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COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Hz-BD116A/22	Course title: Compulsory Piano 1b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 1	Working load: 25 hours
Recommended semester/trimester: 1.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. A maximum of 50 % can be obtained for active participation in individual exercises in compulsory piano. The final assessment will be in the form of semester examinations, for which the student may obtain a maximum of 50 %. In the semester performances, the student performs the repertoire by heart. A minimum of 60% is required to pass the course. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
Learning outcomes of the course: Course Objective: The aim of the course is to acquire basic knowledge in piano playing, to increase the recital and technical level of playing, to develop the ability to work independently. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. - The student will be able to read and interpret a musical text. - Has a working knowledge of the technical and expressive possibilities of instrumental playing and is familiar with different stylistic periods. - Is able to arrange and arrange simple musical formations and improvise. - Possesses professional competencies to work as a music teacher's assistant in elementary schools. - He is able to acquire new knowledge independently and actively expand his knowledge	

Course contents:

Brief outline of the course: according to the individual level of the student

1. 4 scales in straight and counter movement
2. 1 etude
3. compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century)
4. improvisation and transposition of folk songs using cadence

Recommended or required literature:

Recommended reading: selection

1. [https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_\(IMSLP\)](https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP))
2. Album of etudes I. - V.
3. C. Czerny. Op. 740, 299, 599
4. J. S. Bach: Booklet of Compositions for A. M. Bach, Little Preludes and Fughettas, 2-part Inventions and 3-part Sinfonias
5. Classics and their Contemporaries I.
6. Classics and their contemporaries II.
7. Sonatinas and rondos I., II.
8. R. Schumann: Album for Youth
9. P. I. Tchaikovsky: Album for Youth
10. E. Hradecky: Little Jazz Album
11. I. Jurníčková: Little Piano Romance

Language of instruction:

Slovak

Notes:

The subject is implemented in the form of individual lessons.

Course evaluation:

Assessed students in total: 6

A	B	C	D	E	FX
83.33	16.67	0.0	0.0	0.0	0.0

Name of lecturer(s): PaedDr. Miriam Matejová, PhD.

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

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Hz-BD117A/22	Course title: Compulsory Piano 2b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 1	Working load: 25 hours
Recommended semester/trimester: 2.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. A maximum of 50 % can be obtained for active participation in individual exercises in compulsory piano. The final assessment will be in the form of semester examinations, for which the student may obtain a maximum of 50 %. In the semester performances, the student performs the repertoire by heart. A minimum of 60% is required to pass the course. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
Learning outcomes of the course: Course Objective: The aim of the course is to improve the basic knowledge of piano playing, to increase the recital and technical level of playing, to develop the ability to work independently. Learning outcomes: After completing the course the student will acquire the following knowledge, skills and competences: - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. - The student will be able to read a musical text and interpret it. - Practical knowledge of the technical and expressive possibilities of instrumental playing and orientation in different stylistic periods. - Is able to arrange and arrange simple musical formations and improvise. - Possesses professional competencies to work as a music teacher's assistant in elementary schools. - Is able to independently acquire new knowledge and actively expand his/her knowledge	
Course contents:	

<p>Brief outline of the course: according to the individual level of the student</p> <ol style="list-style-type: none"> 1. 4 scales in straight and counter movement 2. 1 etude 3. compositions of 2 different stylistic periods (Baroque, Classicism, Romanticism, 20th century) 4. improvisation and transposition of folk songs using cadence 																	
<p>Recommended or required literature:</p> <p>Recommended reading: selection</p> <ol style="list-style-type: none"> 1. https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP) 2. Album of etudes I. - V. 3. C. Czerny. Op. 740, 299, 599 4. J. S. Bach: Booklet of Compositions for A. M. Bach, Little Preludes and Fughettas, 2-part Inventions and 3-part Sinfonias 5. Classics and their Contemporaries I. 6. Classics and their contemporaries II. 7. Sonatinas and rondos I., II. 8. R. Schumann: Album for Youth 9. P. I. Tchaikovsky: Album for Youth 10. E. Hradecky: Little Jazz Album 11. I. Jurníčková: Little Piano Romance 																	
<p>Language of instruction:</p> <p>Slovak</p>																	
<p>Notes:</p> <p>The course is implemented in the form of individual lessons.</p>																	
<p>Course evaluation:</p> <p>Assessed students in total: 6</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>83.33</td> <td>16.67</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>						A	B	C	D	E	FX	83.33	16.67	0.0	0.0	0.0	0.0
A	B	C	D	E	FX												
83.33	16.67	0.0	0.0	0.0	0.0												
<p>Name of lecturer(s): PaedDr. Miriam Matejová, PhD.</p>																	
<p>Last modification: 11.07.2022</p>																	
<p>Supervisor(s):</p> <p>Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.</p>																	

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Hz-BD118A/22	Course title: Compulsory Piano 3b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 1	Working load: 25 hours
Recommended semester/trimester: 3.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences: Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. A maximum of 50 % can be obtained for active participation in individual exercises in compulsory piano. The final assessment will be in the form of semester examinations, for which the student may obtain a maximum of 50 %. In the semester performances, the student performs the repertoire by heart. A minimum of 60% is required to pass the course. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
Learning outcomes of the course: Course Objective: The aim of the course is to improve and deepen the knowledge in piano playing, to increase the recital and technical level of playing, to develop the ability to work independently. Learning outcomes: After completing the course the student will acquire the following knowledge, skills and competences: - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. - The student will be able to read a musical text and interpret it. - Practical knowledge of the technical and expressive possibilities of instrumental playing and orientation in different stylistic periods. - Is able to arrange and arrange simple musical formations and improvise. - Possesses professional competencies to work as a music teacher's assistant in elementary schools.	

- Is able to independently acquire new knowledge and actively expand his/her knowledge

Course contents:

Brief outline of the course: according to the individual level of the student

1. 4 scales in straight and counter movement
2. 1 stage
3. compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century)
4. improvisation and transposition of folk songs using cadence

Recommended or required literature:

Recommended reading: selection

1. [https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_\(IMSLP\)](https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP))
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3. C. Czerny. Op. 740, 299, 599
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6. Classics and their contemporaries II.
7. Sonatinas and rondos I., II.
8. R. Schumann: Album for Youth
9. P. I. Tchaikovsky: Album for Youth
10. E. Hradecky: Little Jazz Album
11. I. Jurníčková: Little Piano Romance

Language of instruction:

Slovak

Notes:

The course is implemented in the form of individual lessons.

Course evaluation:

Assessed students in total: 3

A	B	C	D	E	FX
66.67	0.0	33.33	0.0	0.0	0.0

Name of lecturer(s): PaedDr. Miriam Matejová, PhD.

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

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Hz-BD119A/22	Course title: Compulsory Piano 4b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 1	Working load: 25 hours
Recommended semester/trimester: 4.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences: Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. A maximum of 50 % can be obtained for active participation in individual exercises in compulsory piano. The final assessment will be in the form of semester examinations, for which the student may obtain a maximum of 50 %. In the semester performances, the student performs the repertoire by heart. A minimum of 60% is required to pass the course. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
Learning outcomes of the course: Course Objective: The aim of the course is to improve and deepen knowledge in piano playing, to increase the recital and technical level of playing, to develop the ability to work independently. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. - The student will be able to read a musical text and interpret it. - Practical knowledge of the technical and expressive possibilities of instrumental playing and orientation in different stylistic periods. - Is able to arrange and arrange simple musical formations and improvise. - Possesses professional competencies to work as a music teacher's assistant in elementary schools.	

- He is able to acquire new knowledge independently and actively expand his knowledge

Course contents:

Brief outline of the course:

According to the individual level of the student:

1. 4 scales in straight and counter movement
2. 1 stage
3. compositions of two different stylistic periods (Baroque, Classicism, Romanticism, 20th century)
4. improvisation and transposition of folk songs using cadence

Recommended or required literature:

Recommended reading: selection

1. [https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_\(IMSLP\)](https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP))
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8. R. Schumann: Album for Youth
9. P. I. Tchaikovsky: Album for Youth
10. E. Hradecky: Little Jazz Album
11. I. Jurníčková: Little Piano Romance

Language of instruction:

Slovak

Notes:

The course is implemented in the form of individual lessons.

Course evaluation:

Assessed students in total: 3

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

Name of lecturer(s): PaedDr. Miriam Matejová, PhD.

