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

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

**Course contents:**

Brief outline of the course:

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

The student must perform in concert and semester exams:

Day Form:

3 pieces of different styles from different periods.

External form:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended reading:

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

22. Further sheet music available at:

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

Slovak, Czech, German, English, Italian

**Notes:**

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

**Course evaluation:**

Assessed students in total: 5

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

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

**Last modification:** 13.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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

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

**Course contents:**

Brief outline of the course:

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

The student must perform in concert and semester exams:

Day Form:

3 pieces of different styles from different periods.

External form:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended reading:

1. ASCHNER, A.: Spiritual Creation III. German Advent arias. Ruzomberok : Verbum, 2013.
2. BACH, J. S.: Fünfzehn Arien aus Kantaten für Sopran. Frankfurt : C. F. Peters, 1955.
3. BACH, J. S.: Johannes-Passions. Frankfurt : C. F. Peters, 1988.
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11. KRČMÉRY-VRTELOVÁ, J.: Songs of five centuries - Baroque. Bratislava : Opus, 1992.
12. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Classicism. Bratislava : Opus, 1992.
13. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Romanticism. Bratislava : Opus, 1989.
14. MALOVEC, J.: Two spiritual songs. Bratislava : Slovak Music Fund, 1991.
15. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
16. MARTINŮ, B.: Two songs on the lyrics of Negro poetry. Prague : Supraphon, 1976.
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Slovak, Czech, German, English, Italian

**Notes:**

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

**Course evaluation:**

Assessed students in total: 5

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

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



**Last modification:** 13.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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

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

**Course contents:**

Brief outline of the course:

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

The student must perform in concert and semester exams:

Day Form:

3 pieces of different styles from different periods.

External form:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended reading:

1. ASCHNER, A.: Spiritual Creation III. German Advent arias. Ruzomberok : Verbum, 2013.
2. BACH, J. S.: Fünfzehn Arien aus Kantaten für Sopran. Frankfurt : C. F. Peters, 1955.
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7. DVOŘÁK, A.: Biblical Songs. Prague : Edition Bärenbreiter Praha, 2009.
8. EBEN, P.: Songs for the lute on medieval moll poetry. Prague : Bärenbreiter Editio Supraphon, 1996.
9. FIGUŠ-BYSTRÝ, V.: Slovak folk songs with piano accompaniment. Bratislava : Slovak Music Fund, 1980.
10. FREŠOVÁ-HUDCOVÁ, Z.: Slovak song production. Bratislava : Panton, 1966.
11. KRČMÉRY-VRTELOVÁ, J.: Songs of five centuries - Baroque. Bratislava : Opus, 1992.
12. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Classicism. Bratislava : Opus, 1992.
13. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Romanticism. Bratislava : Opus, 1989.
14. MALOVEC, J.: Two spiritual songs. Bratislava : Slovak Music Fund, 1991.
15. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
16. MARTINŮ, B.: Two songs on the lyrics of Negro poetry. Prague : Supraphon, 1976.
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<http://musescores.com>  
<http://enscores.com>  
<http://www.free-scores.com>

**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

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

**Course evaluation:**

Assessed students in total: 5

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

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

**Last modification:** 13.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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

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

**Course contents:**

Brief outline of the course:

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

The student must perform in concert and semester exams:

Day Form:

3 pieces of different styles from different periods.

External form:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended reading:

1. ASCHNER, A.: Spiritual Creation III. German Advent arias. Ruzomberok : Verbum, 2013.
2. BACH, J. S.: Fünfzehn Arien aus Kantaten für Sopran. Frankfurt : C. F. Peters, 1955.
3. BACH, J. S.: Johannes-Passions. Frankfurt : C. F. Peters, 1988.
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9. FIGUŠ-BYSTRÝ, V.: Slovak folk songs with piano accompaniment. Bratislava : Slovak Music Fund, 1980.
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Slovak, Czech, German, English, Italian

**Notes:**

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

**Course evaluation:**

Assessed students in total: 5

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

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



**Last modification:** 13.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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

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

**Course contents:**

Brief outline of the course:

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

The student must perform in concert and semester exams:

Day Form:

3 pieces of different styles from different periods.

