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## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME111A/22	<b>Course title:</b> Accompanying 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Course completion requirements and method of verification of acquired knowledge, skills and competences: A maximum of 40 points can be obtained for participation in the exercises. Students may earn a maximum of 30 points for semester performances, 20 points for public speaking and 10 points for internal speaking. A minimum of 60 points is required to pass the course. Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out in exercises during the semester, internal and public performances and semester performances in the subject Singing. Continuous assessment: in classes, internal and public performances (performance courses, workshops, concerts and competitions). Final assessment: public performances and semester performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To continue to deepen acquired skills in the study of vocal solo and chamber part with piano, organ, or other instrumental accompaniment in selected repertoire. To enrich the acquired theoretical knowledge and practical experience with chamber repertoire, especially compositions for two voices with piano or other instrumental accompaniment. To develop the skills and abilities of effective rehearsal of individual parts of vocal-instrumental compositions during self-study. Allow students sufficient scope for self-realisation in dealing with the interplay of solo or chamber vocal part and instrumental accompaniment and the realisation of general performance-expression devices in compositions. To enable students to self-reflect, self-evaluate and validate acquired knowledge and skills in artistic practice in internal and public performances, semester performances and in teaching practice.	

Learning outcomes:

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

Knowledge:

- In orientation in the notation of solo and chamber vocal-instrumental compositions;
- the possibilities of applying general means of performance and expression to achieve a stylish interpretation in compositions of different stylistic periods and different vocal-instrumental scoring;
- adequate selection of methodological procedures for effective rehearsal of solo and chamber vocal-instrumental compositions with instrumental accompaniment;
- an overview of the musical literature of different stylistic periods and genres and the difficulty of vocal parts and instrumental accompaniment.

Skills:

- Master the proper rehearsal and interplay of a solo or chamber vocal part and instrumental accompaniment;
- implement appropriate means of performance and expression in the interpretation of compositions of different stylistic periods;
- present the rehearsed repertoire at an appropriate artistic level.

Competencies:

- Ability to work independently in solving vocal-technical and performance problems and issues of harmony in self-study and exercises;
- Present their concepts in the interpretation of selected solo and chamber vocal-instrumental repertoire in artistic performances and teaching practice.

### **Course contents:**

Brief outline of the course:

- Study of the instrumental part and its perfect technical preparation;
- study of the soloist or vocal chamber part and its perfect vocal-technical preparation;
- practice of the harmony of the vocal chamber part and the development of the tempo and dynamic-agogical aspects;
- rehearsal of the interplay of a soloist or chamber vocal part with instrumental accompaniment and development of the tempo and dynamic-agogical aspects;
- to become familiar with the critical points of the soloist's or chamber vocal part and the accompaniment and to establish the so-called fulcrums in the composition in case of memory or harmony failure;
- balance the solo or chamber vocal part with the instrumental accompaniment into a harmonious whole in tempo and sound.

The student must perform in concert and semester exams:

3 compositions of various styles.

**Recommended or required literature:**

Recommended reading:

1. ASCHNER, A.: Spiritual works I. : arias and duets selection. Ruzomberok : Verbum, 2013.
2. ASCHNER, A.: Spiritual Creation III. German Advent arias. Ruzomberok : Verbum, 2013.
3. BACH, J. S.: Fünfzehn Arien aus Kantaten für Sopran. Frankfurt : C. F. Peters, 1955.
4. BACH, J. S.: Johannes-Passions. Frankfurt : C. F. Peters, 1988.
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20. MALOVEC, J.: Two spiritual songs. Bratislava : Slovak Music Fund, 1991.
21. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
22. MARTINŮ, B.: Two songs on the lyrics of Negro poetry. Prague : Supraphon, 1976.
23. SCHNEIDER-TRNAVSKÝ, M.: Tiny Flowers. Bratislava : Opus, 1974.
24. SCHNEIDER-TRNAVSKÝ, M.: Songwriting. Bratislava, Music Centre, 2001.
25. SCHNEIDER-TRNAVSKÝ, M.: Tears and Smiles. Bratislava : Opus, 1976.
26. SCHUMANN, R.: Songs/Tíz dal. Budapest, Edition Musica Budapest, 1961/1990.
27. ŠURIN, S.: Four Marian antiphons for voice and organ. Trnava : Tribus musicae, 2016.
28. URBANEC, B.: May Love. Bratislava : SVKL, 1956.

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[www.cpdll.org](http://www.cpdll.org), [www.imsl.petrucci](http://www.imsl.petrucci),

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<http://enscores.com>

<http://www.free-scores.com>

**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

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

<b>Course evaluation:</b>					
Assessed students in total: 2					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 27.03.2023					
<b>Supervisor(s):</b>					
Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME112A/22	<b>Course title:</b> Accompanying 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Course completion requirements and method of verification of acquired knowledge, skills and competences: A maximum of 40 points can be obtained for participation in the exercises. Students may earn a maximum of 30 points for semester performances, 20 points for public speaking and 10 points for internal speaking. A minimum of 60 points is required to pass the course. Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out in exercises during the semester, internal and public performances and semester performances in the subject Singing. Continuous assessment: in classes, internal and public performances (performance courses, workshops, concerts and competitions). Final assessment: public performances and semester performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To continue to deepen acquired skills in the study of vocal solo and chamber part with piano, organ, or other instrumental accompaniment in selected repertoire. To enrich the acquired theoretical knowledge and practical experience with chamber repertoire, especially compositions for two voices with piano or other instrumental accompaniment. To develop the skills and abilities of effective rehearsal of individual parts of vocal-instrumental compositions during self-study. Allow students sufficient scope for self-realisation in dealing with the interplay of solo or chamber vocal part and instrumental accompaniment and the realisation of general performance-expression devices in compositions. To enable students to self-reflect, self-evaluate and validate acquired knowledge and skills in artistic practice in internal and public performances, semester performances and in teaching practice.	

Learning outcomes:

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

Knowledge:

- In orientation in the notation of solo and chamber vocal-instrumental compositions;
- the possibilities of applying general means of performance and expression to achieve a stylish interpretation in compositions of different stylistic periods and different vocal-instrumental scoring;
- adequate selection of methodological procedures for effective rehearsal of solo and chamber vocal-instrumental compositions with instrumental accompaniment;
- an overview of the musical literature of different stylistic periods and genres and the difficulty of vocal parts and instrumental accompaniment.

Skills:

- Master the proper rehearsal and interplay of a solo or chamber vocal part and instrumental accompaniment;
- implement appropriate means of performance and expression in the interpretation of compositions of different stylistic periods;
- present the rehearsed repertoire at an appropriate artistic level.

Competencies:

- Ability to work independently in solving vocal-technical and performance problems and issues of harmony in self-study and exercises;
- Present their concepts in the interpretation of selected solo and chamber vocal-instrumental repertoire in artistic performances and teaching practice.

### **Course contents:**

Brief outline of the course:

- Study of the instrumental part and its perfect technical preparation;
- study of the soloist or vocal chamber part and its perfect vocal-technical preparation;
- practice of the harmony of the vocal chamber part and the development of the tempo and dynamic-agogical aspects;
- rehearsal of the interplay of a soloist or chamber vocal part with instrumental accompaniment and development of the tempo and dynamic-agogical aspects;
- to become familiar with the critical points of the soloist's or chamber vocal part and the accompaniment and to establish the so-called fulcrums in the composition in case of memory or harmony failure;
- balance the solo or chamber vocal part with the instrumental accompaniment into a harmonious whole in tempo and sound.

The student must perform in concert and semester exams:

3 compositions of various styles.

**Recommended or required literature:**

Recommended reading:

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**Language of instruction:**

Slovak, Czech, German, English, Italian



**Notes:**

This course is taught in individual lessons for singers and instrumentalists

**Course evaluation:**

Assessed students in total: 2

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

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

**Last modification:** 27.03.2023

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME113A/22	<b>Course title:</b> Accompanying 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Course completion requirements and method of verification of acquired knowledge, skills and competences: A maximum of 40 points can be obtained for participation in the exercises. Students may earn a maximum of 30 points for semester performances, 20 points for public speaking and 10 points for internal speaking. A minimum of 60 points is required to pass the course. Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out in exercises during the semester, internal and public performances and semester performances in the subject Singing. Continuous assessment: in classes, internal and public performances (performance courses, workshops, concerts and competitions). Final assessment: public performances and semester performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To continue to deepen acquired skills in the study of vocal solo and chamber part with piano, organ, or other instrumental accompaniment in selected repertoire. To enrich the acquired theoretical knowledge and practical experience with chamber repertoire, especially compositions for two voices with piano or other instrumental accompaniment. To develop the skills and abilities of effective rehearsal of individual parts of vocal-instrumental compositions during self-study. Allow students sufficient scope for self-realisation in dealing with the interplay of solo or chamber vocal part and instrumental accompaniment and the realisation of general performance-expression devices in compositions. To enable students to self-reflect, self-evaluate and validate acquired knowledge and skills in artistic practice in internal and public performances, semester performances and in teaching practice.	