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

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Hz-BD120A/22	Course title: Compulsory Piano 5b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 1	Working load: 25 hours
Recommended semester/trimester: 5.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. A maximum of 50 % can be obtained for active participation in individual exercises in compulsory piano. The final assessment will be in the form of semester examinations, for which the student may obtain a maximum of 50 %. In the semester performances, the student performs the repertoire by heart. A minimum of 60% is required to pass the course. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
Learning outcomes of the course: Course Objective: The aim of the course is to improve and deepen knowledge in piano playing, to increase the recital and technical level of playing, to develop the ability to work independently. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: <ul style="list-style-type: none"> - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. - The student will be able to read a musical text and interpret it. - Practical knowledge of the technical and expressive possibilities of instrumental playing and orientation in different stylistic periods. - Is able to arrange and arrange simple musical formations and improvise. - Possesses professional competencies to work as a music teacher's assistant in elementary schools. - He is able to acquire new knowledge independently and actively expand his knowledge 	
Course contents:	

<p>Brief outline of the course: According to the individual level of the student:</p> <ol style="list-style-type: none"> 1. 4 scales in straight and counter movement 2. 1 stage 3. compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century) 4. improvisation and transposition of folk songs using cadence 																	
<p>Recommended or required literature: Recommended reading: selection</p> <ol style="list-style-type: none"> 1. https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP) 2. Album of etudes I. - V. 3. C. Czerny. Op. 740, 299, 599 4. J. S. Bach: Booklet of Compositions for A. M. Bach, Small Preludes and Fughettas, 2-part Inventions and 3-part Sinfonias 5. Classics and their Contemporaries I. 6. Classics and their contemporaries II. 7. Sonatinas and rondos I., II. 8. R. Schumann: Album for Youth 9. P. I. Tchaikovsky: Album for Youth 10. E. Hradecky: Little Jazz Album 11. I. Jurníčková: Little Piano Romance 																	
<p>Language of instruction: Slovak</p>																	
<p>Notes: The course is implemented in the form of individual lessons.</p>																	
<p>Course evaluation: Assessed students in total: 3</p> <table border="1" style="width: 100%; text-align: center;"> <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>33.33</td> <td>33.33</td> <td>33.33</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>						A	B	C	D	E	FX	33.33	33.33	33.33	0.0	0.0	0.0
A	B	C	D	E	FX												
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<p>Name of lecturer(s): PaedDr. Miriam Matejová, PhD.</p>																	
<p>Last modification: 11.07.2022</p>																	
<p>Supervisor(s): Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.</p>																	

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Hz-BD121A/22	Course title: Compulsory Piano 6b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 1	Working load: 25 hours
Recommended semester/trimester: 6.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences: Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. A maximum of 50 % can be obtained for active participation in individual exercises in compulsory piano. The final assessment will be in the form of semester examinations, for which the student may obtain a maximum of 50 %. In the semester performances, the student performs the repertoire by heart. A minimum of 60% is required to pass the course. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
Learning outcomes of the course: Course Objective: The aim of the course is to improve and deepen knowledge in piano playing, to increase the recital and technical level of playing, to develop the ability to work independently. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: - Know as much literature of varying technical and artistic difficulty and stylistic periods as possible. - The student will be able to read and interpret a musical text. - has a working knowledge of the technical and expressive possibilities of instrumental playing and is familiar with different stylistic periods. - is able to arrange and arrange simple musical formations and improvise. - Possesses the professional competencies to work as an assistant music teacher in elementary schools.	

- is able to independently acquire new knowledge and actively expand his/her knowledge

Course contents:

Brief outline of the course: according to the individual level of the student

4 scales in straight and counter movement

1 stage

compositions of 2 different stylistic periods (Baroque, Classicism, Romanticism, 20th century)

improvisation and transposition of folk songs using cadence

Recommended or required literature:

Recommended reading: selection

1. Album of etudes I. - V.

2. C. Czerny. Op. 740, 299, 599

3. J. S. Bach: Booklet of Compositions for A. M. Bach, Small Preludes and Fughettas, 2-part

Inventions and 3-part Sinfonias

4. Classics and their Contemporaries I.

5. Classics and their contemporaries II.

6. Sonatinas and rondos I., II.

7. R. Schumann: Album for Youth

8. P. I. Tchaikovsky: Album for Youth

9. E. Hradecky: Little Jazz Album

10. I. Jurníčková: Little Piano Romance

11. [https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_\(IMSLP\)](https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP))

Language of instruction:

Slovak

Notes:

The course is implemented in the form of individual lessons.

Course evaluation:

Assessed students in total: 1

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

Name of lecturer(s): PaedDr. Miriam Matejová, PhD.

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

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Ho-BD103B/22	Course title: History of the organ and organ literature 1
Type and range of planned learning activities and teaching methods: Form of instruction: Lecture Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 2	Working load: 50 hours
Recommended semester/trimester: 3.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competencies 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 participation in lectures, and 60 points for written tests. To successfully complete the course, you must obtain at least 80 points. The continuous evaluation depends on the activity in the lectures. The final evaluation is conditional on the results of the written tests. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
Learning outcomes of the course: After completing the subject, the student will acquire the following knowledge, skills and competences: - has knowledge about the construction of the organ, its technical elements in individual countries and stylistic periods - has knowledge of typical musical forms of organ music - can navigate the repertoire of organ music in individual stylistic periods - is able to independently solve specific problems in the field of organ music interpretation.	
Course contents: Discussions about composers and organs from the earliest periods to contemporary music, analysis of characteristic compositions for the given period - sound ideal, listening to compositions characteristic of the given countries, information on the construction of organs in different countries in individual periods from the Middle Ages to the present. 1. Spain: the development of the organ and organ literature 2. Italy: development of the organ and organ literature	

3. France: organs in the 17th and 18th centuries, organ repertoire, 19th century, Cavaille-Coll, modern organs
4. Germany / Denmark / Holland / Austria: old organs / Types of organs and repertoire of organ works from the Romantic period and the 20th century

Recommended or required literature:

1. KLINDA, F.: Organ v kultúre dvoch tisícročí. Hudobné centrum : Bratislava, 2000.
2. LUCAS, V. von.: Reclams Orgelmusikführer. Stuttgart : Reclam , 2002.
3. ZAVARSKÝ, E.: Johann Sebastian Bach. Bratislava : Opus , 1971.
4. WILLIAMS, P: Johann Sebastian Bachs Orgelwerke 1 – 3. Mainz : Schott, 1996 – 2000.
5. FABER, R. – HARTMANN, P.: Handbuch Orgelmusik (Komponisten – Werke – Interpretation). Kassel : Bärenreiter, 2002.
6. <https://organhistoricalsociety.org/>

Language of instruction:

Slovak, English

Notes:

-

Course evaluation:

Assessed students in total: 1

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

Name of lecturer(s): Mgr. art. David Gerard di Fiore

Last modification: 01.08.2022

Supervisor(s):

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

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Ho-BD106B/22	Course title: History of the organ and organ literature 2
Type and range of planned learning activities and teaching methods: Form of instruction: Lecture Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 2	Working load: 50 hours
Recommended semester/trimester: 4.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competencies 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 participation in lectures, and 60 points for written tests. To successfully complete the course, you must obtain at least 80 points. The continuous evaluation depends on the activity in the lectures. The final evaluation is conditional on the results of the written tests. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
Learning outcomes of the course: After completing the subject, the student will acquire the following knowledge, skills and competences: - has deep knowledge about the construction of the organ, its construction and technical elements in individual countries and stylistic periods - has knowledge of typical musical forms of organ music - can navigate the repertoire of organ music in individual stylistic periods - knows how to actively acquire information and use it to solve practical tasks in the field of organ interpretation - is able to independently solve specific problems in the field of organ music interpretation.	
Course contents: Discussions about composers and organs from the earliest periods to contemporary music, analysis of characteristic compositions for the given period - sound ideal, listening to compositions characteristic of the given countries, information on the construction of organs in different countries in individual periods from the Middle Ages to the present.	

- 1) England: old organs / Types of organs and repertoire of organ works from the Romantic period and the 20th century
- 2) USA: old organs / Organ types and repertoire of organ works from the Romantic period a 20th century
- 3) Slovakia and Bohemia: old organs / Types of organs and repertoire of organ works

Recommended or required literature:

1. MAYER, M. A.: Dejiny organa na Slovensku: od najstarších čias po súčasnosť. Bratislava : Divis - SLOVAKIA, 2009.
2. KLINDA, F.: Organ v kultúre dvoch tisícročí. Hudobné centrum : Bratislava, 2000.
3. MÚDRA, D.: Topografia hudby klasicizmu na Slovensku z pohľadu kanonických vizitácií. Bratislava : Veda, 2019.
4. GERGELYI, O. - WURM, K...: Historické organy na Slovensku. Bratislava : Opus, 1982.
5. <https://organy.hc.sk/organari>

Language of instruction:

Slovak, English

Notes:

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Course evaluation:

Assessed students in total: 1

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

Name of lecturer(s): Mgr. art. David Gerard di Fiore

Last modification: 01.08.2022

Supervisor(s):

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

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Hz-BD100C/22	Course title: Interpretation Course 1b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 1	Working load: 25 hours
Recommended semester/trimester: 1.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: 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%	
Learning outcomes of the course: Course Objective: 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. Learning Outcomes: 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
10. 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.