External form:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended reading:

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

**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

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

**Course evaluation:**

Assessed students in total: 5

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

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

**Last modification:** 13.07.2022

**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

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

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

**Course contents:**

Brief outline of the course:

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

The student must perform in concert and in semester exams:

Day Form:

2 pieces of different styles from different periods.

External form:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended readings:

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

**Language of instruction:**

Slovak, Czech, English, German, Italian

**Notes:**

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

**Course evaluation:**

Assessed students in total: 6

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

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



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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-BD116A/22	<b>Course title:</b> Compulsory Piano 1b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of 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> <b>Course Objective:</b> The aim of the course is to acquire basic knowledge in piano playing, to increase the recital and technical level of playing, to develop the ability to work independently. <b>Learning outcomes:</b> 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. - The student will be able to read and interpret a musical text. - Has a working knowledge of the technical and expressive possibilities of instrumental playing and is familiar with different stylistic periods. - Is able to arrange and arrange simple musical formations and improvise. - Possesses professional competencies to work as a music teacher's assistant in elementary schools. - He is able to acquire new knowledge independently and actively expand his knowledge	

**Course contents:**

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

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

**Recommended or required literature:**

Recommended reading: selection

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

**Language of instruction:**

Slovak

**Notes:**

The subject is implemented in the form of individual lessons.

**Course evaluation:**

Assessed students in total: 6

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

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

**Last modification:** 11.07.2022

**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-BD117A/22	<b>Course title:</b> Compulsory Piano 2b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of 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 basic knowledge of piano playing, to increase the recital and technical level of playing, to develop the ability to work independently. Learning outcomes: After completing the course the student will acquire the following knowledge, skills and competences: - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. - The student will be able to read a musical text and interpret it. - Practical knowledge of the technical and expressive possibilities of instrumental playing and orientation in different stylistic periods. - Is able to arrange and arrange simple musical formations and improvise. - Possesses professional competencies to work as a music teacher's assistant in elementary schools. - Is able to independently acquire new knowledge and actively expand his/her knowledge	
<b>Course contents:</b>	

<p>Brief outline of the course: according to the individual level of the student</p> <ol style="list-style-type: none"> <li>1. 4 scales in straight and counter movement</li> <li>2. 1 etude</li> <li>3. compositions of 2 different stylistic periods (Baroque, Classicism, Romanticism, 20th century)</li> <li>4. improvisation and transposition of folk songs using cadence</li> </ol>																	
<p><b>Recommended or required literature:</b></p> <p>Recommended reading: selection</p> <ol style="list-style-type: none"> <li>1. <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></li> <li>2. Album of etudes I. - V.</li> <li>3. C. Czerny. Op. 740, 299, 599</li> <li>4. J. S. Bach: Booklet of Compositions for A. M. Bach, Little Preludes and Fughettas, 2-part Inventions and 3-part Sinfonias</li> <li>5. Classics and their Contemporaries I.</li> <li>6. Classics and their contemporaries II.</li> <li>7. Sonatinas and rondos I., II.</li> <li>8. R. Schumann: Album for Youth</li> <li>9. P. I. Tchaikovsky: Album for Youth</li> <li>10. E. Hradecky: Little Jazz Album</li> <li>11. I. Jurníčková: Little Piano Romance</li> </ol>																	
<p><b>Language of instruction:</b></p> <p>Slovak</p>																	
<p><b>Notes:</b></p> <p>The course is implemented in the form of individual lessons.</p>																	
<p><b>Course evaluation:</b></p> <p>Assessed students in total: 6</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>83.33</td> <td>16.67</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>						A	B	C	D	E	FX	83.33	16.67	0.0	0.0	0.0	0.0
A	B	C	D	E	FX												
83.33	16.67	0.0	0.0	0.0	0.0												
<p><b>Name of lecturer(s):</b> PaedDr. Miriam Matejová, PhD.</p>																	
<p><b>Last modification:</b> 11.07.2022</p>																	
<p><b>Supervisor(s):</b></p> <p>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-BD118A/22	<b>Course title:</b> Compulsory Piano 3b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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 and deepen the knowledge in piano playing, to increase the recital and technical level of playing, to develop the ability to work independently. Learning outcomes: After completing the course the student will acquire the following knowledge, skills and competences: - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. - The student will be able to read a musical text and interpret it. - Practical knowledge of the technical and expressive possibilities of instrumental playing and orientation in different stylistic periods. - Is able to arrange and arrange simple musical formations and improvise. - Possesses professional competencies to work as a music teacher's assistant in elementary schools.	