Learning outcomes:

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

Knowledge:

- In orientation in the notation of solo and chamber vocal-instrumental compositions;
- the possibilities of applying general means of performance and expression to achieve a stylish interpretation in compositions of different stylistic periods and different vocal-instrumental scoring;
- adequate selection of methodological procedures for effective rehearsal of solo and chamber vocal-instrumental compositions with instrumental accompaniment;
- an overview of the musical literature of different stylistic periods and genres and the difficulty of vocal parts and instrumental accompaniment.

Skills:

- Master the proper rehearsal and interplay of a solo or chamber vocal part and instrumental accompaniment;
- implement appropriate means of performance and expression in the interpretation of compositions of different stylistic periods;
- present the rehearsed repertoire at an appropriate artistic level.

Competencies:

- Ability to work independently in solving vocal-technical and performance problems and issues of harmony in self-study and exercises;
- Present their concepts in the interpretation of selected solo and chamber vocal-instrumental repertoire in artistic performances and teaching practice.

### **Course contents:**

Brief outline of the course:

- Study of the instrumental part and its perfect technical preparation;
- study of the soloist or vocal chamber part and its perfect vocal-technical preparation;
- practice of the harmony of the vocal chamber part and the development of the tempo and dynamic-agogical aspects;
- rehearsal of the interplay of a soloist or chamber vocal part with instrumental accompaniment and development of the tempo and dynamic-agogical aspects;
- to become familiar with the critical points of the soloist's or chamber vocal part and the accompaniment and to establish the so-called fulcrums in the composition in case of memory or harmony failure;
- balance the solo or chamber vocal part with the instrumental accompaniment into a harmonious whole in tempo and sound.

The student must perform in concert and semester exams:

3 compositions of various styles.

**Recommended or required literature:**

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**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

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

<b>Course evaluation:</b>					
Assessed students in total: 3					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 27.03.2023					
<b>Supervisor(s):</b>					
Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME114A/22	<b>Course title:</b> Accompanying 4m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Course completion requirements and method of verification of acquired knowledge, skills and competences: A maximum of 40 points can be obtained for participation in the exercises. Students may earn a maximum of 30 points for semester performances, 20 points for public speaking and 10 points for internal speaking. A minimum of 60 points is required to pass the course. Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out in exercises during the semester, internal and public performances and semester performances in the subject Singing. Continuous assessment: in classes, internal and public performances (performance courses, workshops, concerts and competitions). Final assessment: public performances and semester performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To continue to deepen acquired skills in the study of vocal solo and chamber part with piano, organ, or other instrumental accompaniment in selected repertoire. To enrich the acquired theoretical knowledge and practical experience with chamber repertoire, especially compositions for two voices with piano or other instrumental accompaniment. To develop the skills and abilities of effective rehearsal of individual parts of vocal-instrumental compositions during self-study. Allow students sufficient scope for self-realisation in dealing with the interplay of solo or chamber vocal part and instrumental accompaniment and the realisation of general performance-expression devices in compositions. To enable students to self-reflect, self-evaluate and validate acquired knowledge and skills in artistic practice in internal and public performances, semester performances and in teaching practice.	

Learning outcomes:

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

Knowledge:

- In orientation in the notation of solo and chamber vocal-instrumental compositions;
- the possibilities of applying general means of performance and expression to achieve a stylish interpretation in compositions of different stylistic periods and different vocal-instrumental scoring;
- adequate selection of methodological procedures for effective rehearsal of solo and chamber vocal-instrumental compositions with instrumental accompaniment;
- an overview of the musical literature of different stylistic periods and genres and the difficulty of vocal parts and instrumental accompaniment.

Skills:

- Master the proper rehearsal and interplay of a solo or chamber vocal part and instrumental accompaniment;
- implement appropriate means of performance and expression in the interpretation of compositions of different stylistic periods;
- present the rehearsed repertoire at an appropriate artistic level.

Competencies:

- Ability to work independently in solving vocal-technical and performance problems and issues of harmony in self-study and exercises;
- Present their concepts in the interpretation of selected solo and chamber vocal-instrumental repertoire in artistic performances and teaching practice.

### **Course contents:**

Brief outline of the course:

- Study of the instrumental part and its perfect technical preparation;
- study of the soloist or vocal chamber part and its perfect vocal-technical preparation;
- practice of the harmony of the vocal chamber part and the development of the tempo and dynamic-agogical aspects;
- rehearsal of the interplay of a soloist or chamber vocal part with instrumental accompaniment and development of the tempo and dynamic-agogical aspects;
- to become familiar with the critical points of the soloist's or chamber vocal part and the accompaniment and to establish the so-called fulcrums in the composition in case of memory or harmony failure;
- balance the solo or chamber vocal part with the instrumental accompaniment into a harmonious whole in tempo and sound.

The student must perform in concert and semester exams:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended reading:

1. ASCHNER, A.: Spiritual works I. : arias and duets selection. Ruzomberok : Verbum, 2013.
2. ASCHNER, A.: Spiritual Creation III. German Advent arias. Ruzomberok : Verbum, 2013.
3. BACH, J. S.: Fünfzehn Arien aus Kantaten für Sopran. Frankfurt : C. F. Peters, 1955.
4. BACH, J. S.: Johannes-Passions. Frankfurt : C. F. Peters, 1988.
5. BACH, J. S.: Matthäus-Passion. Frankfurt : C. F. Peters, 1987.
6. BACH, J. S.: Sämtliche Kantaten, Motetten, Choräle und geistliche Lieder 1- 18. Kassel, Bärenbreiter, 2007.
7. BACH, J. S.: Weihnacht-Oratorium. Frankfurt : C. F. Peters, 1992.
8. BAJAN, J. P. Spiritual songs for two voices and basso continuo. Ruzomberok : Verbum, 2011.
9. BENKO, D.: German Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
10. BENKO, D.: Italian Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1981.
11. BENKO, D.: Spanish Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
12. DVOŘÁK, A.: Biblical Songs. Prague : Edition Bärenbreiter Praha, 2009.
13. EBEN, P.: Songs for the lute on medieval moll poetry. Prague : Bärenbreiter Editio Supraphon, 1996.
14. FIGUŠ-BYSTRÝ, V.: Slovak folk songs with piano accompaniment. Bratislava : Slovak Music Fund, 1980.
15. FREŠOVÁ-HUDCOVÁ, Z.: Slovak song production. Bratislava : Panton, 1966.
16. KIRCHER, A.: Weihnachtlieder : Chorbuch dreistimmig für zwei Frauenstimmen und eine Männerstimme a capella odet mit Tasteninstrument. Stuttgart: Carus, c2012.
17. KRČMÉRY-VRTELOVÁ, J.: Songs of five centuries - Baroque. Bratislava : Opus, 1992.
18. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Classicism. Bratislava : Opus, 1992.
19. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Romanticism. Bratislava : Opus, 1989.
20. MALOVEC, J.: Two spiritual songs. Bratislava : Slovak Music Fund, 1991.
21. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
22. MARTINŮ, B.: Two songs on the lyrics of Negro poetry. Prague : Supraphon, 1976.
23. SCHNEIDER-TRNAVSKÝ, M.: Tiny Flowers. Bratislava : Opus, 1974.
24. SCHNEIDER-TRNAVSKÝ, M.: Songwriting. Bratislava, Music Centre, 2001.
25. SCHNEIDER-TRNAVSKÝ, M.: Tears and Smiles. Bratislava : Opus, 1976.
26. SCHUMANN, R.: Songs/Tíz dal. Budapest, Edition Musica Budapest, 1961/1990.
27. ŠURIN, S.: Four Marian antiphons for voice and organ. Trnava : Tribus musicae, 2016.
28. URBANEC, B.: May Love. Bratislava : SVKL, 1956.