Course evaluation: Assessed students in total: 7					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
Name of lecturer(s): Mgr. art. Mgr. Martina Procházková, PhD., doc. PaedDr. Zuzana Zahradníková, PhD., Mgr. art. Martin Jurčo, PhD.					
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

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Hz-BD102C/22	Course title: Interpretation Course 2b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 1	Working load: 25 hours
Recommended semester/trimester: 3.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: 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%	
Learning outcomes of the course: Course Objective: 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. Learning Outcomes: 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. ZÁHRADNÍKOVÁ, Z. (red.): Interpretáčn  kurzy 2010-2011 : zborn k pr spevkov z interpretačných kurzov konan ch v Ru omberku v rokoch 2010-2011. Ru omberok : VERBUM, 2012.
6.  IARNA, M. (red.): Interpretáčn  kurzy : zborn k predn a ok z Interpretan ch kurzov v hre na klav ri, organe a v s lovom speve pre  tudentov pedagogick ch fakult : 2006-2008. Ru omberok : Pedagogick  fakulta Katol ckej univerzity, 2009.
7.  IARNA, M.: Interpretáčn  kurzy zo s lov ho spevu na Katedre hudby PF KU v Ru omberku In: Horizonty umenia. Bansk  Bystrica : Akad mia umen  v Banskej Bystrici, 2013.
8.  IARNA, M. (red.): Zborn k pr spevkov z Interpretan ch kurzov v s lovom speve 2013. Ru omberok : Verbum, 2013.
9. Notov  materi l dostupn  na: www.newmusicforkids.org www.cpdل.org
10. www.imsl.petrucci
11. 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>

Language of instruction: Slovak, English					
Notes: The course takes place in the winter semester.					
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): Mgr. art. Martin Jurčo, PhD., doc. PaedDr. Zuzana Zahradníková, 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

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Hz-BD103C/22	Course title: Interpretation Course 3b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 1	Working load: 25 hours
Recommended semester/trimester: 5.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: 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%	
Learning outcomes of the course: Course Objective: 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. Learning Outcomes: 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
10. 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.

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): Mgr. art. Martin Jurčo, PhD., Mgr. art. Mgr. Martina Procházková, PhD., doc. PaedDr. Zuzana Zahradníková, PhD.					
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

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Ho-BD101A/22	Course title: Interpretation Seminar (Organ) 1b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 2	Working load: 50 hours
Recommended semester/trimester: 1.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competencies 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 work. In order to successfully complete the subject, it is necessary to obtain at least 60 points. Final assessment: seminar paper. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
Learning outcomes of the course: After completing the subject, the student will acquire the following knowledge, skills and competences: - acquisition of knowledge about musical forms in organ literature, about registration in the Renaissance and Baroque periods; - interpretation of organ works by old masters with the correct solution of interpretation problems of individual compositions; - the ability to work independently with the registration of organ compositions from the Renaissance and Baroque periods.	
Course contents: Analysis, listening and interpretation of early music (before J.S. Bach) from the following areas: 1. Italy, 2. North and South Germany, 3. Denmark (D. Buxtehude), 4. The Netherlands (J.P. Sweelinck),	

5. England,
6. France,
7. Spain.

Recommended or required literature:

1. FABER, R. – HARTMANN, P.: Handbuch Orgelmusik (Komponisten – Werke – Interpretation). Kassel : Bärenreiter, 2002.
2. KLINDA, F.: Organ v kultúre dvoch tisícročí. Hudobné centrum : Bratislava, 2000.
3. LAUKVIK, J. Historical performance practice in organ playing : an introduction based on selected organ works of the 16th-18th centuries . Volume I. Stuttgart : Carus, 1996.
4. LAUKVIK, J. Orgelschule zur historischen Aufführungspraxis : Grundzüge des Orgelspiels unter Berücksichtigung zeitgenössischer Quellen in 3 Teilen . Teil 1, Orgel und Orgelspiel im Barock und in der Klassik. Stuttgart : Carus, 2006.
5. LUCAS, V.: Reclams Orgelmusikführer. Stuttgart : Reclam, 2002.
6. WALTHER, J. G.: Musicalisches Lexicon oder Musikalische Bibliothec. Kassel : Bärenreiter, 2001.
7. Baroque organ works [CD] : the ultimate collection / Buxtehude, Froberger, Händel, Pachelbel, Sweenlinck. Milwaukee : CD Sheet Music , 2005.
8. LAUKVIK, J. Orgelwerke des 16. bis 18. Jahrhunderts : Noteband der Orgenschule zur historischen Aufführungspraxis [hudobnina]. Stuttgart : Carus, 1989.
9. <http://www.classichistory.net/archives/organ>.
10. <https://organhistoricalsociety.org/OrganHistory/history/hist006.htm>.
11. <https://lawrencephelps.com/Documents/Articles/Phelps/abrieflook.shtml>.
12. <https://organhistoricalsociety.org/OrganHistory/history/hist018.htm>.
13. <https://organhistoricalsociety.org/OrganHistory/history/hist004.htm>.

Language of instruction:

Slovak, English

Notes:

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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. David Gerard di Fiore, doc. PaedDr. Zuzana Zahradníková, PhD.

Last modification: 28.07.2022

Supervisor(s):

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

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Ho-BD103A/22	Course title: Interpretation Seminar (Organ) 2b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 2	Working load: 50 hours
Recommended semester/trimester: 2.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competencies 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 work. In order to successfully complete the subject, it is necessary to obtain at least 60 points. Final assessment: seminar paper. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
Learning outcomes of the course: After completing the subject, the student will acquire the following knowledge, skills and competences: - acquisition of knowledge in the field of musical interpretation of the works of J. S. Bach, composers of classicism and early romanticism; - acquiring knowledge about registration and organ performers; - interpretation of organ works by J.S. Bach, C. P. E. Bach; - managing interpretation problems in individual compositions; - the ability to work independently with the registration of organ compositions from the baroque period (works by J.S. Bach), classicism and early romanticism;	
Course contents: Analysis, listening and interpretation of works: 1. J.S. Bach, 2. from the period of classicism 3. from the period of early romanticism.	

Recommended or required literature:

1. APEL, W.: Geschichte der Orgel- und Klaviermusik bis 1770. Kassel : Bärenreiter, 2004.
2. FABER, R. – HARTMANN, P.: Handbuch Orgelmusik (Komponisten – Werke – Interpretation). Kassel : Bärenreiter, 2002.
3. KLINDA, F.: Organ v kultúre dvoch tisícročí. Hudobné centrum : Bratislava, 2000.
4. LAUKVIK, J. Historical performance practice in organ playing : an introduction based on selected organ works of the 16th-18th centuries . Volume I. Stuttgart : Carus, 1996.
5. LAUKVIK, J. Orgelschule zur historischen Aufführungspraxis : Grundzüge des Orgelspiels unter Berücksichtigung zeitgenössischer Quellen in 3 Teilen . Teil 1, Orgel und Orgelspiel im Barock und in der Klassik. Stuttgart : Carus, 2006.
6. LAUKVIK, J. Orgelwerke des 16. bis 18. Jahrhunderts : Noteband der Orgelschule zur historischen Aufführungspraxis [hudobnina]. Stuttgart : Carus, 1989.
7. WILLIAMS, P: Johann Sebastian Bachs Orgelwerke 1. Mainz : Schott, 1996.
8. WILLIAMS, P: Johann Sebastian Bachs Orgelwerke 2. Mainz : Schott, 1998.
9. WILLIAMS, P: Johann Sebastian Bachs Orgelwerke 3. Mainz : Schott, 2000.
10. ZAVARSKÝ, E.: J. S. Bach. Editio Supraphon : Praha, 1986.
11. <https://organhistoricalsociety.org/OrganHistory/history/hist017.htm>.
12. <https://lawrencephelps.com/Documents/Articles/Phelps/abrieflook.shtml>.

Language of instruction:

Slovak, English

Notes:

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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. David Gerard di Fiore, doc. PaedDr. Zuzana Zahradníková, PhD.

Last modification: 27.07.2022

Supervisor(s):

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

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Ho-BD105A/22	Course title: Interpretation Seminar (Organ) 3b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 2	Working load: 50 hours
Recommended semester/trimester: 3.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competencies 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 work. In order to successfully complete the subject, it is necessary to obtain at least 60 points. Final assessment: seminar paper. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
Learning outcomes of the course: After completing the subject, the student will acquire the following knowledge, skills and competences: - acquiring knowledge about musical forms, registration, organ performers, getting to know the organ repertoire; - interpretation of French organ works by authors of the 19th century and the first half of the 20th century; - coping with interpretation problems when interpreting individual compositions; - the ability to work independently with the registration of organ compositions by French authors of the 19th century and the first half of the 20th century;	
Course contents: Analyzing, listening and playing compositions: French organ literature from the 19th and first half of the 20th century.	

