panton, 1974.
7. KOL.: Spievaj že si spievaj II. Praha : Panton, 1975.
8. KOL.: Slovenské ľudové piesne I. Bratislava : Slovenská akadémia vied, 1952.
9. KOL.: Slovenské ľudové piesne III. Bratislava : Slovenská akadémia vied, 1956.
10. KOL.: Slovenské ľudové piesne IV. Bratislava : Slovenská akadémia vied, 1964.
11. KOL.: Venček piesní. Bratislava : Opus, 1986.
12. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - barok. Bratislava : Opus, 1992.
13. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - klasicizmus. Bratislava : Opus, 1992.
14. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - romantizmus. Bratislava : Opus, 1989.
15. NOVÁK, V.: 25 slovenských ľudových piesní. Edition MU, 1920.
16. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava : Hudobné centrum, 2001.
17. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 2. Bratislava : Opus, 1979.
18. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 3. Bratislava : Opus, 1980.
19. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 4. Bratislava : Opus, 1981.
20. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 5. Bratislava : Opus, 1981.
21. SUCHOŇ, E.: Štyri slovenské ľudové piesne. Bratislava : Slovenský hudobný fond, 1985.
22. VALENTA, I.: Chválospevy a vzývania. Bratislava : Hudobný fond, 2004.
23. [www.newmusicforkids.org](http://www.newmusicforkids.org),
24. [www.cpd.org](http://www.cpd.org),
25. [www.imsl.petrucchi](http://www.imsl.petrucchi),
26. [www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores)

**Language of instruction:**

Slovak

**Notes:**

Individual exercises.

**Course evaluation:**

Assessed students in total: 4

A	B	C	D	E	FX
25.0	75.0	0.0	0.0	0.0	0.0

**Name of lecturer(s):** Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.**Last modification:** 11.07.2022**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-BD102B/22	<b>Course title:</b> Singing and Vocal Technique 5
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject and at internal and public performances. A maximum of 50 points can be obtained for participation in the exercises. A maximum of 50 points may be awarded for semester-long performances. At least 60 points are required to pass the course. The continuous assessment takes into account the level of activity and independence in class and in self-study. Continuous assessment: in class, in-house and public performances (concerts, competition). Final assessment: semester play or public performance (concerts, competition). Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To achieve in students a natural vocal function on the basis of building elementary singing habits: correct posture and posture, correct way of inhalation and regulation of exhalation, soft tone deployment, formation of head tone, clear articulation, legato, staccato, glissando, expansion of vocal range...To achieve the elimination of vocal errors on the basis of correct control and interplay of the breathing, vocal and modifying systems. To promote the student's activity and independence in the choice of repertoire and the realization of the means of recitation and expression in compositions. The methodological procedures of voice training and the selection of technical and performance vocal compositions are based on the individual vocal disposition and technical level of the student. <b>Learning outcomes:</b> Upon completion of the course, the student will acquire the following knowledge, skills and competencies:	

- anatomy and physiology of the vocal tract;
- in the field of realization of musical articulation and general means of presentation and expression in the vocal repertoire;
- methodological procedures in the rehearsal of the singing repertoire and the elimination of vocal errors.
- apply elementary theoretical knowledge to singing activities;
- to eliminate vocal errors on the basis of building up correct singing habits - correct posture and posture, correct way of inhaling and regulating exhalation, control of breath support, soft and balanced formation of tones in the whole vocal range, intelligible articulation, formation of legato, staccato, glissando...
- Interpret repertoire of different character and style periods with instrumental accompaniment.
- Ability to achieve a cultivated singing performance;

**Course contents:**

The student must present on the semester exams:

Daily study:

3 compositions of a different character, different stylistic periods, or genres;

(at least 1 song must be from the HV textbook for grades 5-8 in elementary school).

External study:

2 songs of a different character, different style periods, possibly genres;

(1 song must be from the HV textbook for grades 5-8 in primary school).

In the case of public performance, the programme will consist of 2 songs of a different character.