29:

[www.newmusicforkids.org](http://www.newmusicforkids.org),

[www.cpdl.org](http://www.cpdl.org), [www.imsl.petrucchi](http://www.imsl.petrucchi),

[www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores) <http://musescores.com>

<http://enscores.com>

<http://www.free-scores.com>

**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

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



<b>Course evaluation:</b> Assessed students in total: 3					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 27.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME115A/22	<b>Course title:</b> Accompanying 5m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly: hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Course completion requirements and method of verification of acquired knowledge, skills and competences: A maximum of 40 points can be obtained for participation in the exercises. Students may earn a maximum of 30 points for semester performances, 20 points for public speaking and 10 points for internal speaking. A minimum of 60 points is required to pass the course. Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out in exercises during the semester, internal and public performances and semester performances in the subject Singing. Continuous assessment: in classes, internal and public performances (performance courses, workshops, concerts and competitions). Final assessment: public performances and semester performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To continue to deepen acquired skills in the study of vocal solo and chamber part with piano, organ, or other instrumental accompaniment in selected repertoire. To enrich the acquired theoretical knowledge and practical experience with chamber repertoire, especially compositions for two voices with piano or other instrumental accompaniment. To develop the skills and abilities of effective rehearsal of individual parts of vocal-instrumental compositions during self-study. Allow students sufficient scope for self-realisation in dealing with the interplay of solo or chamber vocal part and instrumental accompaniment and the realisation of general performance-expression devices in compositions. To enable students to self-reflect, self-evaluate and validate acquired knowledge and skills in artistic practice in internal and public performances, semester performances and in teaching practice.	

Learning outcomes:

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

Knowledge:

- In orientation in the notation of solo and chamber vocal-instrumental compositions;
- the possibilities of applying general means of performance and expression to achieve a stylish interpretation in compositions of different stylistic periods and different vocal-instrumental scoring;
- adequate selection of methodological procedures for effective rehearsal of solo and chamber vocal-instrumental compositions with instrumental accompaniment;
- an overview of the musical literature of different stylistic periods and genres and the difficulty of vocal parts and instrumental accompaniment.

Skills:

- Master the proper rehearsal and interplay of a solo or chamber vocal part and instrumental accompaniment;
- implement appropriate means of performance and expression in the interpretation of compositions of different stylistic periods;
- present the rehearsed repertoire at an appropriate artistic level.

Competencies:

- Ability to work independently in solving vocal-technical and performance problems and issues of harmony in self-study and exercises;
- Present their concepts in the interpretation of selected solo and chamber vocal-instrumental repertoire in artistic performances and teaching practice.

### **Course contents:**

Brief outline of the course:

- Study of the instrumental part and its perfect technical preparation;
- study of the soloist or vocal chamber part and its perfect vocal-technical preparation;
- practice of the harmony of the vocal chamber part and the development of the tempo and dynamic-agogical aspects;
- rehearsal of the interplay of a soloist or chamber vocal part with instrumental accompaniment and development of the tempo and dynamic-agogical aspects;
- to become familiar with the critical points of the soloist's or chamber vocal part and the accompaniment and to establish the so-called fulcrums in the composition in case of memory or harmony failure;
- balance the solo or chamber vocal part with the instrumental accompaniment into a harmonious whole in tempo and sound.

The student must perform in concert and semester exams:

Day Form:

3 compositions of various styles.

External form:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended reading:

1. ASCHNER, A.: Spiritual works I. : arias and duets selection. Ruzomberok : Verbum, 2013.
2. ASCHNER, A.: Spiritual Creation III. German Advent arias. Ruzomberok : Verbum, 2013.
3. BACH, J. S.: Fünfzehn Arien aus Kantaten für Sopran. Frankfurt : C. F. Peters, 1955.
4. BACH, J. S.: Johannes-Passions. Frankfurt : C. F. Peters, 1988.
5. BACH, J. S.: Matthäus-Passion. Frankfurt : C. F. Peters, 1987.
6. BACH, J. S.: Sämtliche Kantaten, Motetten, Choräle und geistliche Lieder 1- 18. Kassel, Bärenbreiter, 2007.
7. BACH, J. S.: Weihnacht-Oratorium. Frankfurt : C. F. Peters, 1992.
8. BAJAN, J. P. Spiritual songs for two voices and basso continuo. Ruzomberok : Verbum, 2011.
9. BENKO, D.: German Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
10. BENKO, D.: Italian Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1981.
11. BENKO, D.: Spanish Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
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17. KRČMÉRY-VRTELOVÁ, J.: Songs of five centuries - Baroque. Bratislava : Opus, 1992.
18. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Classicism. Bratislava : Opus, 1992.
19. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Romanticism. Bratislava : Opus, 1989.
20. MALOVEC, J.: Two spiritual songs. Bratislava : Slovak Music Fund, 1991.
21. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
22. MARTINŮ, B.: Two songs on the lyrics of Negro poetry. Prague : Supraphon, 1976.
23. SCHNEIDER-TRNAVSKÝ, M.: Tiny Flowers. Bratislava : Opus, 1974.
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25. SCHNEIDER-TRNAVSKÝ, M.: Tears and Smiles. Bratislava : Opus, 1976.
26. SCHUMANN, R.: Songs/Tíz dal. Budapest, Edition Musica Budapest, 1961/1990.
27. ŠURIN, S.: Four Marian antiphons for voice and organ. Trnava : Tribus musicae, 2016.
28. URBANEC, B.: May Love. Bratislava : SVKL, 1956.

29:

[www.newmusicforkids.org](http://www.newmusicforkids.org),

[www.cpdll.org](http://www.cpdll.org), [www.imsl.petrucci](http://www.imsl.petrucci),

[www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores) <http://musescores.com>

<http://enscores.com>

<http://www.free-scores.com>

**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

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

<b>Course evaluation:</b> Assessed students in total: 1					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 13.07.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME113B/22	<b>Course title:</b> Compulsory Piano 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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%	
<b>Learning outcomes of the course:</b> Course Objective: The aim of the course is to improve the recital and technical level of playing acquired in the Bachelor's degree and to further develop the ability to independently study the chosen repertoire. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: <b>Knowledge:</b> - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. <b>Skills:</b> - Knows how to read a musical text and interpret it. - 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 adapt simple musical formations and improvise.	

<p>Competences:</p> <ul style="list-style-type: none"> <li>- Possesses the professional competencies to work as an assistant music teacher in elementary schools.</li> <li>- He is able to acquire new knowledge independently and actively expand his knowledge,</li> </ul>					
<p><b>Course contents:</b>  Brief outline of the course: according to the individual level of the student  1stage  compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century)</p>					
<p><b>Recommended or required literature:</b>  Recommended reading: selection  <a href="https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP)">https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP)</a>  Etude Album I. - V.  C. Czerny. Op. 740, 299, 599  J. S. Bach: Booklet of Pieces for A. M. Bach, Small Preludes and Fughettas, 2-part Inventions and 3-part Sinfonias  Classics and their contemporaries I.  Classics and their contemporaries II.  Sonatinas and rondos I., II.  R. Schumann.  P. I. Tchaikovsky: Album for Youth  E. Hradecky: Small Jazz Album  I. Jurníčková: A Little Piano Romance</p>					
<p><b>Language of instruction:</b>  Slovak</p>					
<p><b>Notes:</b>  The course is implemented in the form of individual lessons.</p>					
<p><b>Course evaluation:</b>  Assessed students in total: 2</p>					
A	B	C	D	E	FX
0.0	50.0	50.0	0.0	0.0	0.0
<p><b>Name of lecturer(s):</b> PaedDr. Miriam Matejová, PhD.</p>					
<p><b>Last modification:</b> 12.07.2022</p>					
<p><b>Supervisor(s):</b>  Person responsible for the delivery, development and quality of the study programme:  prof. ThDr. Rastislav Adamko, PhD.</p>					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME114B/22	<b>Course title:</b> Compulsory Piano 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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%	
<b>Learning outcomes of the course:</b> Course Objective: The aim of the course is to improve the recital and technical level of playing acquired in the Bachelor's degree and to further develop the ability to independently study the chosen repertoire. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: <b>Knowledge:</b> - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. <b>Skills:</b> - Knows how to read a musical text and interpret it. - 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 adapt simple musical formations and improvise.	