Recommended or required literature:

1. FABER, R. – HARTMANN, P.: Handbuch Orgelmusik (Komponisten – Werke – Interpretation). Kassel : Bärenreiter, 2002.
2. KLINDA, F.: Organ v kultúre dvoch tisícročí. Hudobné centrum : Bratislava, 2000.
3. LAUKVIK, J.: Orgelschule zur historischen Aufführungspraxis : Grundzüge des Orgelspiels unter Berücksichtigung zeitgenössischer Quellen in 3 Teilen . Teil 2 , Orgel und Orgelspiel in der Romantik von Mendelssohn bis Reger und Widor. Stuttgart : Carus, 2006.
4. LUCAS, V.: Reclams Orgelmusikführer. Stuttgart : Reclam, 2002.
5. MARTINÁKOVÁ, Z.: Metódy, analýzy a interpretácie hudby z historického a systematického aspektu 2. Bratislava : Vysoká škola múzických umení, 1998.
6. WALTHER, J. G.: Musicalisches Lexicon oder Musikalische Bibliothec. Kassel : Bärenreiter, 2001.
7. French romantic organ works [CD] : the ultimate collection / Dupré, Franck, Gigout, Guilmant, Honegger, Ropartz, Saint-Saëns, Satie, Tournemire, Vierne, Widor. Milwaukee : CD Sheet Music , 2005.
8. <https://organhistoricalsociety.org/OrganHistory/history/hist017.htm>.

Language of instruction:

Slovak, English

Notes:

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Course evaluation:

Assessed students in total: 1

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

Name of lecturer(s): Mgr. art. David Gerard di Fiore, doc. PaedDr. Zuzana Zahradníková, PhD.

Last modification: 27.07.2022

Supervisor(s):

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

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Ho-BD107A/22	Course title: Interpretation Seminar (Organ) 4b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 2	Working load: 50 hours
Recommended semester/trimester: 4.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competencies 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 work. In order to successfully complete the subject, it is necessary to obtain at least 60 points. Final assessment: seminar paper. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
Learning outcomes of the course: After completing the subject, the student will acquire the following knowledge, skills and competences: - acquiring knowledge about musical forms, registration, organ performers, getting to know the organ repertoire; - interpretation of German organ works by authors of the 19th century and the first half of the 20th century; - coping with interpretation problems when interpreting individual compositions; - the ability to work independently with the registration of organ compositions by German authors of the 19th century and the first half of the 20th century;	
Course contents: Analysis, listening and playing: German organ works of the 19th and 1st half of the 20th century	

Recommended or required literature:

1. FABER, R. – HARTMANN, P.: Handbuch Orgelmusik (Komponisten – Werke – Interpretation). Kassel : Bärenreiter, 2002.
2. KLINDA, F.: Organ v kultúre dvoch tisícročí. Hudobné centrum : Bratislava, 2000.
3. LAUKVIK, J.: Orgelschule zur historischen Aufführungspraxis : Grundzüge des Orgelspiels unter Berücksichtigung zeitgenössischer Quellen in 3 Teilen . Teil 2 , Orgel und Orgelspiel in der Romantik von Mendelssohn bis Reger und Widor. Stuttgart : Carus, 2006.
4. LUCAS, V.: Reclams Orgelmusikführer. Stuttgart : Reclam, 2002.
5. MARTINÁKOVÁ, Z.: Metódy, analýzy a interpretácie hudby z historického a systematického aspektu 2. Bratislava : Vysoká škola múzických umení, 1998.
6. WALTHER, J. G.: Musicalisches Lexicon oder Musikalische Bibliothec. Kassel : Bärenreiter, 2001.
7. Organ works : from the Breitkopf & Härtel complete works editions [hudobnina] / Johannes Brahms, Felix Mendelssohn & Robert Schumann. New York : Dover Publications, 1991.
8. <https://lawrencephelps.com/Documents/Articles/Phelps/abrieflook.shtml>.

Language of instruction:

Slovak, English

Notes:

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Course evaluation:

Assessed students in total: 1

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

Name of lecturer(s): Mgr. art. David Gerard di Fiore, doc. PaedDr. Zuzana Zahradníková, PhD.

Last modification: 27.07.2022

Supervisor(s):

Person responsible for the delivery, development and quality of the study programme:

prof. ThDr. Rastislav Adamko, PhD.

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Ho-BD109A/22	Course title: Interpretation Seminar (Organ) 5b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 2	Working load: 50 hours
Recommended semester/trimester: 5.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical outputs 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 work. In order to successfully complete the subject, it is necessary to obtain at least 60 points. Final assessment: seminar paper. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
Learning outcomes of the course: - acquiring knowledge about musical forms, registration, organ performers, getting to know the organ repertoire; - interpretation of organ works by romantic authors, 20th and 21st centuries; - coping with interpretation problems when interpreting individual compositions; - the ability to work independently with the registration of organ compositions from the 19th, 20th, and 21st centuries;	
Course contents: Analysis, listening and playing: 1. Repertoire from the Romantic period (countries except France and Germany) 2. Organ works of the 20th and 21st centuries - contemporary organ works (worldwide)	

Recommended or required literature:

1. FABER, R. – HARTMANN, P.: Handbuch Orgelmusik (Komponisten – Werke – Interpretation). Kassel : Bärenreiter, 2002
2. CHALUPKA, Ľ.: Cestami k tvorivej profesionalite : sprievodca slovenskou hudbou 20. storočia I. Bratislava : STIMUL, 2015.
3. KLINDA, F.: Organ v kultúre dvoch tisícročí. Bratislava : Hudobné centrum, 2000
4. LAUKVIK, J.: Orgelschule zur historischen Aufführungspraxis : Grundzüge des Orgelspiels unter Berücksichtigung zeitgenössischer Quellen in 3 Teilen . Teil 2 , Orgel und Orgelspiel in der Romantik von Mendelssohn bis Reger und Widor. Stuttgart : Carus, 2006.
5. LUCAS, V.: Reclams Orgelmusikführer. Stuttgart : Reclam, 2002.
6. SCHNEIDER – TRNAVSKÝ, M.: Prelúdiá pre organ. Bratislava : Národné hudobné centrum , 1998.
7. <http://www.classichistory.net/archives/organ>.

Language of instruction:

Slovak, English

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. David Gerard di Fiore, doc. PaedDr. Zuzana Zahradníková, PhD.

Last modification: 27.07.2022

Supervisor(s):

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

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Ho-BD100A/22	Course title: Organ 1b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 2 hours per semester: 26 Teaching method: on-site	
Credits: 4	Working load: 100 hours
Recommended semester/trimester: 1.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competencies 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 earned for participating in the exercises. A student can receive a maximum of 50 points for semester replays. In order to successfully complete the subject, it is necessary to obtain at least 60 points. Continuous assessment will be in classes and public performances (concerts). The final assessment will be in the form of semester replays. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
Learning outcomes of the course: After completing the subject, the student will acquire the following knowledge, skills and competences: - acquiring knowledge about the main features of individual stylistic periods, registration, ornamentation, getting to know the organ repertoire. - improvement of manual and pedal technique, stylistic interpretation, deepening of practical skills in the field of registration, ornamentation; the ability to interpret studied compositions at an appropriate artistic level; practical use of professional literature and musical material. - the ability to work independently on studying a piece of music, to solve specific problems in the field of musical interpretation and to present one's conception of the interpretation of the chosen piece of music.	
Course contents: 1. J. S. Bach: Prelude (fantasia, toccata) and fugue 2. A composition from the Romantic period	

Recommended or required literature:

1. J. S. Bach: Complete Works for Organ. CD Sheet Music, 2006.
2. J. S. Bach: Orgelwerke. Kassel : Bärenreiter, 1999. www.newmusicforkids.org
3. Organ Works – J. Brahms, F. Mendelssohn-Bartholdy, R. Schumann. New York : Dover Publications, 1991.
4. C. Franck: Organ Works. New York : Dover, 1987.
5. Franch romantic organ works : the ultimate collection / Dupré, Franck, Gigout, Guilmant,
6. Honegger, Ropartz, Saint-Saëns, Satie, Tournemire, Vierne, Widor./ Milwaukee : CD Sheet Music, 2005.
7. www.cpd.org.
8. www.imsl.petrucci
9. www.dlib.indiana.edu/variations/scores

Language of instruction:

Slovak, English

Notes:

Individual exercises.

Course evaluation:

Assessed students in total: 3

A	B	C	D	E	FX
33.33	66.67	0.0	0.0	0.0	0.0

Name of lecturer(s): Mgr. art. David Gerard di Fiore, doc. PaedDr. Zuzana Zahradníková, PhD.