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

**Course contents:**

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

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

**Recommended or required literature:**

Recommended reading: selection

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

**Language of instruction:**

Slovak

**Notes:**

The course is implemented in the form of individual lessons.

**Course evaluation:**

Assessed students in total: 3

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

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

**Last modification:** 11.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-BD119A/22	<b>Course title:</b> Compulsory Piano 4b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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 and deepen knowledge in piano playing, to increase the recital and technical level of playing, to develop the ability to work independently. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. - The student will be able to read a musical text and interpret it. - Practical knowledge of the technical and expressive possibilities of instrumental playing and orientation in different stylistic periods. - Is able to arrange and arrange simple musical formations and improvise. - Possesses professional competencies to work as a music teacher's assistant in elementary schools.	



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

**Course contents:**

Brief outline of the course:

According to the individual level of the student:

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

**Recommended or required literature:**

Recommended reading: selection

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

**Language of instruction:**

Slovak

**Notes:**

The course is implemented in the form of individual lessons.

**Course evaluation:**

Assessed students in total: 3

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

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

**Last modification:** 11.07.2022

**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-BD120A/22	<b>Course title:</b> Compulsory Piano 5b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of 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 and deepen knowledge in piano playing, to increase the recital and technical level of playing, to develop the ability to work independently. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: <ul style="list-style-type: none"> <li>- The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible.</li> <li>- The student will be able to read a musical text and interpret it.</li> <li>- Practical knowledge of the technical and expressive possibilities of instrumental playing and orientation in different stylistic periods.</li> <li>- Is able to arrange and arrange simple musical formations and improvise.</li> <li>- Possesses professional competencies to work as a music teacher's assistant in elementary schools.</li> <li>- He is able to acquire new knowledge independently and actively expand his knowledge</li> </ul>	
<b>Course contents:</b>	

Brief outline of the course:

According to the individual level of the student:

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

**Recommended or required literature:**

Recommended reading: selection

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

**Language of instruction:**

Slovak

**Notes:**

The course is implemented in the form of individual lessons.

**Course evaluation:**

Assessed students in total: 3

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

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

**Last modification:** 11.07.2022

**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-BD104B/22	<b>Course title:</b> History and Literature of Singing 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the extent to which the student has acquired the relevant knowledge, skills and competencies is made on the basis of the quality of the presentation and seminar work and the application of the knowledge and skills acquired during the semester-long instruction in voice lessons, performance seminar, accompaniment and performance course. Students may earn a maximum of 30 points for participation in lectures. A maximum of 70 points may be earned for presentation and seminar work. A minimum of 60 points is required to pass the course. Final assessment: presentation and seminar paper. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To deepen the theoretical knowledge of the development of vocal literature and singing, focusing on vocal-instrumental forms in individual historical periods from the beginning to the present and vocal compositions for individual voice disciplines, their technical and interpretative complexity and the possibility of their application in one's own artistic and educational practice. <b>Learning outcomes:</b> Upon completion of the course the student will acquire the following knowledge, skills and competences: - the history and development of vocal art, stylistic periods, important composers of vocal literature and their works; - the development of vocal forms in different historical periods from the beginning to the present; - in the vocal chamber, vocal-instrumental and operatic literature of the various stylistic periods; - of repertoire for particular voice departments of different style periods.	

- Search and use professional literature, internet and electronic media, sheet music and appropriate discography in artistic and pedagogical activities;
- know the vocal repertoire and its technical demands for individual voice disciplines, the requirements and possibilities of stylistic interpretation of compositions in their artistic and pedagogical practice.
- Ability to address performance requirements in accordance with stylistic principles in their own artistic and pedagogical practice;
- the ability to navigate the vocal literature of particular voice disciplines and stylistic periods;
- the ability to select appropriate and appropriately challenging repertoire, taking into account individual dispositions.