<p>Competences:</p> <ul style="list-style-type: none"> <li>- Possesses the professional competencies to work as an assistant music teacher in elementary schools.</li> <li>- He is able to acquire new knowledge independently and actively expand his knowledge,</li> </ul>																	
<p><b>Course contents:</b>  Brief outline of the course: according to the individual level of the student  1stage  compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century)</p>																	
<p><b>Recommended or required literature:</b>  Recommended reading: selection  <a href="https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP)">https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP)</a>  Etude Album I. - V.  C. Czerny. Op. 740, 299, 599  J. S. Bach: Booklet of Pieces for A. M. Bach, Small Preludes and Fughettas, 2-part Inventions and 3-part Sinfonias  Classics and their contemporaries I.  Classics and their contemporaries II.  Sonatinas and rondos I., II.  R. Schumann.  P. I. Tchaikovsky: Album for Youth  E. Hradecky: Small Jazz Album  I. Jurníčková: A Little Piano Romance</p>																	
<p><b>Language of instruction:</b>  Slovak</p>																	
<p><b>Notes:</b>  The course is implemented in the form of individual lessons.</p>																	
<p><b>Course evaluation:</b>  Assessed students in total: 2</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>50.0</td> <td>50.0</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	50.0	50.0	0.0	0.0	0.0	0.0
A	B	C	D	E	FX												
50.0	50.0	0.0	0.0	0.0	0.0												
<p><b>Name of lecturer(s):</b> PaedDr. Miriam Matejová, PhD.</p>																	
<p><b>Last modification:</b> 12.07.2022</p>																	
<p><b>Supervisor(s):</b>  Person responsible for the delivery, development and quality of the study programme:  prof. ThDr. Rastislav Adamko, PhD.</p>																	

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME115B/22	<b>Course title:</b> Compulsory Piano 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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%	
<b>Learning outcomes of the course:</b> Course Objective: The aim of the course is to improve the recital and technical level of playing acquired in the Bachelor's degree and to further develop the ability to independently study the chosen repertoire. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: <b>Knowledge:</b> - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. <b>Skills:</b> - Knows how to read a musical text and interpret it. - 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 adapt simple musical formations and improvise.	

<p>Competences:</p> <ul style="list-style-type: none"> <li>- Possesses the professional competencies to work as an assistant music teacher in elementary schools.</li> <li>- He is able to acquire new knowledge independently and actively expand his knowledge,</li> </ul>					
<p><b>Course contents:</b>  Brief outline of the course: according to the individual level of the student  1stage  compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century)</p>					
<p><b>Recommended or required literature:</b>  Recommended reading: selection  <a href="https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP)">https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP)</a>  Etude Album I. - V.  C. Czerny. Op. 740, 299, 599  J. S. Bach: Booklet of Pieces for A. M. Bach, Small Preludes and Fughettas, 2-part Inventions and 3-part Sinfonias  Classics and their contemporaries I.  Classics and their contemporaries II.  Sonatinas and rondos I., II.  R. Schumann.  P. I. Tchaikovsky: Album for Youth  E. Hradecky: Small Jazz Album  I. Jurníčková: A Little Piano Romance</p>					
<p><b>Language of instruction:</b>  Slovak</p>					
<p><b>Notes:</b>  The course is implemented in the form of individual lessons.</p>					
<p><b>Course evaluation:</b>  Assessed students in total: 3</p>					
A	B	C	D	E	FX
0.0	100.0	0.0	0.0	0.0	0.0
<p><b>Name of lecturer(s):</b> PaedDr. Miriam Matejová, PhD.</p>					
<p><b>Last modification:</b> 12.07.2022</p>					
<p><b>Supervisor(s):</b>  Person responsible for the delivery, development and quality of the study programme:  prof. ThDr. Rastislav Adamko, PhD.</p>					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME116B/22	<b>Course title:</b> Compulsory Piano 4m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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%	
<b>Learning outcomes of the course:</b> Course Objective: The aim of the course is to improve the recital and technical level of playing acquired in the Bachelor's degree and to further develop the ability to independently study the chosen repertoire. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: <b>Knowledge:</b> - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. <b>Skills:</b> - Knows how to read a musical text and interpret it. - 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 adapt simple musical formations and improvise.	

<p>Competences:</p> <ul style="list-style-type: none"> <li>- Possesses the professional competencies to work as an assistant music teacher in elementary schools.</li> <li>- He is able to acquire new knowledge independently and actively expand his knowledge,</li> </ul>					
<p><b>Course contents:</b>  Brief outline of the course: according to the individual level of the student  1 stage  compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century) sons.</p>					
<p><b>Recommended or required literature:</b>  Recommended reading: selection  <a href="https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP)">https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP)</a>  Etude Album I. - V.  C. Czerny. Op. 740, 299, 599  J. S. Bach: Booklet of Pieces for A. M. Bach, Small Preludes and Fughettas, 2-part Inventions and 3-part Sinfonias  Classics and their contemporaries I.  Classics and their contemporaries II.  Sonatinas and rondos I., II.  R. Schumann.  P. I. Tchaikovsky: Album for Youth  E. Hradecky: Small Jazz Album  I. Jurníčková: A Little Piano Romance</p>					
<p><b>Language of instruction:</b>  Slovak</p>					
<p><b>Notes:</b>  The course is implemented in the form of individual lessons.</p>					
<p><b>Course evaluation:</b>  Assessed students in total: 3</p>					
A	B	C	D	E	FX
33.33	33.33	33.33	0.0	0.0	0.0
<p><b>Name of lecturer(s):</b> PaedDr. Miriam Matejová, PhD.</p>					
<p><b>Last modification:</b> 12.07.2022</p>					
<p><b>Supervisor(s):</b>  Person responsible for the delivery, development and quality of the study programme:  prof. ThDr. Rastislav Adamko, PhD.</p>					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME109A/22	<b>Course title:</b> Concurrent Teaching Practice - Organ 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be obtained for listening lessons, practical pedagogical output and lesson analysis, 30 points for a seminar work, and 20 points for an oral exam. To successfully complete the subject, it is necessary to obtain at least 60 points. On-going assessment is conditioned by the completion of listening lessons, consultation on preparation for the pedagogical output, implementation of the pedagogical output and 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%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - has deeper and cross-sectional, professional and methodological knowledge in the field of music pedagogy and organ teaching, - can actively acquire new knowledge and information, integrate and use them in applications for the development of music pedagogy, - is capable of organizing and leading the educational process in the subject of playing the organ in the ZUŠ, - through direct observation, he is able to independently identify, analyze and justify the correctness of methodological procedures, the application of didactic principles, or the solution of specific situations in pedagogical practice.	
<b>Course contents:</b>	

Auditions, pedagogical output and analysis of lessons with a practicing teacher, consultations with practice methodology before the implementation of an independent pedagogical output and after completing the practice.

Completion of 4 listening lessons, 1 separate practical pedagogical output and their analyses. Through the seminar work (pedagogical diary) and subsequent consultation with the methodology of practice, capturing and identifying pedagogical-psychological aspects of the teaching process, identifying the fulfillment of educational goals, compliance with didactic principles, analysis of methodological procedures, or solutions to specific situations in pedagogical practice.

**Recommended or required literature:**

1. FRAŇEK, M. Hudební psychologie. Praha: Karolinum, 2005.
2. HOLAS, M. Hudební pedagogika. Praha: AMU, 2004.
3. KRBAŤA, P. Psychológia hudby nielen pre hudobníkov. Vrútky : Peter Krbaťa, 2008.
4. PETLÁK, E. Všeobecná didaktika. Bratislava: Iris, 1997.
5. SEDLÁK, F. Hudební vývoj dítěte. Praha : Supraphon, 1974.
6. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha : Supraphon, 1989.
7. DZEMJANOVÁ, E. Metodika organovej hry. Košice, 2002.