Last modification: 28.07.2022

Supervisor(s):

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

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Ho-BD102A/22	Course title: Organ 2b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 2 hours per semester: 26 Teaching method: on-site	
Credits: 4	Working load: 100 hours
Recommended semester/trimester: 2.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competencies 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 earned for participating in the exercises. A student can receive a maximum of 50 points for semester replays. In order to successfully complete the subject, it is necessary to obtain at least 60 points. Continuous assessment will be in classes and public performances (concerts). The final assessment will be in the form of semester replays. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
Learning outcomes of the course: After completing the subject, the student will acquire the following knowledge, skills and competences: - acquiring knowledge about the main features of individual stylistic periods, registration, ornamentation, getting to know the organ repertoire. - improvement of manual and pedal technique, stylistic interpretation, deepening of practical skills in the field of registration, ornamentation; ability to interpret studied compositions at the appropriate artistic level; practical use of professional literature and musical material. - the ability to work independently on studying a piece of music, to solve specific problems in the field of musical interpretation and to present one's conception of the interpretation of the chosen piece of music	
Course contents: 1. J. S. Bach: Choral	

2. Composition of the Early Music 3. Composition of the 20th or 21st century - Preparation of annual concert lasting min. 20 min.					
Recommended or required literature: 1. J. Pachelbel: Ausgewählte Orgelwerke. Kassel : Bärenreiter. 2. Baroque organ works /Buxtehude, Froberger, Handel, Pachelbel, Sweelinck/. Milwaukee : CD Sheet Music, 2005. 3. J. S. Bach: Orgelwerke. Kassel : Bärenreiter, 2009. 4. L. Vierne: Complete organ works. Stuttgart : Carus, 2008. 5. M. Schneider-Trnavský: Prelúdiá pre organ. Bratislava : Národné hudobné centrum, 1998. 6. Adagios for organ. (Ed. R. Smith). Mineola, NY : Dover Publications, 2007. 7. Orgel- und Klavierwerke: Fiori musicali 1635. Kassel : Bärenreiter- Verlag, 2004. 8. www.cpd.org. 9. www.imsl.petrucchi 10. www.dlib.indiana.edu/variations/scores					
Language of instruction: Slovak, English					
Notes: Individual exercises.					
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. David Gerard di Fiore, doc. PaedDr. Zuzana Zahradníková, PhD.					
Last modification: 27.07.2022					
Supervisor(s): Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Ho-BD104A/22	Course title: Organ 3b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 2 hours per semester: 26 Teaching method: on-site	
Credits: 4	Working load: 100 hours
Recommended semester/trimester: 3.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competencies 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 earned for participating in the exercises. A student can receive a maximum of 50 points for semester replays. In order to successfully complete the subject, it is necessary to obtain at least 60 points. Continuous assessment will be in classes and public performances (concerts). The final assessment will be in the form of semester replays. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
Learning outcomes of the course: After completing the subject, the student will acquire the following knowledge, skills and competences: - acquiring knowledge about the main features of individual stylistic periods, registration, ornamentation, getting to know the organ repertoire. - improvement of manual and pedal technique, stylistic interpretation, deepening of practical skills in the field of registration, ornamentation; ability to interpret studied compositions at the appropriate artistic level; practical use of professional literature and musical material. - the ability to work independently on studying a piece of music, to solve specific problems in the field of musical interpretation and to present one's conception of the interpretation of the chosen piece of music	
Course contents: 1. J. S. Bach: Prelude (fantasia, toccata) and fugue	

2. A composition from the Romantic period					
Recommended or required literature:					
1. J. S. Bach: Complete Works for Organ. CD Sheet Music, 2006.					
2. J. S. Bach: Orgelwerke. Kassel : Bärenreiter, 1999.					
3. Organ Works – J. Brahms, F. Mendelssohn-Bartholdy, R. Schumann. New York : Dover Publications, 1991.					
4. C. Franck: Organ Works. New York : Dover, 1987.					
5. Franch romantic organ works : the ultimate collection / Dupré, Franck, Gigout, Guilmant,					
6. Honegger, Ropartz, Saint-Saëns, Satie, Tournemire, Vierne, Widor./ Milwaukee : CD Sheet Music, 2005.					
8. Guilmant, A.: Noëls, opus 60: offertoires, élévations, communions, etc. pour orgue. tom I, II. Mainz : Schott, 2009.					
10. www.cpdll.org.					
11. www.imsl.petrucchi					
12. www.dlib.indiana.edu/variations/scores					
Language of instruction:					
Slovak, English					
Notes:					
Individual exercises.					
Course evaluation:					
Assessed students in total: 1					
A	B	C	D	E	FX
0.0	100.0	0.0	0.0	0.0	0.0
Name of lecturer(s): Mgr. art. David Gerard di Fiore, doc. PaedDr. Zuzana Zahradníková, PhD.					
Last modification: 27.07.2022					
Supervisor(s):					
Person responsible for the delivery, development and quality of the study programme:					
prof. ThDr. Rastislav Adamko, PhD.					

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Ho-BD106A/22	Course title: Organ 4b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 2 hours per semester: 26 Teaching method: on-site	
Credits: 4	Working load: 100 hours
Recommended semester/trimester: 4.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competencies 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 earned for participating in the exercises. A student can receive a maximum of 50 points for semester replays. In order to successfully complete the subject, it is necessary to obtain at least 60 points. Continuous assessment will be in classes and public performances (concerts). The final assessment will be in the form of semester replays. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
Learning outcomes of the course: After completing the subject, the student will acquire the following knowledge, skills and competences: - acquiring knowledge about the main features of individual stylistic periods, registration, ornamentation, getting to know the organ repertoire. - improvement of manual and pedal technique, stylistic interpretation, deepening practical skills in the field of registration, ornamentation; the ability to interpret studied compositions at an appropriate artistic level; practical use of professional literature and musical material. - the ability to work independently on studying a piece of music, to solve specific problems in the field of musical interpretation and to present one's conception of the interpretation of the chosen piece of music	
Course contents: 1. J. S. Bach: Choral	

2. Composition of the Early Music 3. Composition of the 20th or 21st century - Preparation of annual concert lasting min. 20 min.					
Recommended or required literature: 1. J. Pachelbel: Ausgewählte Orgelwerke. Kassel : Bärenreiter. 2. J. G. Walther: Orgelchoräle. Kassel : Bärenreiter, 2006. 3. J. G. Walther: Orgelkonzerte nach verschiedenen Meistern. Kassel : Bärenreiter, 2008. 4. Baroque organ works /Buxtehude, Froberger, Handel, Pachelbel, Sweelinck/. Milwaukee : CD Sheet Music, 2005. 5. J. S. Bach: Complete Works for Organ. CD Sheet Music, 2006. 6. J. S. Bach: Orgelwerke. Kassel : Bärenreiter, 1999. 7. M. Dupré: Vision, poème symphonique pour orgue. Paris : S. Bornemann, 1948. 8. F. Zipp: Fantasie : für Orgel, Opus 14. Frankfurt : Henry Litolf's Verlag London : C. F. Peters, 1956. 10. www.cpd.org. 11. www.imsl.petrucchi 12. www.dlib.indiana.edu/variations/scores					
Language of instruction: Slovak, English					
Notes: Individual exercises.					
Course evaluation: Assessed students in total: 1					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
Name of lecturer(s): Mgr. art. David Gerard di Fiore, doc. PaedDr. Zuzana Zahradníková, PhD.					
Last modification: 27.07.2022					
Supervisor(s): Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Ho-BD108A/22	Course title: Organ 5b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 2 hours per semester: 26 Teaching method: on-site	
Credits: 4	Working load: 100 hours
Recommended semester/trimester: 5.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competencies 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 earned for participating in the exercises. A student can receive a maximum of 50 points for semester replays. In order to successfully complete the subject, it is necessary to obtain at least 60 points. Continuous assessment will be in classes and public performances (concerts). The final assessment will be in the form of semester replays. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
Learning outcomes of the course: After completing the subject, the student will acquire the following knowledge, skills and competences: - acquiring knowledge about the main features of individual stylistic periods, registration, ornamentation, getting to know the organ repertoire. - improvement of manual and pedal technique, stylistic interpretation, deepening practical skills in the field of registration, ornamentation; the ability to interpret studied compositions at an appropriate artistic level; practical use of professional literature and musical material. - the ability to work independently on studying a piece of music, to solve specific problems in the field of musical interpretation and to present one's conception of the interpretation of the chosen work of music	
Course contents:	

- preparation of compositions for a bachelor's concert lasting min. 30 min. (works of at least 3 different stylistic periods)

Recommended or required literature:

1. J. Pachelbel: Ausgewählte Orgelwerke. Kassel : Bärenreiter.
2. J. G. Walther: Orgelchoräle. Kassel : Bärenreiter, 2006.
3. J. G. Walther: Orgelkonzerte nach verschiedenen Meistern. Kassel : Bärenreiter, 2008.
4. D. Buxtehude: Neue Ausgabe sämtlicher Orgelwerke. Kassel : Bärenreiter, 2007.
5. V. Lübeck: Orgelwerke. Frankfurt : C. F. Peters, 1969.
6. Baroque organ works /Buxtehude, Froberger, Handel, Pachelbel, Sweelinck/. Milwaukee : CD Sheet Music, 2005.
7. J. S. Bach und seine Vorgänger. Mainz : Schott, Budapest : Editio Musica, 1982.
8. J. S. Bach: Complete Works for Organ. CD Sheet Music, 2006.
9. J. S. Bach: Orgelwerke. Kassel : Bärenreiter, 1999.
10. L. Vierne: Œuvres complètes pour orgue = Complete organ works = Sämtliche Orgelwerke . Vol. 1-13, Stuttgart : Carus, 2008
11. www.cpd.org.
12. www.imsl.petrucchi
13. www.dlib.indiana.edu/variations/scores

Language of instruction:

Slovak, English

Notes:

Individual exercises.