**Course contents:**

1. The origin of tragedy in ancient Greece. The development of vocal forms in antiquity, in the Middle Ages and in the Renaissance. the emergence of monody, melodrama - favola pastorale, dramma per musica, belcanta. Caccini - madrigals in the work Nuove musiche,
2. Arias antiche for the different voice departments.
3. The development of Baroque opera and arias in Italian singing schools. The most important Baroque arias for individual voice departments.
4. Arias from oratorios and cantatas by J. S. Bach for individual voice departments.
5. Arias from oratorios and operas by G. F. 5. Handel's oratorios for individual voice sections.
6. Arias from works by English, French, German, Czech and Slovak Baroque composers for individual voice sections.
7. Development of secular and sacred vocal forms in the Classical period.
8. Vocal works of W. A. Mozart's vocal music for individual voice branches.
9. Vocal works of Ch. W. Gluck for individual voice departments.
10. Vocal works of J. Haydn for individual voice departments.
11. Vocal works of L. van Beethoven for individual voice departments.
12. Arias from the works of Italian classical composers for individual voice departments.
13. Vocal works of Czech and Slovak Classical composers for individual voice departments.

**Recommended or required literature:**

1. BEDNÁRIKOVÁ, J.: Gregoriánsky chorál na Slovensku - historické súvislosti a aktuálne postavenie v hudobno-edukačnej oblasti In: Muzikologické fórum = Forum of Musicology : časopis České společnosti pro hudební vědu Roč. 3, č. 1-2 (2014).
2. BĚLSKÝ, V.: Hudba baroka : provozovací praxe hudby 17. a 18. století. Brno : Janáčkova akademie múzických umění, 2010.
3. FATH, R., WÜRZ, A.: Reclams Opern- und Operettenführer. Stuttgart: Philipp Reclam jun. Stuttgart, 2002.
4. HOSTOMSKÁ, A.: Příběhy, pověsti a pohádky paní Hudby. Praha : Paseka, 2007.
5. KRAUSE, E.: Oper von A-Z. Leipzig: V. Breitkopf-Härtel M., 1961.
6. KOL.: Harenberg Kulturführer. Oper. Mannheim: BI – FA Brockhaus AG, 2007.
7. KOL.: MGG - Die Music in Geschichte und Gegenwart 1-17. Kessel: Bärenreiter.
8. KOL.: The New Grove - Dictionary of Music and Musicians 1-29. New York: Oxford University Press.
9. LEOPOLD, S., SCHEIDELER, U.: Oratorienführer. Kassel: Bärenreiter, 2000.
10. MAKOVICKÁ, E.: Dejiny literatúry spevu. Bratislava : VŠMU, 2002.
11. RANINEC, J.: Vývin tvorby a interpretácie vokálnych skladieb. Banská Bystrica: AU, 2005.
12. RANINEC, J.: Európske spevácke školy. Bratislava, 2008.
13. TROJAN, J.: Dějiny opery : tvůrci předloh, libretisté, skladatelé a jejich díla. Praha : Paseka, 2001.
14. ŽIARNA, M.: Interpretácia sopránových partov v sakrálnej tvorbe autorov žijúcich na území Slovenska v období baroka a klasicizmu. Ružomberok: Verbum, 2011.
15. ŽIARNA, M.: Stručný prehľad vývoja hudby a spevu od počiatkov po stredovek. In: Disputationes Scientifcae Universitatis Catholicae in Ružomberok. Ružomberok : Katolícka univerzita v Ružomberku, 2006.
16. ŽIARNA, M.: Všeobecné pokyny pre interpretáciu barokovej sakrálnej vokálnej hudby. In: Disputationes Scientifcae Universitatis Catholicae in Ružomberok. Ružomberok : Verbum, 2010.