**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:** 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

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME111A/22	<b>Course title:</b> Concurrent Teaching Practice - Organ 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be obtained for listening lessons, practical pedagogical outputs and lesson analyses, 30 points for a seminar work, and 20 points for an oral exam. To successfully complete the subject, it is necessary to obtain at least 60 points. On-going evaluation is conditioned by the completion of listening lessons, consultation on preparation for pedagogical outputs, implementation of independent pedagogical outputs and analysis of lessons. 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%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - has deeper and cross-sectional, professional and methodological knowledge in the field of music pedagogy and organ teaching, - can actively acquire new knowledge and information, integrate and use them in applications for the development of music pedagogy, - is capable of organizing and leading the educational process in the subject of playing the organ in the ZUŠ, - through direct observation, he is able to independently identify, analyze and critically evaluate and justify the correctness of methodological procedures, the application of didactic principles, or the solution of specific situations in pedagogical practice.	
<b>Course contents:</b>	



<p>Auditions, pedagogical output and analysis of lessons with a practicing teacher, consultations with practice methodology before the implementation of independent pedagogical outputs and after completing the practice.</p> <p>Completion of 3 listening lessons, 2 separate practical pedagogical outputs and their analyses. By means of a seminar work (pedagogical diary) and subsequent consultation with the methodology of practice, capture and identification of pedagogical-psychological aspects of the teaching process, analysis of methodological procedures, identification of the fulfillment of educational goals and adherence to didactic principles, or solutions to specific situations in pedagogical practice.</p>																	
<p><b>Recommended or required literature:</b></p> <ol style="list-style-type: none"> <li>1. FRAŇEK, M. Hudební psychologie. Praha: Karolinum, 2005.</li> <li>2. HOLAS, M. Hudební pedagogika. Praha: AMU, 2004.</li> <li>3. SEDLÁK, F. Hudební vývoj dítěte. Praha: Supraphon, 1974.</li> <li>4. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha: Supraphon, 1989.</li> <li>5. DZEMJANOVÁ, E. Metodika organovej hry. Košice, 2002.</li> </ol>																	
<p><b>Language of instruction:</b> Slovak</p>																	
<p><b>Notes:</b> -</p>																	
<p><b>Course evaluation:</b> Assessed students in total: 0</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>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>						A	B	C	D	E	FX	0.0	0.0	0.0	0.0	0.0	0.0
A	B	C	D	E	FX												
0.0	0.0	0.0	0.0	0.0	0.0												
<p><b>Name of lecturer(s):</b> doc. PaedDr. Zuzana Zahradníková, PhD.</p>																	
<p><b>Last modification:</b> 01.08.2022</p>																	
<p><b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.</p>																	

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME113A/22	<b>Course title:</b> Continuous Teaching Practice (Organ)
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly: hours per semester:</b> 8s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> It is possible to get a maximum of 50 points for listening, practical pedagogical outputs and analysis of lessons, 30 points for a seminar work, and 20 points for an oral exam. To successfully complete the subject, it is necessary to obtain at least 60 points. On-going assessment is conditioned by the completion of the audition, the consultation of preparations for pedagogical outputs, the realization of separate pedagogical outputs and analyzes of lessons. The final evaluation is conditioned by the evaluation of the trainee teacher, 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%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - has deep and cross-sectional, professional and methodological knowledge in the field of music pedagogy and organ teaching, - can actively acquire new knowledge and information, integrate and use them in applications for the development of music pedagogy, - is capable of organizing and leading the educational process in the subject of playing the organ in the ZUŠ, - is able to independently analyze, critically evaluate and justify the correctness of own methodological procedures, or the solution of specific situations in pedagogical practice.	
<b>Course contents:</b> Listening, pedagogical outputs and analysis of lessons with a practicing teacher, consultations with practice methodology.	

Completion of 1 audition, 10 separate practical pedagogical outputs and their analyzes for full-time students, 5 separate practical pedagogical outputs and their analyzes for part-time students. By means of a seminar work (pedagogical diary) and subsequent consultation with the methodology of practice, capture and identification of pedagogical-psychological aspects of the teaching process, analysis of methodological procedures, identification of the fulfillment of educational goals and adherence to didactic principles, 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. SEDLÁK, F. Hudební vývoj dítěte. Praha: Supraphon, 1974.
4. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha: Supraphon, 1989.
5. DZEMJANOVÁ, E. Metodika organovej hry. Košice, 2002.
6. OPP, W.: Handbuch Kirchenmusik. II. Orgel und Orgelspiel. Kassel : Merseburger, 2000.
7. KARASOVÁ, Z.: Hra na nástroji. Prešov 1996.

**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:** 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

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME108C/22	<b>Course title:</b> Interpretation Course 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. Passive or active participation in the Interpretation Courses is a prerequisite for credit. 100 points can be earned for active participation, 50 points for passive participation. At least 60 points are required to pass the course. The final grade is contingent upon active participation in the Interpretive Courses. Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: Interpretation of compositions of different musical styles and periods under the guidance of invited lecturers. Characteristics of composers' works in the context of historical periods. Learning Outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies: Knowledge: - Ability to characterize a musical work in terms of form and performance, search for and use appropriate literature. Skills: - Interpretation of studied compositions at a professional artistic level, forming creative artistic-aesthetic opinions and expressing them by forming own judgements. Competencies:	

- Ability to work independently, ability to respond appropriately and promptly to the individual's artistic development needs.					
<b>Course contents:</b> Characteristics of the interpretation of compositions from the period: - Baroque - Classical - Romanticism - 20th - 21st century					
<b>Recommended or required literature:</b> Sheet music available at: <a href="http://www.newmusicforkids.org">www.newmusicforkids.org</a> , <a href="http://www.cpd.org">www.cpd.org</a> , <a href="http://www.imsl.petrucchi">www.imsl.petrucchi</a> , <a href="http://www.dlib.indiana.edu/variations/scores">www.dlib.indiana.edu/variations/scores</a> and others					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 2					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD.					
<b>Last modification:</b> 20.07.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME109C/22	<b>Course title:</b> Interpretation Course 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. Passive or active participation in the Interpretation Courses is a prerequisite for credit. 100 points can be earned for active participation, 50 points for passive participation. At least 60 points are required to pass the course. The final grade is contingent upon active participation in the Interpretive Courses. Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: Interpretation of compositions of different musical styles and periods under the guidance of invited lecturers. Characteristics of composers' works in the context of historical periods. Learning Outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies: Knowledge: - Ability to characterize a musical work in terms of form and performance, search for and use appropriate literature. Skills: - Interpretation of studied compositions at a professional artistic level, forming creative artistic-aesthetic opinions and expressing them by forming own judgements. Competencies:	

- Ability to work independently, ability to respond appropriately and promptly to the individual's artistic development needs.					
<b>Course contents:</b> Characteristics of the interpretation of compositions from the period: - Baroque, - Classical - Romanticism - 20th - 21st century					
<b>Recommended or required literature:</b> Sheet music available at: <a href="http://www.newmusicforkids.org">www.newmusicforkids.org</a> , <a href="http://www.cpd.org">www.cpd.org</a> , <a href="http://www.imsl.petrucchi">www.imsl.petrucchi</a> , <a href="http://www.dlib.indiana.edu/variations/scores">www.dlib.indiana.edu/variations/scores</a> and others					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 1					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD.					
<b>Last modification:</b> 20.07.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME110C/22	<b>Course title:</b> Interpretation Course 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A condition for obtaining credit is passive or active participation in Interpretation courses. It is possible to get 100 points for active participation, 60 points for passive participation, and 60 points for preparing a seminar paper from a lecture and a workshop of interpretation courses. In order to successfully complete the subject, it is necessary to obtain at least 60 points. The final evaluation is conditional on active or passive participation in interpretation courses or the quality of seminar work. 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 checks during the semester teaching continuously in the lessons of the subjects Interpretation course, Interpretation seminar, Singing and Rehearsal, at public performances, semester playbacks and as part of pedagogical practices in singing. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - about the application of stylistic musical elements in the work of composers of different periods; - about the adequate implementation of presentation and expressive means and interpretative differences of compositions of different stylistic periods; - about the principles of stylistic interpretation of compositions; - about the vocal-technical and interpretative difficulty of the songs. - to master the technical and performance-expressive aspects of interpreted compositions from different stylistic periods in solo, chamber and vocal-instrumental ensembles.	



- the ability to work independently in solving vocal-technical and interpretation problems within the framework of self-study, practice with instrumental accompaniment, exercises and teaching practice;
- present your concepts in the interpretation of the selected studied repertoire at internal and public performances, semester exams and in the method of choosing methodological procedures when practicing compositions in pedagogical practice in music education and singing.

**Course contents:**

Lecture:

Characteristics of the interpretation of compositions from the period of baroque, classicism, romanticism, 20th - 21st centuries. Analysis of the interpretation of compositions and its comparison by various performers from Slovakia and abroad.