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. David Gerard di Fiore, doc. PaedDr. Zuzana Zahradníková, PhD.

Last modification: 27.07.2022

Supervisor(s):

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

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Ho-BD111A/22	Course title: Organ 6b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 2 hours per semester: 26 Teaching method: on-site	
Credits: 4	Working load: 100 hours
Recommended semester/trimester: 6.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competencies 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 earned for participating in the exercises. A student can receive a maximum of 50 points for semester replays. In order to successfully complete the subject, it is necessary to obtain at least 60 points. Continuous assessment will be in classes and public performances (concerts). The final assessment will be in the form of semester replays. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
Learning outcomes of the course: After completing the subject, the student will acquire the following knowledge, skills and competences: - acquiring knowledge about the main features of individual stylistic periods, registration, ornamentation, getting to know the organ repertoire. - improvement of manual and pedal technique, stylistic interpretation, deepening practical skills in the field of registration, ornamentation; ability to interpret studied compositions at the appropriate artistic level; practical use of professional literature and musical material. - the ability to work independently on studying a piece of music, to solve specific problems in the field of musical interpretation and to present one's conception of the interpretation of the chosen piece of music	
Course contents:	

- preparation of compositions for a bachelor's concert lasting min. 30 min. (works of at least 3 different stylistic periods)

Recommended or required literature:

1. J. Pachelbel: Ausgewählte Orgelwerke. Kassel : Bärenreiter.
2. J. G. Walther: Orgelchoräle. Kassel : Bärenreiter, 2006.
3. J. G. Walther: Orgelkonzerte nach verschiedenen Meistern. Kassel : Bärenreiter, 2008.
4. D. Buxtehude: Neue Ausgabe sämtlicher Orgelwerke. Kassel : Bärenreiter, 2007.
5. V. Lübeck: Orgelwerke. Frankfurt : C. F. Peters, 1969.
6. Baroque organ works /Buxtehude, Froberger, Handel, Pachelbel, Sweelinck/. Milwaukee : CD Sheet Music, 2005.
7. J. S. Bach und seine Vorgänger. Mainz : Schott, Budapest : Editio Musica, 1982.
8. J. S. Bach: Complete Works for Organ. CD Sheet Music, 2006.
9. J. S. Bach: Orgelwerke. Kassel : Bärenreiter, 1999.
10. P. Eben: Labyrint světa a ráj srdce : pro varhany a recitátora, Praha : Panton, 2003.
11. P. Eben: Musica dominicalis, Praha : Supraphon, 2002.
12. www.cpd.org.
13. www.imsl.petrucchi
14. www.dlib.indiana.edu/variations/scores

Language of instruction:

Slovak, English

Notes:

Individual exercises

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. David Gerard di Fiore, doc. PaedDr. Zuzana Zahradníková, PhD.

Last modification: 27.07.2022

Supervisor(s):

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

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Ho-BD110A/22	Course title: Organ Didactics and Methodology
Type and range of planned learning activities and teaching methods: Form of instruction: Lecture Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 2	Working load: 50 hours
Recommended semester/trimester: 5.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competencies 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 participation in lectures, and 60 points for written tests. To successfully complete the course, you must obtain at least 80 points. The continuous evaluation depends on the activity in the lectures. The final evaluation is conditional on the results of the written tests. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
Learning outcomes of the course: After completing the subject, the student will acquire the following knowledge, skills and competences: - can describe the basic didactic rules and methodical procedures of teaching organ playing. - knows how to use specialist literature, musical material, discography and a professional offer of electronic media in his artistic-pedagogical practice, knows how to choose adequate instructional literature and choose suitable methodical procedures for practicing and developing a composition. - can solve practical tasks in the field of music pedagogy, specifically when playing the organ, using usual procedures with a critical assessment of their appropriateness and appropriateness - is capable of independently solving specific problems in the field of playing the organ	
Course contents: 1. Didactics of organ playing, goals and competencies of the teaching process in individual organ playing lessons at the ZUŠ. 2. Organizational forms of the teaching process and its specifics (individual organ lesson, liturgical play, improvisation).	

3. Curriculum and standards of the organ playing subject at the ZUŠ.
4. Content of education – lesson plans, curriculum of the organ playing subject at the ZUŠ.
5. Textbooks, teaching aids, didactic technique, instructive organ literature in the ZUŠ.
6. Short-term and long-term teacher training, thematic plans and didactic analysis of the curriculum.
7. Phases of the teaching process in individual lessons of organ playing in the ZUŠ.
8. Development of students' motivation, creativity, activity, creativity and independence in the educational process at individual lessons of organ playing in the ZUŠ.
9. Methods of the teaching process in individual lessons of organ playing at I., II. degree and in ŠPD in ZUŠ.
10. Specifics of methodical procedures for eliminating technical errors in pupils in individual teaching of organ playing – correct sitting, correct hand position, correct foot position, finger placement...)

Recommended or required literature:

1. ZAHRADNÍKOVÁ, Z.: Didaktické postupy pri vyučovaní liturgickej hry. In: Studia Scientifica Facultatis Paedagogicae. Ružomberok (Slovensko): Katolícka univerzita v Ružomberku: VERBUM, roč. 17, č. 5 (2018), s. 86-93. ISSN 1336-2232.
2. TUREK, I.: Didaktika. Bratislava: Iura edition, 2010.
3. DZEMJANOVÁ, E.: Metodika hry na organe. Košice, 2002.
4. SEDLÁK, F.: Psychologie hudebních schopností a dovedností. Praha: Supraphon, 1989.
5. KRBAŤA, P.: Psychológia hudby nielen pre hudobníkov. Prešov: Matúš, 1994.
6. PETLÁK, E.: Všeobecná didaktika. Bratislava: Iris, 2004.

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): doc. PaedDr. Zuzana Zahradníková, PhD.

Last modification: 27.07.2022

Supervisor(s):

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

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Ho-BD104B/22	Course title: Organ building
Type and range of planned learning activities and teaching methods: Form of instruction: Lecture Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 2	Working load: 50 hours
Recommended semester/trimester: 3.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competencies 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 participation in lectures, a maximum of 60 points for seminar work. In order to successfully complete the subject, it is necessary to obtain at least 60 points. Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical examinations during the semester teaching of the subject. Final assessment: seminar paper. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
Learning outcomes of the course: After completing the subject, the student will acquire the following knowledge, skills and competences: - acquiring knowledge of organ terminology, nomenclature and concepts; - knowledge of the history of Slovak and world organs; - orientation in organ construction – types of tracer aktion, registers, pipes; - identification of the organ tract; - the ability to independently carry out routine maintenance of the organ and take care of its trouble-free operation;	
Course contents: 1. Names and groups of registers. 2. Types of organ tracts and their construction, types of air chambers. 3. Different traditions of building organs.	