**Language of instruction:**

Slovak

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

Assessed students in total: 5

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:** 11.07.2022**Supervisor(s):**Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-BD107B/22	<b>Course title:</b> History and Literature of Singing 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the extent to which the student has acquired the relevant knowledge, skills and competencies is made on the basis of the quality of the presentation and seminar work and the application of the knowledge and skills acquired during the semester-long instruction in voice lessons, performance seminar, accompaniment and performance course. Students may earn a maximum of 30 points for participation in lectures. A maximum of 70 points may be earned for presentation and seminar work. A minimum of 60 points is required to pass the course. Final assessment: presentation and seminar paper. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To acquire theoretical knowledge of the development of vocal literature and singing with a focus on vocal-instrumental forms in individual historical periods from the beginning to the present and vocal compositions for individual voice disciplines, their technical and interpretative complexity and the possibility of their application in one's own artistic and educational practice. <b>Learning outcomes:</b> Upon completion of the course the student will acquire the following knowledge, skills and competences: - The history and development of vocal art, stylistic periods, important composers of vocal literature and their works; - the development of vocal forms in different historical periods from the beginning to the present; - in the vocal chamber, vocal-instrumental and operatic literature of the various stylistic periods; - of repertoire for particular voice departments of different style periods.	

- Search and use professional literature, internet and electronic media, sheet music and appropriate discography in artistic and pedagogical activities;
- know the vocal repertoire and its technical demands for individual voice disciplines, the requirements and possibilities of stylistic interpretation of compositions in their artistic and pedagogical practice.
- Ability to address performance requirements in accordance with stylistic principles in their own artistic and pedagogical practice;
- the ability to navigate the vocal literature of particular voice disciplines and stylistic periods;
- the ability to select appropriate and appropriately challenging repertoire, taking into account individual dispositions.

**Course contents:**

1. The development of secular and sacred vocal forms in the Romantic period.
2. Vocal works of F. Schubert and R. Schumann and for individual voice departments.
3. Vocal works of C. M. Weber, F. M. Bartholdy, J. Brahms, H. Wolf...
4. Vocal works of F. Chopin, C. Franck, F. Liszt, H. Berlioz, Ch. Gounod, E. Grieg...
5. Vocal literature. Mahler, R. Strauss, M. Reger...
6. A. Sullivan, S. Jones, E. Elgar, B. Britten...
7. G. G. Donizetti, V. V. Donizetti, V. Bellini, G. Donizetti, G. Rossini, G. Donizetti, V. Donizetti, V. Rossini, G. Verdi, R. Leoncavallo, P. Mascagni, G. Puccini,...
8. Vocal works of Russian composers. A. A. P. Borodin, M. A. Balakirev, P. I. Tchaikovsky, M. P. Mussorgsky, N. A. R. Korsakov...
9. Vocal works of Russian composers. B. Kabalevsky, T. N. Khrenikov...
10. B. Smetana, A. Dvořák, Z. A. Smetana, A. Smetana, A. Svorak, A. Smetana, A. Smetana, A. Fibich, J. Smetana, J. Martinů, L. Janáček...
11. Vocal works by Slovak composers. Fajnor, K. Ruppeltdt, M. Lihovecký, Ľ. Vansa, M. Lichard, J. L. Bella, V. F. Bystrý...
12. Vocal works by Slovak authors. Kardoš, F. Kafenda, E. Suchoň, J. Cikker, A. Moyzers, Š. Jurovský, T. Andrašovan, J. Benes, J. Hatrík, I. Dibák...
13. Vocal works of contemporary Slovak composers. Martinček, V. Kubička, E. Krák, Ľ. Bernáth, S. Šurin, Ľ. Čekovská...