Workshop:

1 composition of your 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 given course is focused.
3. Arias and songs from the baroque, classicism, romanticism, 20th - 21st centuries.
4. Musical and popular songs.
5. ZAHRADNÍKOVÁ, Z. (red.): Interpretačné kurzy 2010-2011 : zborník príspevkov z interpretačných kurzov konaných v Ružomberku v rokoch 2010-2011. Ružomberok : VERBUM, 2012.
6. ŽIARNA, M. (red.): Interpretačné kurzy : zborník prednášok z Interpretačných kurzov v hre na klavíri, organe a v sólovom speve pre študentov pedagogických fakúlt : 2006-2008. Ružomberok : Pedagogická fakulta Katolíckej univerzity, 2009.
7. ŽIARNA, M.: Interpretačné kurzy zo sólového spevu na Katedre hudby PF KU v Ružomberku In: Horizonty umenia. Banská Bystrica : Akadémia umení v Banskej Bystrici, 2013.
8. ŽIARNA, M. (red.): Zborník príspevkov z Interpretačných kurzov v sólovom speve 2013. Ružomberok : Verbum, 2013.
9. Notový materiál dostupný na: [www.newmusicforkids.org](http://www.newmusicforkids.org) [www.cpdll.org](http://www.cpdll.org)  
[www.imsl.petrucchi](http://www.imsl.petrucchi)  
[www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores)  
<http://musescores.com>  
<http://enscores.com>  
<http://www.free-scores.com>  
<http://scribd.com>  
<http://musicnotes.com>

**Language of instruction:**

Slovak, Italian, German, English, Polish

**Notes:**

The course takes place in the winter semester.

**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. Martin Jurčo, PhD., doc. PaedDr. Zuzana Zahradníková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.

**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

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME101A/22	<b>Course title:</b> Interpretation Seminar (Organ) 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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. 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. Final assessment: seminar paper. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - consolidate and deepen knowledge in the field of musical interpretation (registration, organ performers); - deepening interpretation knowledge from individual historical periods and practical solutions to interpretation problems in the field of organ music; - the ability to correctly register organ compositions of individual historical epochs.	
<b>Course contents:</b> Characteristics of the interpretation of works from the period: 1. baroque, 2. classicism, 3. romanticism, 4. 20th century.	

**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. 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. LUCAS, V.: Orgelmusikführer. Phillip Reclam jun. : Stuttgart, 1992.
6. MARTINÁKOVÁ, Z.: Metódy, analýzy a interpretácie hudby z historického a systematického aspektu 2. Bratislava : Vysoká škola múzických umení, 1998.
7. WALTHER, J. G.: Musicalisches Lexicon oder Musikalische Bibliothec. Kassel : Bärenreiter, 2001.
8. <http://www.classichistory.net/archives/organ>
9. <https://lawrencephelps.com/Documents/Articles/Phelps/abrieflook.shtml>
10. <https://organhistoricalsociety.org/OrganHistory/history/hist017.htm>.

**Language of instruction:**

Slovak, English

**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):** 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

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME104A/22	<b>Course title:</b> Interpretation Seminar (Organ) 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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. 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. Final assessment: seminar paper. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - consolidate and deepen knowledge in the field of musical interpretation (registration, organ performers); - deepening interpretation knowledge from individual historical periods and practical solutions to interpretation problems in the field of organ music; - the ability to correctly register organ compositions of individual historical epochs.	
<b>Course contents:</b> Characteristics of the interpretation of compositions of individual stylistic periods.	

**Recommended or required literature:**

FABER, R. – HARTMANN, P.: Handbuch Orgelmusik (Komponisten – Werke – Interpretation). Kassel : Bärenreiter, 2002.

CHALUPKA, Ľ.: Cestami k tvorivej profesionalite : sprievodca slovenskou hudbou 20. storočia I. Bratislava : STIMUL, 2015.

KLINDA, F.: Organ v kultúre dvoch tisícročí. Hudobné centrum : Bratislava, 2000.

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.

LUCAS, V.: Orgelmusikführer. Phillip Reclam jun. : Stuttgart, 1992.

MARTINÁKOVÁ, Z.: Metódy, analýzy a interpretácie hudby z historického a systematického aspektu 2. Bratislava : Vysoká škola múzických umení, 1998.

WALTHER, J. G.: Musicalisches Lexicon oder Musikalische Bibliothec. Kassel : Bärenreiter, 2001.

<http://www.classichistory.net/archives/organ>

<https://lawrencephelps.com/Documents/Articles/Phelps/abrieflook.shtml>

<https://organhistoricalsociety.org/OrganHistory/history/hist017.htm>.

**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

**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

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME107A/22	<b>Course title:</b> Interpretation Seminar (Organ) 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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. 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. Final assessment: seminar paper. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - consolidate and deepen knowledge in the field of musical interpretation (registration, organ performers); - deepening interpretation knowledge from individual historical periods and practical solutions to interpretation problems in the field of organ music; - the ability to correctly register organ compositions of individual historical epochs.	
<b>Course contents:</b> Characteristics of the interpretation of compositions of individual stylistic periods.	

**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. Hudobné centrum : Bratislava, 2000.
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. <http://www.classichistory.net/archives/organ>
8. <https://lawrencephelps.com/Documents/Articles/Phelps/abrieflook.shtml>
9. <https://organhistoricalsociety.org/OrganHistory/history/hist018.htm>
10. <https://organhistoricalsociety.org/OrganHistory/history/hist004.htm>.

**Language of instruction:**

Slovak, English

**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):** 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

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME102A/22	<b>Course title:</b> Methodology of Playing a Musical Instrument (Organ) 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s / 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - He has deep and cross-sectional, professional and methodological knowledge in the field of teaching organ playing - Knows and understands the theories, methods and procedures used in the field of teaching organ playing - Knows appropriate musical literature, usable in the pedagogical process - Can actively acquire new knowledge and information, integrate and use them in applications for the development of music pedagogy, specifically in teaching organ playing - Can use innovative methods in the teaching process - 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 - He is able to respond readily and reasonably quickly to the individual needs of an individual's artistic development	

**Course contents:**

1. Introduction to the subject Didactics and methodology of organ playing
2. History of organ playing teaching in Slovakia
3. Important pedagogical personalities in the field of organ playing
4. Differences between piano and organ technique
5. Procedure and tasks of the teacher in the initial phase of teaching a beginner
6. Circles of problems in the organ school
7. Articulation technique
8. Presentation means of organ playing

**Recommended or required literature:**

- ZAHRADNÍKOVÁ, Z.: Historický pohľad na vyučovanie organovej hry na Slovensku. In: Studia Scientifica Facultatis Paedagogicae : Universitas Catholica Ružomberok. - ISSN 1336-2232. - Roč. 15, č. 1 (2016), s. 109-126.
- 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.
- DZEMJANOVÁ, E.: Metodika organovej hry. Košice, 2002.
- KARASOVÁ, Z.: Hra na nástroji. Prešov 1996.
- SEDLÁK, F.: Hudební vývoj dítěte. Praha 1974.
- OPP, W.: Handbuch Kirchenmusik. II. Orgel und Orgelspiel. Kassel : Merseburger, 2000.
- TUREK, I.: Didaktika. Bratislava: Iura edition, 2010.
- SEDLÁK, F.: Psychologie hudebních schopností a dovedností. Praha: Supraphon, 1989.
- PETLÁK, E.: Všeobecná didaktika. Bratislava: Iris, 2004.

**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.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME105A/22	<b>Course title:</b> Methodology of Playing a Musical Instrument (Organ) 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s / 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - He has deep and cross-sectional, professional and methodological knowledge in the field of teaching organ playing - Knows and understands the theories, methods and procedures used in the field of teaching organ playing - Knows appropriate musical literature, usable in the pedagogical process - Can actively acquire new knowledge and information, integrate and use them in applications for the development of music pedagogy, specifically in teaching organ playing - Can use innovative methods in the teaching process - 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 - He is able to respond readily and reasonably quickly to the individual needs of an individual's artistic development.	

**Course contents:**

1. Organization and preparation of the teaching of the main subject
2. Lawfulness of the music-educational process
3. Principles, methods, means, forms in the teaching of the main subject
4. Specific approach from the point of view of the main field of study
5. Teacher's personality
6. Evaluation of the student, his musicality, ability, skill and creativity
7. Ornamentation
8. Registration

**Recommended or required literature:**

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.

DZEMJANOVÁ, E.: Metodika organovej hry. Košice, 2002.

DZEMJANOVÁ, E.: Organová škola. Košice, 2000.

KARASOVÁ, Z.: Hra na nástroji. Prešov 1996.