**Recommended or required literature:**

1. Slovak folk songs in arrangement: D. Stankovského, M. Schneidera-Trnavského, V. F. Bystrého, P. Cóna, J. Cikkera, M. Moyzesa, I. Valentu...
2. Textbooks and methodological guides of music education for 5th - 8th years of elementary school.
3. BACH, J. S.: 69 Geistliche Lieder und Arien mit bezziferten Bass. Frankfurt, C. F. Peters.
4. CÓN, P.: Koledy pre spev a klavír. Bratislava : H plus, 1994.
5. DLUOHÝ, J.: White Christmas. Brno, Editio Moravia, 1994.
6. FIGUŠ- BYSTRÝ, V.: Slovenské ľudové piesne so sprievodom klavíra. Bratislava : Slovenský hudobný fond, 1980
7. KOL.: Negro Spirituals : Duchovné piesne a spirituály. Brno, Editio Moravia, 1992.
8. KOL.: Spievaj že si spievaj. Praha : Panton, 1974.
9. KOL.: Spievaj že si spievaj II. Praha : Panton, 1975.
10. KOL.: Venček piesní. Bratislava : Opus, 1986.
11. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - barok. Bratislava : Opus, 1992.
12. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - klasicizmus. Bratislava : Opus, 1992.
13. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - romantizmus. Bratislava : Opus, 1989.
14. NOVÁK, V.: 25 slovenských ľudových písní. Edition MU, 1920.
15. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava : Hudobné centrum, 2001.
16. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 2. Bratislava : Opus, 1979.
17. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 3. Bratislava : Opus, 1980.
18. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 4. Bratislava : Opus, 1981.
19. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 5. Bratislava : Opus, 1981.
20. SUCHOŇ, E.: Štyri slovenské ľudové piesne. Bratislava : Slovenský hudobný fond, 1985.
21. VALENTA, I.: Chválospevy a vyzývania. Bratislava : Hudobný fond, 2004.
22. VALENTA, I.: Vianoce sa priblížili. Bratislava : Hudobný fond, 1995.
23. [www.newmusicforkids.org](http://www.newmusicforkids.org),
24. [www.cpd.org](http://www.cpd.org),
25. [www.imsi.petrucchi](http://www.imsi.petrucchi),
26. [www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores)

**Language of instruction:**

Slovak

**Notes:**

Individual exercises.

**Course evaluation:**

Assessed students in total: 3

A	B	C	D	E	FX
33.33	33.33	0.0	33.33	0.0	0.0

**Name of lecturer(s):** Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.**Last modification:** 11.07.2022**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok					
<b>Faculty:</b> Faculty of Education					
<b>Course code:</b> KHU/Hk-BD100S/22		<b>Course title:</b> State Final Exam - Music (Piano)			
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> <b>Teaching method:</b> on-site					
<b>Credits:</b> 10		<b>Working load:</b> 250 hours			
<b>Recommended semester/trimester:</b> 5., 6..					
<b>Level of study:</b> I.					
<b>Prerequisites:</b>					
<b>Requirements for passing the course:</b>					
<b>Learning outcomes of the course:</b>					
<b>Course contents:</b>					
<b>Recommended or required literature:</b>					
<b>Language of instruction:</b>					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 39					
A	B	C	D	E	FX
23.08	25.64	25.64	15.38	7.69	2.56
<b>Name of lecturer(s):</b>					
<b>Last modification:</b>					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-BD115A/22	<b>Course title:</b> Teaching practice (Music Education)
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject: 80% of the interim assessment and 20% of the final assessment. The continuous assessment (80%) includes active participation in tutorials and analyses. The final evaluation (20%) includes a review of the pedagogical diaries and a written evaluation by the trainee teacher and a final evaluation by the teaching practice methodologist. To pass the course, a minimum score of 60% is required. In order to pass the course, it is necessary to participate in 5 hours of tutorials and 5 hours of analyses with the trainee teacher. The student passes the course on the basis of a written evaluation by the trainee teacher, which he/she submits to the Practice Methodologist. At the same time, he/she will bring a pedagogical diary with his/her own records of the tutorials and analyses, signed by the trainee teacher, for inspection. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> The aim of the course is the first systematic contact of the student as a future teacher with the school environment. The course develops the student's observation of music-educational practice, his/her independent reflection on the stimuli and limits of the music-educational process, and his/her critical reflection on this process. <b>Learning Outcomes:</b> Upon completion of the course, the student will acquire the following knowledge, skills and competencies: <b>Knowledge:</b>	