<p>4. Types of pipes and their construction.</p> <p>5. Organs in individual countries of the world, their specifics and uniqueness.</p>																	
<p>Recommended or required literature:</p> <p>1. BĚLSKÝ, V.: Nauka o varhanách. Praha : Editio Bärenreiter , 2000.</p> <p>2. KLINDA, F.: Organ v kultúre dvoch tisícročí. Bratislava : Opus, 2000.</p> <p>3. MAYER, M. A.: Martin Šaško a jeho organárska škola. Bratislava : Hudobné centrum, 2003.</p> <p>4. ŠURIN, S. – TRUMMER, J.: Historické organy: Úlohy pre výskum, organárstvo, pamiatkové úrady a cirkvi. Bratislava : GaRT, 2001.</p> <p>5. WURM, K. – GERGELY, O.: Historické organy na Slovensku. Bratislava : Opus, 1982.</p> <p>6. http://www.classichistory.net/archives/organ</p> <p>7. https://www.yamaha.com/en/musical_instrument_guide/pipeorgan/structure/.</p>																	
<p>Language of instruction: Slovak, English</p>																	
<p>Notes: -</p>																	
<p>Course evaluation: Assessed students in total: 1</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>100.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>						A	B	C	D	E	FX	100.0	0.0	0.0	0.0	0.0	0.0
A	B	C	D	E	FX												
100.0	0.0	0.0	0.0	0.0	0.0												
<p>Name of lecturer(s): Mgr. art. David Gerard di Fiore</p>																	
<p>Last modification: 01.08.2022</p>																	
<p>Supervisor(s): Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.</p>																	

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Ho-BD100B/22	Course title: Playing and Improvisation for the Liturgy 1b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 2	Working load: 50 hours
Recommended semester/trimester: 1.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 60 points can be obtained for active participation in the exercises, a maximum of 40 points for organ accompaniment during the service. In order to successfully complete the subject, it is necessary to obtain at least 60 points. The student will be continuously evaluated based on the play during the liturgy. The final assessment of the student will be an exam - a play during the liturgy. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
Learning outcomes of the course: After completing the subject, the student will acquire the following knowledge, skills and competences: - has knowledge of the repertoire of spiritual songs in individual periods of the church year - can play the organ to accompany selected liturgical chants - is able to independently accompany the singing of the faithful during the liturgy - is able to apply his own creativity when creating overtures and improvisations.	
Course contents: The emphasis is on improvisation at St. masses and for preludes to liturgical chants (Jednotný katolícky spevník, Liturgický spevník 1, 2, 3) and for free improvisation (use of harmonic ideas and elaboration of musical forms). The content of the subject is practical examples for improving the skills of liturgical accompaniment during religious services (accompanying songs, psalms, Mass ordinary).	

Recommended or required literature:

1. DI FIORE, D.: Foundational Improvisation for Beginners. In Studia Scientifica Facultatis Paedagogicae Universitas Catholica Ružomberok, č. 5, 2018, s. 71 – 75.
2. LALINSKÝ, P.: Harmonizácia chorálu a improvizácia pre bohoslužobné účely na Slovensku. Ružomberok, 2006.
3. CIKRLE, K. - SEHNAL, J.: Příručka pro varhaníky. 2. vyd. Rosice : Gloria, 2002.
4. ŠURIN, S.: Interpretácia piesní JKS a problematika tvorenia predohier na motívy JKS. In: Šesťdesiat rokov Jednotného katolíckeho spevníka (zborník). Trnava, 1999, s. 66 – 74.

Language of instruction:

Slovak, English

Notes:

individual exercises

Course evaluation:

Assessed students in total: 4

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

Name of lecturer(s): Mgr. art. David Gerard di Fiore

Last modification: 01.08.2022

Supervisor(s):

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

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Ho-BD101B/22	Course title: Playing and Improvisation for the Liturgy 2b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 2	Working load: 50 hours
Recommended semester/trimester: 2.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 60 points can be obtained for active participation in the exercises, a maximum of 40 points for organ accompaniment during the service. In order to successfully complete the subject, it is necessary to obtain at least 60 points. The interim assessment is conditioned by the play during the liturgy. The final evaluation is conditioned by an exam consisting of a play during the liturgy. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
Learning outcomes of the course: After completing the subject, the student will acquire the following knowledge, skills and competences: - has knowledge of the repertoire of spiritual songs in individual periods of the church year - has practical knowledge of the basics of harmony - can play the organ to accompany selected liturgical chants - is able to independently accompany the singing of the faithful during the liturgy - is able to apply his own creativity when creating overtures and improvisations.	
Course contents: The emphasis is on improvisation at St. masses and for preludes to liturgical chants (Jednotný katolícky spevník, Liturgický spevník 1, 2, 3) and for free improvisation (use of harmonic ideas and elaboration of musical forms). The content of the subject is practical examples for improving the skills of liturgical accompaniment during religious services (accompanying songs, psalms, Mass ordinary).	

Recommended or required literature:

1. ZAHRADNÍKOVÁ, Z.: Didaktické postupy pri vyučovaní liturgickej hry. In Studia Scientifica Facultatis Paedagogicae Universitas Catholica Ružomberok, č. 5, 2018, s. 86 – 93.
2. LALINSKÝ, P.: Harmonizácia chorálu a improvizácia pre bohoslužobné účely na Slovensku. Ružomberok, 2006.
3. Liturgický spevník I. Vatikán : Slovenská liturgická komisia, 1990.
4. CIKRLE, K. - SEHNAL, J.: Příručka pro varhaníky. 2. vyd. Rosice : Gloria, 2002.
5. ŠURIN, S.: Interpretácia piesní JKS a problematika tvorenia predohier na motívy JKS. In: Šesťdesiat rokov Jednotného katolíckeho spevníka (zborník). Trnava, 1999, s. 66 – 74.

Language of instruction:

Slovak, English

Notes:

individual exercises

Course evaluation:

Assessed students in total: 4

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

Name of lecturer(s): Mgr. art. David Gerard di Fiore

Last modification: 01.08.2022

Supervisor(s):

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

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Ho-BD102B/22	Course title: Playing and Improvisation for the Liturgy 3b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 2	Working load: 50 hours
Recommended semester/trimester: 3.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 60 points can be obtained for active participation in the exercises, a maximum of 40 points for organ accompaniment during the service. In order to successfully complete the subject, it is necessary to obtain at least 60 points. The interim assessment is conditioned by the play during the liturgy. The final evaluation is conditioned by an exam consisting of a play during the liturgy. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
Learning outcomes of the course: After completing the subject, the student will acquire the following knowledge, skills and competences: - has knowledge of the repertoire of spiritual songs in individual periods of the church year - has practical knowledge of the basics of harmony - can play the organ to accompany selected liturgical chants - is able to independently accompany the singing of the faithful during the liturgy - is able to apply his own creativity when creating overtures and improvisations	
Course contents: The emphasis is on improvisation at St. masses and for preludes to liturgical chants (Jednotný katolícky spevník, Liturgický spevník 1, 2, 3) and for free improvisation (use of harmonic ideas and elaboration of musical forms). The content of the subject is practical examples for improving the skills of liturgical accompaniment during religious services (accompanying songs, psalms, Mass ordinary).	

Recommended or required literature:

1. LALINSKÝ, P.: Harmonizácia chorálu a improvizácia pre bohoslužobné účely na Slovensku. Ružomberok, 2006.
2. Liturgický spevník I. Vatikán : Slovenská liturgická komisia, 1990.
3. CIKRLÉ, K. - SEHNAL, J.: Příručka pro varhaníky. 2. vyd. Rosice : Gloria, 2002.
4. ŠURIN, S.: Interpretácia piesní JKS a problematika tvorenia predohier na motívy JKS. In: Šesťdesiat rokov Jednotného katolíckeho spevníka (zborník). Trnava, 1999, s. 66 – 74.
5. ŠURIN, S: Ako predohrať piesne z JKS. In: Adoramus Te (časopis).

Language of instruction:

Slovak, English

Notes:

individual exercises

Course evaluation:

Assessed students in total: 1

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

Name of lecturer(s): Mgr. art. David Gerard di Fiore**Last modification:** 01.08.2022**Supervisor(s):**Person responsible for the delivery, development and quality of the study programme:
prof. ThDr. Rastislav Adamko, PhD.

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Ho-BD105B/22	Course title: Playing and Improvisation for the Liturgy 4b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 2	Working load: 50 hours
Recommended semester/trimester: 4.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 60 points can be obtained for active participation in the exercises, a maximum of 40 points for organ accompaniment during the service. In order to successfully complete the subject, it is necessary to obtain at least 60 points. The interim assessment is conditioned by the play during the liturgy. The final evaluation is conditioned by an exam consisting of a play during the liturgy. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
Learning outcomes of the course: After completing the subject, the student will acquire the following knowledge, skills and competences: - has knowledge of the repertoire of spiritual songs in individual periods of the church year - has practical knowledge of the basics of harmony - can play the organ to accompany selected liturgical chants - can create an adequate prelude to any spiritual song or chant - is able to independently accompany the singing of the faithful during the liturgy - is able to apply his own creativity when creating overtures and improvisations.	
Course contents: The emphasis is on improvisation at St. masses and for preludes to liturgical chants (Jednotný katolícky spevník, Liturgický spevník 1, 2, 3) and for free improvisation (use of harmonic ideas and elaboration of musical forms). The content of the subject is practical examples for improving the skills of liturgical accompaniment during religious services (accompanying songs, psalms, Mass ordinary).	