TUREK, I.: Didaktika. Bratislava: Iura edition, 2010.

SEDLÁK, F.: Psychologie hudebních schopností a dovedností. Praha: Supraphon, 1989.

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:** 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

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME108A/22	<b>Course title:</b> Methodology of Playing a Musical Instrument (Organ) 3
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s / 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - He has deep and cross-sectional, professional and methodological knowledge in the field of teaching organ playing - Knows and understands the theories, methods and procedures used in the field of teaching organ playing - Knows appropriate musical literature, usable in the pedagogical process - Can actively acquire new knowledge and information, integrate and use them in applications for the development of music pedagogy, specifically in teaching organ playing - Can use innovative methods in the teaching process - 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 <b>Competencies:</b>	

- He is able to respond readily and reasonably quickly to the individual needs of an individual's artistic development

**Course contents:**

1. The student's personality.
2. Didactic principles of correct practice.
3. Curricula and curriculum.
4. Organ school – basic teaching material.
5. Recommended instructional literature for organ.
6. History of didactic organ literature

**Recommended or required literature:**

ZAHRADNÍKOVÁ, Z.: „Slovenské“ organové školy. In: Studia scientifica facultatis paedagogicae Universitas catholica Ružomberok. Ružomberok: Verbum, 2015, č. 1, roč. XIV., s. 96-104. ISSN 1336-2232.

ZAHRADNÍKOVÁ, Z.: Inštruktívna organová tvorba Jána Valacha. In: Disputationes Scientificalae Universitatis Catholicae in Ružomberok. Ružomberok: Verbum, 2015, č. 3, roč. XV., s. 143-157. ISSN 1335-9185.

DZEMJANOVÁ, E.: Metodika organovej hry. Košice, 2002.

DZEMJANOVÁ, E.: Organová škola. Košice, 2000.

KRAUS, B.: Orgelschule : spieltechnische und gestalterische Grundlagen des künstlerischen Orgelspiels. Hamburg : MKH Medien Kontor Hamburg , 2010.

DUPRÉ, M.: Méthode d'orgue . I. , Technique de l'orgue . II. , Lois d'exécution a l'orgue. Paris : Alphonse Leduc , 2000.

SCHWEIZER, R.: Orgelschule : eine methodische Anleitung für Anfänger und Fortgeschrittene . Band 1. Kassel Basel London New York Praha : Bärenreiter , 2014.

SCHWEIZER, R.: Orgelschule : eine methodische Anleitung für Anfänger und Fortgeschrittene . Band 2. Kassel Basel London New York Praha : Bärenreiter , 2012.

LEMMENS, J. N.: Ecole d'orgue : pour orgue : basee sur le plain-chant Romain. 1ere Partie. Mainz : Schott , 2011.

**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.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME100A/22	<b>Course title:</b> Organ 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 13 <b>hours per semester:</b> 169 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - Can characterize a musical work in terms of form, interpretation and pedagogy in the context of changing styles in individual historical periods - Can interpret studied organ compositions at a professional artistic level - He is able to create creative artistic-aesthetic opinions and express them by creating his own judgments and judgments and his own concept in artistic interpretation - He is characterized by a high degree of independence and creativity and is capable of working in the school or artistic environment - He is able to respond readily and reasonably quickly to the individual needs of an individual's artistic development in the field of organ playing	
<b>Course contents:</b> The composition of the Early Music	

J. S. Bach: Prelude (fantasia, toccata) and fugue

**Recommended or required literature:**

Anthologia Organi. Orgelmusik aus acht Jahrhunderten, Band 10. Mainz : Schott, 1981.  
J. S. Bach: Complete Works for Organ. CD Sheet Music, 2006.  
J. S. Bach: Orgelwerke. Kassel : Bärenreiter, 1999.  
Organ Works – J. Brahms, F. Mendelssohn-Bartholdy, R. Schumann. New York : Dover Publications, 1991.  
C. Franck: Organ Works. New York : Dover, 1987.  
Franch romantic organ works : the ultimate collection / Dupré, Franck, Gigout, Guilmant, Honegger, Ropartz, Saint-Saëns, Satie, Tournemire, Vierne, Widor./ Milwaukee : CD Sheet Music, 2005.  
[www.cpd.org](http://www.cpd.org).  
[www.imsl.petrucchi](http://www.imsl.petrucchi)  
[www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores)

**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:** 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

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME103A/22	<b>Course title:</b> Organ 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - Can characterize a musical work in terms of form, interpretation and pedagogy in the context of changing styles in individual historical periods - Can interpret studied organ compositions at a professional artistic level - He is able to create creative artistic-aesthetic opinions and express them by creating his own judgments and judgments and his own concept in artistic interpretation - He is characterized by a high degree of independence and creativity and is capable of working in the school or artistic environment - He is able to respond readily and reasonably quickly to the individual needs of an individual's artistic development in the field of organ playing	
<b>Course contents:</b> J. S. Bach: Fast movement from the trio sonata	

Composition of the 20th or 21st century (composition by a Slovak author) - Preparation of annual concert lasting min. 20 min.					
<b>Recommended or required literature:</b> J. S. Bach: Complete Works for Organ. CD Sheet Music, 2006. J. S. Bach: Orgelwerke. Kassel : Bärenreiter, 1999. J. L. Bella: Organová tvorba. Bratislava : Hudobný fond, 1997. I. Zeljenka: Organová tvorba 1., 2. Bratislava : Hudobný fond, 1995. Slovenská organová tvorba. Bratislava : Slovenské vydavateľstvo krásnej literatúry, 1956. www.cpd.org. www.imsl.petrucchi www.dlib.indiana.edu/variations/scores					
<b>Language of instruction:</b> Slovak, English					
<b>Notes:</b> Individual exercises.					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. David Gerard di Fiore, doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 01.08.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME106A/22	<b>Course title:</b> Organ 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - Can characterize a musical work in terms of form, interpretation and pedagogy in the context of changing styles in individual historical periods - Can interpret studied organ compositions at a professional artistic level - He is able to create creative artistic-aesthetic opinions and express them by creating his own judgments and judgments and his own concept in artistic interpretation - He is characterized by a high degree of independence and creativity and is capable of working in the school or artistic environment - He is able to respond readily and reasonably quickly to the individual needs of an individual's artistic development in the field of organ playing	
<b>Course contents:</b> Choral	

Composition of the period of romanticism					
<b>Recommended or required literature:</b> J. S. Bach: Complete Works for Organ. CD Sheet Music, 2006. J. S. Bach: Orgelwerke. Kassel : Bärenreiter, 1999. J. Pachelbel: Ausgewählte Orgelwerke = Selected organ works . II , Erster Teil der Choralvorspiele = Chorale preludes, part 1, Kassel : Bärenreiter-Verlag, 2002. V. Lübeck: Orgelwerke. Frankfurt : C. F. Peters, 1969. A. Guilmant: Œuvres choisies pour orgue = Selected organ works = Ausgewählte Orgelwerke . I – VI., Kassel : Bärenreiter, 2003 www.cpd.org. www.imsl.petrucchi www.dlib.indiana.edu/variations/scores					
<b>Language of instruction:</b> Slovak, English					
<b>Notes:</b> Individual exercises.					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. David Gerard di Fiore, doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 01.08.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME110A/22	<b>Course title:</b> Organ 4m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - Can characterize a musical work in terms of form, interpretation and pedagogy in the context of changing styles in individual historical periods - Can interpret studied organ compositions at a professional artistic level - He is able to create creative artistic-aesthetic opinions and express them by creating his own judgments and judgments and his own concept in artistic interpretation - He is characterized by a high degree of independence and creativity and is capable of working in the school or artistic environment - He is able to respond readily and reasonably quickly to the individual needs of an individual's artistic development in the field of organ playing	
<b>Course contents:</b> J. S. Bach: Prelude (toccata, fantasy) and fugue	