<p>- The student will acquire the basic pedagogical and psychological aspects of the music-educational process: intellectual-cognitive, socio-affective, sensory-motor goals, methods and forms of music-educational work, possibilities of motivating pupils, the structure of the lesson in the implementation of diverse music-educational activities.</p> <p>Skills:</p> <p>- The student applies the acquired knowledge in the reflection of lessons in the hospitalization record and in the pedagogical diary.</p> <p>Competences:</p> <p>- the student observes and independently analyses the regularities of the music-educational process at the appropriate level of education, critically reflects on the teaching process in terms of the above criteria.</p>																	
<p><b>Course contents:</b></p> <ol style="list-style-type: none"> <li>1. The basis consists of lesson plans and lesson analyses.</li> <li>2. The student discusses the lessons with his/her trainee teacher.</li> <li>3. The student records the course of the exercises and analyses in a diary and submits his/her pedagogical reflection and pedagogical reasoning to the pedagogical practice methodologist.</li> </ol>																	
<p><b>Recommended or required literature:</b></p> <ol style="list-style-type: none"> <li>1. BALCÁROVÁ, B. Alpha of didactics of music education. 2004. Prešov : Súzvuk. 336 s. 80-89188-00-1.</li> <li>2. ČUNDERLÍKOVÁ, E. 2007. From experience to knowledge and creativity. Didactics with methodology of collective music teaching in primary art schools : to feel, perceive, understand, create...for students and teachers in practice. Bratislava : H plus. 74 p. ISBN 978-80-88794-48-6.</li> <li>3. KRUŠINSKÁ, M. - ZELEIOVÁ, G. J. 2011. Music-educational and music-therapeutic modules: Implications from workshops accentuating sources of folk creation and personal identity. Ružomberok: Catholic University of Ružomberok. 167 p. ISBN 978-80-8084-765-4.</li> <li>4. KRUŠINSKÁ, M. 2009. Education for music in Maria Montessori's school: Implications for the theory and practice of music education in alternative and innovative school models in Slovakia. Ružomberok : PF KU. 118 p. ISBN 978-80-8084-427-1.</li> <li>5. VÁŇOVÁ, H. - SEDLÁK, F. 2016. Music psychology for teachers. Prague: Karolinum. 406 p. ISBN 978-80-246-2060-2.</li> </ol>																	
<p><b>Language of instruction:</b> Slovak</p>																	
<p><b>Notes:</b> Prerequisite subjects: none</p>																	
<p><b>Course evaluation:</b> Assessed students in total: 7</p> <table border="1"> <thead> <tr> <th>A</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> </tr> </thead> <tbody> <tr> <td>85.71</td> <td>0.0</td> <td>14.29</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>						A	B	C	D	E	FX	85.71	0.0	14.29	0.0	0.0	0.0
A	B	C	D	E	FX												
85.71	0.0	14.29	0.0	0.0	0.0												
<p><b>Name of lecturer(s):</b> PaedDr. Martina Krušinská, PhD.</p>																	
<p><b>Last modification:</b> 09.08.2022</p>																	
<p><b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.</p>																	

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-BD112A/22	<b>Course title:</b> Teaching practice (Piano)
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject: A maximum of 50 points can be obtained for participation in tutorials and class discussions, 30 points for a seminar paper and 20 points for an oral examination. At least 60 points are required to pass the course. Continuous assessment is conditional on the completion of the tutorials and their analyses. The final assessment is conditional on the quality of the seminar paper (pedagogical diary) and the oral consultation with the practice methodologist. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> To familiarize students with the laws of the musical-educational process, with the conditions of real school practice in teaching the organ. To integrate the theoretical and practical components of university training and to deepen the student's motivation for further study and self-education through the implementation of lessons in the form of observation of the teacher's work and subsequent analysis of lessons. Learning Outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies: - have basic theoretical knowledge of pedagogical and psychological aspects of teaching organ playing in ZUŠ: can describe the basic didactic rules and methodological procedures in teaching organ playing, - can use professional literature, musical material, discography and professional electronic media in his/her artistic-pedagogical practice, - can actively acquire information and use it in solving practical tasks in the field of musical art,	

- through direct observation, is able to independently identify and analyse the correctness of methodological procedures, the application of didactic principles or the solution of specific situations in pedagogical practice, is able to solve professional tasks and coordinate sub-activities and take responsibility for the results of the team.

**Course contents:**

Lesson observations and analysis with the trainee teacher, consultation with the practice methodologist.

Completion of 5 lessons, 5 analyses and their capture through seminar work (pedagogical diary) and subsequent consultation with the practice methodologist - identification of pedagogical-psychological aspects of the teaching process, identification of the fulfilment of educational objectives, compliance with didactic principles, analysis of methodological procedures or solutions to specific situations in pedagogical practice.

**Recommended or required literature:**

1. FRAŇEK, M. Hudební psychologie. Praha : Karolinum, 2005.
2. HOLAS, M. Hudební pedagogika. Praha: AMU, 2004.
3. KRBAŤA, P. Psychológia hudby nielen pre hudobníkov. Vrútky : Peter Krbaťa, 2008.
4. PETLÁK, E. Všeobecná didaktika. Bratislava: Iris, 1997.
5. SEDLÁK, F. Hudební vývoj dítěte. Praha : Supraphon, 1974.
6. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha : Supraphon, 1989.
7. STAROSTA, M.: Kapitoly z dejín klavírneho umenia a pedagogiky klavírnej hry. Bratislava, 2000

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 3

A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0

**Name of lecturer(s):** Mgr. art. Martin Jurčo, PhD.

**Last modification:** 14.07.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.