**Recommended or required literature:**

1. FATH, R., WÜRZ, A.: Reclams Opern- und Operettenführer. Stuttgart: Philipp Reclam jun. Stuttgart, 2002.
2. HOZA, Š.: Opera na Slovensku 1. Martin : Osveta, 1953.
3. HOZA, Š.: Opera na Slovensku 2. Martin : Osveta, 1954.
4. HOZA, Š.: Večer v opere. Bratislava, Smena, 1975.
5. HOSTOMSKÁ, A.: Příběhy, pověsti a pohádky paní Hudby. Praha : Paseka, 2007.
6. CHALUPKA, Ľ.: Cestami k tvorivej profesionalite : sprievodca slovenskou hudbou 20. storočia I. Bratislava : STIMUL, 2015.
7. JURÍK, M., ZAGAR, P.: 100 slovenských skladateľov. Bratislava : Národné hudobné centrum, 1998
8. KRAUSE, E.: Oper von A-Z. Leipzig: V. Breitkopf-Härtel M., 1961.
9. KOL.: Harenberg Kulturführer. Oper. Mannheim: BI – FA Brockhaus AG, 2007.
10. KOL.: MGG - Die Music in Geschichte und Gegenwart 1-17. Kessel: Bärenreiter.
11. KOL.: The New Grove - Dictionary of Music and Musicians 1-29. New York: Oxford University Press.
12. LEOPOLD, S., SCHEIDELER, U.: Oratorienführer. Kassel: Bärenreiter, 2000.
13. MAKOVICKÁ, Ľ.: Dejiny literatúry spevu. Bratislava : VŠMU, 2002.
14. PROCHÁZKOVÁ, M.: Biblické piesne I. op. 190 a II. op. 229 Vít'azoslava Kubičku a ich prínos pre rozvoj speváckych schopností študentov hudobného umenia na PF KU v Ružomberku. In Janáčkiana 2014. Ostrava : Ostravská univerzita, 2015. s. 161-168.
15. PROCHÁZKOVÁ, M.: Nonsense a jazykový vtip ako inšpiračný zdroj vo vokálnej tvorbe jubilujúcich slovenských hudobných skladateľov pre deti. In: Janáčkiana 2016. Ostrava : Ostravská univerzita, 2017. s. 145-152.
16. RANINEC, J.: Vývin tvorby a interpretácie vokálnych skladieb. Banská Bystrica: AU, 2005.
17. RANINEC, J.: Európske spevácke školy. Bratislava, 2008.
18. SCHNIERER, M.: Hudba 20. stoločí. Brno : Janáčkova akademie múzických umení , 2005.
19. SOUTHWELL-SANDER, P.: Verdi : ilustrované životopisy slávnych skladateľov. Bratislava : Champagne Avantgarde, 1995.
20. TROJAN, J.: Dějiny opery : tvůrci předloh, libretisté, skladatelé a jejich díla. Praha : Paseka, 2001.
21. VAJDA, I.: Slovenská opera : operná tvorba súčasných slovenských skladateľov a ich predchodcov. Bratislava : Opues, 1988.
22. WAGNER, R.: Opera a drama. Praha : Paseka, 2002.
23. ZEMKO, J.: Spevácka interpretácia. Banská Bystrica : Katedra vokálnej interpretácie Fakulty múzických umení Akadémie umení, 2014.

**Language of instruction:**

Slovak

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

Assessed students in total: 5

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. Mária Žiarna, PhD. ArtD.**Last modification:** 11.07.2022**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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

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

**Course contents:**

Lecture:

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

Workshop:

Daily form:

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

External form:

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak, English

**Notes:**

The course takes place in the winter semester.

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

## COURSE INFORMATION SHEET

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

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

**Course contents:**

Lecture:

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

Workshop:

Daily form:

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

External form:

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

Lecture:

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

**Recommended or required literature:**

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

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



## COURSE INFORMATION SHEET

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

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

**Course contents:**

Lecture:

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

Workshop:

Daily form:

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

External form:

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak, English

**Notes:**

The course takes place in the winter semester.

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-BD101A/22	<b>Course title:</b> Interpretation Seminar (Singing) 1b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is realized on the basis of theoretical and practical examinations and outputs (presentation, seminar work, artistic performances) during semester teaching and continuously in lessons by checking the preparation of the interpretative analysis of the study vocal repertoire from the subject Singing. Verification of practical skills and competences is possible within the framework of the courses Singing, Chorepetition, Interpretation course, at public performances and semester performances. Participation in seminars is a prerequisite for credit, for which a maximum of 30 points may be obtained, for presentation and seminar work a maximum of 50 points, and for the preparation of a performance analysis of the vocal repertoire studied 30 points. In order to pass the course, it is necessary to obtain at least 60 points. Continuous assessment: active participation in seminars and preparation of a performance analysis of the study repertoire. Final assessment: by the quality of the presentation, seminar work and analysis of the vocal repertoire studied. 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 become familiar with the origin, development and typology of folk and art song in Europe from the beginning to the present, elements of musical notation and singing part and possibilities of application of musical articulation, style-forming elements and means of expression in the interpretation of simple songs and arias by prominent Slovak and foreign performers and their application to the study repertoire. Learning outcomes:	

After completing the course the student will acquire the following knowledge, skills and competences:

- about the origin, development and typology of folk and art song in Europe from the beginning to the present;
- about the difficulty and possibilities of solving the interpretative requirements and the realization of the performance and expressive elements of the singing part in the chosen repertoire.
- To be able to search for and use the necessary information in professional literature, from the Internet and electronic media to solve practical performance tasks in the field of vocal art;
- to master the performance-expression aspect of interpreted solo and chamber works from different stylistic periods;
- present the studied compositions at an appropriate artistic level and create a valuable artistic-interpretive performance.
- Ability to work independently to solve performance problems in self-study, rehearsal with instrumental accompaniment, and in chamber ensemble.

**Course contents:**

1. Folk song from the beginning to the present and highly artistic arrangements of folk songs (Suchoň, Cikker, Urbanec...) in the interpretation of Slovak singers.
2. Analysis of the notation of the singing part and identification of musical and expressive factors of the interpretation.
3. Musical articulation, verbal, sentence and musical accents, general pre-speech-expression elements and means of completing the performance and their realization in the interpretation of folk songs.
4. Musical articulation, verbal, sentence and musical accents, general recitation-expression elements and means of completing the recitation and their realisation in the interpretation of folk songs.
5. Musical articulation, verbal, sentence and musical accents, general recitation-expression elements and means of completing the recitation and their realisation in the interpretation of simple arias.
6. Respect for the composer's notation and the possibility of variations in its realization due to individual vocal and pre-speech-expression differences of the performers.
7. Characteristics of the interpretation of songs and arias in the interpretation of different singers.
8. Characteristics of vocal varieties and their application in song and opera literature.
9. Analysis and comparison of the interpretation of important Slovak interpreters - Poppová, Hajóssyová, Grúberová, Beňačková, Dvorský, Mikuláš, Kučerová, Bršlík...
10. Analysis and comparison of the interpretation of important Italian performers - Caruso, Monaco, Bergonzi, Pavarotti, Freni, Ricciarelli, Scotto, Fritolli, Bocelli,...
11. Analysis and comparison of the interpretation of important German interpreters - Schreier, Schwarzkopf, Fischer-Diskau, Wunderlich, Quasthoff, Kaufmann...
12. Analysis and comparison of the interpretation of major world interpreters Callas, Fleming, Kirkby, Bonney, Netrebko, Petibon, Vargas, Villazón, Hvorostovsky...
13. Application of the acquired knowledge to the study repertoire.

**Recommended or required literature:**

1. FATH, R., WÜRZ, A.: Reclams Opern- und Operettenführer. Stuttgart: Philipp Reclam jun. Stuttgart, 2002.
2. HARNONCOURT, N.: Hudobný dialóg. Bratislava : Hudobné centrum, 2005.
3. MAKOVICKÁ, L.: Dejiny literatúry spevu. Bratislava : VŠMU, 2002.
4. MARTINÁKOVÁ, Z.: Metódy, analýzy a interpretácie hudby z historického a systematického aspektu 2. Bratislava : Vysoká škola múzických umení, 1998.
5. PROCHÁZKOVÁ, Martina: Lietala si lastovienka: 30 slovenských ľudových piesní v úprave Petra Hochela pre spev a klavír. In: Studia Scientifica Facultatis Paedagogicae : Universitas Catholica Ružomberok. Roč. 15, č. 1 (2016), s. 135-141.
6. RANINEC, J.: Vývin tvorby a interpretácie vokálnych skladieb. Banská Bystrica: AU, 2005.
7. ZEMKO, J: Spevácka interpretácia. Banská Bystrica : Katedra vokálnej interpretácie Fakulty múzických umení Akadémie umení, 2014.
8. ŽIARNA, M. :Teória hlasovej výchovy. Ružomberok : Verbum, 2015.