<p>Composition of the 20th or 21st century          - Preparation of annual concert lasting min. 20 min.</p>					
<p><b>Recommended or required literature:</b>          J. S. Bach: Complete Works for Organ. CD Sheet Music, 2006.          J. S. Bach: Orgelwerke. Kassel : Bärenreiter, 1999.          L. Kunkel: Jazz meditations. Kassel : Bärenreiter, 2009.          M. Reger: Zehn Stücke op. 69 ; Suite op. 92 ; Neun Stücke op. 129 : für Orgel. Leipzig : C. F. Peters,          1981.  <a href="http://www.cpdll.org">www.cpdll.org</a>.  <a href="http://www.imsl.petrucchi">www.imsl.petrucchi</a>  <a href="http://www.dlib.indiana.edu/variations/scores">www.dlib.indiana.edu/variations/scores</a></p>					
<p><b>Language of instruction:</b>          Slovak, English</p>					
<p><b>Notes:</b>          Individual exercises.</p>					
<p><b>Course evaluation:</b>          Assessed students in total: 0</p>					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Name of lecturer(s):</b> Mgr. art. David Gerard di Fiore, doc. PaedDr. Zuzana Zahradníková, PhD.</p>					
<p><b>Last modification:</b> 01.08.2022</p>					
<p><b>Supervisor(s):</b>          Person responsible for the delivery, development and quality of the study programme:          prof. ThDr. Rastislav Adamko, PhD.</p>					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME112A/22	<b>Course title:</b> Organ 5m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - Can characterize a musical work in terms of form, interpretation and pedagogy in the context of changing styles in individual historical periods - Can interpret studied organ compositions at a professional artistic level - He is able to create creative artistic-aesthetic opinions and express them by creating his own judgments and judgments and his own concept in artistic interpretation - He is characterized by a high degree of independence and creativity and is capable of working in the school or artistic environment - He is able to respond readily and reasonably quickly to the individual needs of an individual's artistic development in the field of organ playing.	
<b>Course contents:</b>	

- Preparation of compositions for the diploma concert lasting min. 30 minutes (songs from at least 3 different stylistic periods)

**Recommended or required literature:**

J. S. Bach: Complete Works for Organ. CD Sheet Music, 2006.

J. S. Bach: Orgelwerke. Kassel : Bärenreiter, 1999.

L. Kunkel: Jazz meditations. Kassel : Bärenreiter, 2009.

M. Reger: Zehn Stücke op. 69 ; Suite op. 92 ; Neun Stücke op. 129 : für Orgel. Leipzig : C. F. Peters,  
1981.

[www.cpd.org](http://www.cpd.org).

[www.imsl.petrucchi](http://www.imsl.petrucchi)

[www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores)

**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:** 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

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME114A/22	<b>Course title:</b> Organ 6m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 6.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - Can characterize a musical work in terms of form, interpretation and pedagogy in the context of changing styles in individual historical periods - Can interpret studied organ compositions at a professional artistic level - He is able to create creative artistic-aesthetic opinions and express them by creating his own judgments and judgments and his own concept in artistic interpretation - He is characterized by a high degree of independence and creativity and is capable of working in the school or artistic environment - He is able to respond readily and reasonably quickly to the individual needs of an individual's artistic development in the field of organ playing.	
<b>Course contents:</b>	

- Preparation of compositions for the diploma concert lasting min. 30 minutes (songs from at least 3 different stylistic periods)

**Recommended or required literature:**

J. S. Bach: Complete Works for Organ. CD Sheet Music, 2006.

J. S. Bach: Orgelwerke. Kassel : Bärenreiter, 1999.

F. Mendelssohn Bartholdy: Neue Ausgabe sämtlicher Orgelwerke = New edition of the complete organ works . I , II. Kassel : Bärenreiter, 2008

C. Franck: Organ Works. New York : Dover, 1987.

[www.cpd.org](http://www.cpd.org).

[www.imsl.petrucchi](http://www.imsl.petrucchi)

[www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores)

**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:** 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

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME100B/22	<b>Course title:</b> Playing and Improvisation for the Liturgy 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - has cross-sectional knowledge about the repertoire of spiritual songs in individual periods of the church year - knows the basic principles of classical harmony and knows how to use them when playing an instrument - can play the organ to accompany selected liturgical chants at a professional artistic level - 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 promptly and reasonably quickly react to specific problems of the liturgical play - can apply his own creativity when creating overtures and improvisations.	
<b>Course contents:</b> 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).					
<b>Recommended or required literature:</b> LALINSKÝ, P.: Harmonizácia chorálu a improvizácia pre bohoslužobné účely na Slovensku. Ružomberok, 2006. Jednotný katolícky spevník. Trnava : Spolok sv. Vojtecha, 2012. Liturgický spevník I. Vatikán : Slovenská liturgická komisia, 1990. Liturgický spevník II. Medzispevy na nedele a sviatky. Bratislava : Ústav hudobnej vedy SAV, 1999.					
<b>Language of instruction:</b> Slovak, English					
<b>Notes:</b> individual exercises					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. David Gerard di Fiore					
<b>Last modification:</b> 01.08.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME101B/22	<b>Course title:</b> Playing and Improvisation for the Liturgy 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly: hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - has cross-sectional knowledge about the repertoire of spiritual songs in individual periods of the church year - knows the basic principles of classical harmony and knows how to use them when playing an instrument - can play the organ to accompany selected liturgical chants at a professional artistic level - 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 promptly and reasonably quickly react to specific problems of the liturgical play - can apply his own creativity when creating overtures and improvisations.	
<b>Course contents:</b> 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:**

LALINSKÝ, P.: Harmonizácia chorálu a improvizácia pre bohoslužobné účely na Slovensku. Ružomberok, 2006.

Jednotný katolícky spevník. Trnava : Spolok sv. Vojtecha, 2012.

Liturgický spevník I. Vatikán : Slovenská liturgická komisia, 1990.

Liturgický spevník II. Medzispevy na nedele a sviatky. Bratislava : Ústav hudobnej vedy SAV, 1999.

**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

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME102B/22	<b>Course title:</b> Playing and Improvisation for the Liturgy 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - has cross-sectional knowledge about the repertoire of spiritual songs in individual periods of the church year - knows the basic principles of classical harmony and knows how to use them when playing an instrument - can play the organ to accompany selected liturgical chants at a professional artistic level - 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 promptly and reasonably quickly react to specific problems of the liturgical play - can apply his own creativity when creating overtures and improvisations.	
<b>Course contents:</b> 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).					
<b>Recommended or required literature:</b> Jednotný katolícky spevník. Trnava : Spolok sv. Vojtecha, 2012. Liturgický spevník I. Vatikán : Slovenská liturgická komisia, 1990. Liturgický spevník II. Medzispevy na nedele a sviatky. Bratislava : Ústav hudobnej vedy SAV, 1999.					
<b>Language of instruction:</b> Slovak, English					
<b>Notes:</b> individual exercises					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. David Gerard di Fiore					
<b>Last modification:</b> 01.08.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME103B/22	<b>Course title:</b> Playing and Improvisation for the Liturgy 4m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly: hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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%	
<b>Learning outcomes of the course:</b> 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.	
<b>Course contents:</b> 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).	

<p><b>Recommended or required literature:</b>          Jednotný katolícky spevník. Trnava : Spolok sv. Vojtecha, 2012.          Liturgický spevník I. Vatikán : Slovenská liturgická komisia, 1990.          Liturgický spevník II. Medzispěvy na nedele a sviatky. Bratislava : Ústav hudobnej vedy SAV, 1999.</p>					
<p><b>Language of instruction:</b>          Slovak, English</p>					
<p><b>Notes:</b>          individual exercises</p>					
<p><b>Course evaluation:</b>          Assessed students in total: 0</p>					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Name of lecturer(s):</b> Mgr. art. David Gerard di Fiore</p>					
<p><b>Last modification:</b> 01.08.2022</p>					
<p><b>Supervisor(s):</b>          Person responsible for the delivery, development and quality of the study programme:          prof. ThDr. Rastislav Adamko, PhD.</p>					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok					
<b>Faculty:</b> Faculty of Education					
<b>Course code:</b> KHU/Ho-ME100S/22		<b>Course title:</b> State Final Exam - Music with Didactics (Organ)			
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> <b>Teaching method:</b> on-site					
<b>Credits:</b> 16		<b>Working load:</b> 400 hours			
<b>Recommended semester/trimester:</b> 5., 6..					
<b>Level of study:</b> II.					
<b>Prerequisites:</b>					
<b>Requirements for passing the course:</b>					
<b>Learning outcomes of the course:</b>					
<b>Course contents:</b>					
<b>Recommended or required literature:</b>					
<b>Language of instruction:</b>					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 3					
A	B	C	D	E	FX
33.33	0.0	0.0	66.67	0.0	0.0
<b>Name of lecturer(s):</b>					
<b>Last modification:</b>					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					