Recommended or required literature:

1. LALINSKÝ, P.: Harmonizácia chorálu a improvizácia pre bohoslužobné účely na Slovensku. Ružomberok, 2006.
2. Liturgický spevník I. Vatikán : Slovenská liturgická komisia, 1990.
3. CIKRLE, K. - SEHNAL, J.: Příručka pro varhaníky. 2. vyd. Rosice : Gloria, 2002.
4. ŠURIN, S.: Interpretácia piesní JKS a problematika tvorenia predohier na motívy JKS. In: Šesťdesiat rokov Jednotného katolíckeho spevníka (zborník). Trnava, 1999, s. 66 – 74.
5. ŠURIN, S: Ako predohrať piesne z JKS. In: Adoramus Te (časopis).

Language of instruction:

Slovak, English

Notes:

individual exercises

Course evaluation:

Assessed students in total: 1

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

Name of lecturer(s): Mgr. art. David Gerard di Fiore

Last modification: 01.08.2022

Supervisor(s):

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

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Ho-BD107B/22	Course title: Playing and Improvisation for the Liturgy 5b
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 2	Working load: 50 hours
Recommended semester/trimester: 5.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 60 points can be obtained for active participation in the exercises, a maximum of 40 points for organ accompaniment during the service. In order to successfully complete the subject, it is necessary to obtain at least 60 points. The interim assessment is conditioned by the play during the liturgy. The final evaluation is conditioned by an exam consisting of a play during the liturgy. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
Learning outcomes of the course: After completing the subject, the student will acquire the following knowledge, skills and competences: - has knowledge of the repertoire of spiritual songs in individual periods of the church year - has practical knowledge of the basics of harmony - can play the organ to accompany selected liturgical chants - can create an adequate prelude to any spiritual song or chant - is able to independently accompany the singing of the faithful during the liturgy - is able to apply his own creativity when creating overtures and improvisations.	
Course contents: The emphasis is on improvisation at St. masses and for preludes to liturgical chants (Jednotný katolícky spevník, Liturgický spevník 1, 2, 3) and for free improvisation (use of harmonic ideas and elaboration of musical forms). The content of the subject is practical examples for improving the skills of liturgical accompaniment during religious services (accompanying songs, psalms, Mass ordinary).	

Recommended or required literature:

1. LALINSKÝ, P.: Harmonizácia chorálu a improvizácia pre bohoslužobné účely na Slovensku. Ružomberok, 2006.
2. Liturgický spevník II. Medzispevy na nedele a sviatky. Bratislava : Ústav hudobnej vedy SAV, 1999.
3. CIKRLE, K. - SEHNAL, J.: Příručka pro varhaníky. 2. vyd. Rosice : Gloria, 2002.
4. ŠURIN, S.: Interpretácia piesní JKS a problematika tvorenia predohier na motívy JKS. In: Šesťdesiat rokov Jednotného katolíckeho spevníka (zborník). Trnava, 1999, s. 66 – 74.

Language of instruction:

Slovak, English

Notes:

individual exercises

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. David Gerard di Fiore

Last modification: 01.08.2022

Supervisor(s):

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

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Hz-BD108A/22	Course title: Singing and Vocal Technique 1
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 1	Working load: 25 hours
Recommended semester/trimester: 1.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: 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%	
Learning outcomes of the course: Course Objective: 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. Learning Outcomes: 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
29. www.cpd.org.
30. www.imsl.petrucci,
31. 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

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Hz-BD110A/22	Course title: Singing and Vocal Technique 2
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 1	Working load: 25 hours
Recommended semester/trimester: 2.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: 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%	
Learning outcomes of the course: Course Objective: 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. Learning Outcomes: 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,
27. www.cpdll.org,
28. www.imsl.petrucci,
29. 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

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Hz-BD100B/22	Course title: Singing and Vocal Technique 3
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 1	Working load: 25 hours
Recommended semester/trimester: 3.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: 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%	
Learning outcomes of the course: Course Objective: 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. Learning outcomes:	

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 vyzývania. Bratislava : Hudobný fond, 2004.
23. VALENTA, I.: Vianoce sa priblížili. Bratislava : Hudobný fond, 1995.
24. www.newmusicforkids.org,
25. www.cpd.org,
26. www.imsl.petrucci,
27. 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

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Hz-BD101B/22	Course title: Singing and Vocal Technique 4
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 1	Working load: 25 hours
Recommended semester/trimester: 4.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: 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%	
Learning outcomes of the course: Course Objective: 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. Learning outcomes:	

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,
24. www.cpd.org,
25. www.imsl.petrucchi,
26. 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

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Hz-BD102B/22	Course title: Singing and Vocal Technique 5
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 1	Working load: 25 hours
Recommended semester/trimester: 5.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: 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%	
Learning outcomes of the course: Course Objective: 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. Learning outcomes: 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,
24. www.cpd.org,
25. www.imsl.petrucchi,
26. 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

University: Catholic University in Ružomberok					
Faculty: Faculty of Education					
Course code: KHU/Ho-BD100S/22		Course title: State Final Exam - Music (Organ)			
Type and range of planned learning activities and teaching methods: Form of instruction: Recommended study range: hours weekly: hours per semester: Teaching method: on-site					
Credits: 10		Working load: 250 hours			
Recommended semester/trimester: 5., 6..					
Level of study: I.					
Prerequisites:					
Requirements for passing the course:					
Learning outcomes of the course:					
Course contents:					
Recommended or required literature:					
Language of instruction:					
Notes:					
Course evaluation: Assessed students in total: 33					
A	B	C	D	E	FX
18.18	33.33	21.21	18.18	9.09	0.0
Name of lecturer(s):					
Last modification:					
Supervisor(s): Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Hz-BD115A/22	Course title: Teaching practice (Music Education)
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 2	Working load: 50 hours
Recommended semester/trimester: 5.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: 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%	
Learning outcomes of the course: Course Objective: 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. Learning Outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies: Knowledge:	

<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>Course contents:</p> <ol style="list-style-type: none"> 1. The basis consists of lesson plans and lesson analyses. 2. The student discusses the lessons with his/her trainee teacher. 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. 																	
<p>Recommended or required literature:</p> <ol style="list-style-type: none"> 1. BALCÁROVÁ, B. Alpha of didactics of music education. 2004. Prešov : Súzvuk. 336 s. 80-89188-00-1. 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. 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. 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. 5. VÁŇOVÁ, H. - SEDLÁK, F. 2016. Music psychology for teachers. Prague: Karolinum. 406 p. ISBN 978-80-246-2060-2. 																	
<p>Language of instruction: Slovak</p>																	
<p>Notes: Prerequisite subjects: none</p>																	
<p>Course evaluation: 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>Name of lecturer(s): PaedDr. Martina Krušinská, PhD.</p>																	
<p>Last modification: 09.08.2022</p>																	
<p>Supervisor(s): Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.</p>																	

COURSE INFORMATION SHEET

University: Catholic University in Ružomberok	
Faculty: Faculty of Education	
Course code: KHU/Ho-BD112A/22	Course title: Teaching practice (Organ)
Type and range of planned learning activities and teaching methods: Form of instruction: Seminar Recommended study range: hours weekly: 1 hours per semester: 13 Teaching method: on-site	
Credits: 2	Working load: 50 hours
Recommended semester/trimester: 5.	
Level of study: I.	
Prerequisites:	
Requirements for passing the course: Verification of the degree of acquisition of the relevant knowledge, skills and competencies 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 listening sessions and class discussions, 30 points for seminar work, and 20 points for an oral exam. To successfully complete the subject, it is necessary to obtain at least 60 points. The continuous evaluation is conditioned by the completion of the listening lessons and their analyses. The final evaluation is conditional on the quality of the seminar work (pedagogical diary) and an oral consultation with the practice methodology. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
Learning outcomes of the course: After completing the subject, the student will acquire the following knowledge, skills and competences: - has basic theoretical knowledge about the pedagogical and psychological aspects of teaching the organ in the ZUŠ: he can describe the basic didactic rules and methodological procedures in the teaching of the organ, - knows how to use specialist literature, musical material, discography and professional offer of electronic media in his artistic and pedagogical practice, - knows how to acquire information in an active way and use it when solving practical tasks in the field of musical art, - through direct observation, he is able to independently identify and analyze the correctness of methodological procedures, the application of didactic principles, or the solution of specific	

situations in pedagogical practice, he is able to solve professional tasks and coordinate partial activities and bear responsibility for the results of the team.

Course contents:

Listening and analysis of lessons with a practice teacher, consultation with practice methodology. Completion of 5 listening lessons, 5 analyzes and their capture through a seminar work (pedagogical diary) and subsequent consultation with a practice methodology - identification of pedagogical-psychological aspects of the teaching process, identification of the fulfillment of educational goals, adherence to didactic principles, analysis of methodological procedures, or solutions to specific situations in pedagogical practice.

Recommended or required literature:

1. FRANEK, 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. DZEMJANOVÁ, E. Metodika organovej hry. Košice, 2002.

Language of instruction:

Slovak

Notes:

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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): doc. PaedDr. Zuzana Zahradníková, PhD.

Last modification: 01.08.2022

Supervisor(s):

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