**Language of instruction:**

Slovak

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

Assessed students in total: 3

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

**Name of lecturer(s):** Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.**Last modification:** 08.07.2022**Supervisor(s):**Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-BD103A/22	<b>Course title:</b> Interpretation Seminar (Singing) 2b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is realized on the basis of theoretical and practical examinations and outputs (presentation, seminar work, artistic performances) during semester teaching and continuously in lessons by checking the preparation of the interpretative analysis of the study vocal repertoire from the subject Singing. Verification of practical skills and competences is possible within the framework of the courses Singing, Chorepetition, Interpretation course, at public performances and semester performances. Participation in seminars is a prerequisite for credit, for which a maximum of 30 points may be obtained, for presentation and seminar work a maximum of 50 points, and for the preparation of a performance analysis of the vocal repertoire studied 30 points. In order to pass the course, it is necessary to obtain at least 60 points. Continuous assessment: active participation in seminars and preparation of a performance analysis of the study repertoire. Final assessment: by the quality of the presentation, seminar work and analysis of the vocal repertoire studied. 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 gain a general overview of the development of vocal expression (the method of tone production and the aesthetic ideal) and vocal and vocal-instrumental literature in the Medieval, Renaissance and Baroque periods. To become familiar with the possibilities of applying stylistic elements and means of performance and expression in the interpretation of compositions from the medieval, Renaissance and Baroque periods as performed by various ensembles and major performers and their application to the study repertoire.	

**Learning Outcomes:**

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

- About the origins and development of solo, chamber, vocal and instrumental literature in the Middle Ages, Renaissance and Baroque periods;
- about the possibilities of solving the interpretative requirements and realization of the pre-speech-expressive elements of the singing part in the repertoire from the Middle Ages, Renaissance and Baroque periods.
- To be able to search for and use the necessary information in professional literature, from the Internet and electronic media to solve practical performance tasks in the field of vocal art;
- to master the performance and expressive aspects of interpreting solo and chamber works from different stylistic periods;
- present the studied compositions at an appropriate artistic level and create a valuable artistic-interpretive performance.
- Ability to work independently to solve performance problems in self-study, rehearsal with instrumental accompaniment, and in chamber ensemble.

**Course contents:**

1. Vocal forms and vocal expression in the medieval, renaissance and baroque periods.
2. The origin, requirements and principles of bel canto and its realization in the singing part.
3. The origin of opera, opera composition and singing schools in Italy.
4. The application of performance requirements in selected arias of the bel canto period.
5. C. Monteverdi, specifics and works.
6. Vocal art of falsettists, castrati and their application in baroque operas.
7. Opera in France, Germany and England, its specifics, composers and works.
8. The origin of comic opera in Italy and its influence on Europe.
9. Sacred vocal-instrumental forms of the Baroque, main representatives, works and performers.
10. Affect theory and its application in the vocal works of Baroque composers.
11. Baroque ornamentation, its specifics and possibilities of application in da capo arias.
12. Application of the means of recitation and means of completing the recitation in the interpretation of Baroque music.
13. Application of the acquired knowledge to the study repertoire.



**Recommended or required literature:**

1. BEDNÁRIKOVÁ, J.: Gregoriánsky chorál v kontexte dejín európskej liturgickej. Ružomberok : Verbum - vydavateľstvo Katolíckej univerzity v Ružomberku, 2011.
2. BEDNÁRIKOVÁ, J.: Gregoriánsky chorál na Slovensku - historické súvislosti a aktuálne postavenie v hudobno-edukačnej oblasti In: Muzikologické fórum = Forum of Musicology : časopis Českej spoločnosti pro hudební vědu Roč. 3, č. 1-2 (2014).
3. BĚLSKÝ, V.: Hudba baroka : provozovací praxe hudby 17. a 18. století. Brno : Janáčkova akademie múzických umění, 2010.
4. FATH, R., WÜRZ, A.: Reclams Opern- und Operettenführer. Stuttgart: Philipp Reclam jun. Stuttgart, 2002.
5. HARNONCOURT, N.: Hudobný dialóg. Bratislava : Hudobné centrum, 2005.
6. HOSTOMSKÁ, A.: Opera : průvodce operní tvorbou. Praha : Státní nakladatelství krásné literatury, hudby a umění, 1956.
7. HOSTOMSKÁ, A.: Příběhy, pověsti a pohádky paní Hudby. Praha : Paseka, 2007.
8. KRAUSE, E.: Oper von A-Z. Leipzig: V. Breitkopf-Härtel M., 1961.
9. LEOPOLD, S.- SCHEIDELER, U.: Oratorienführer. Kassel: Bärenreiter, 2000.
10. KOL.: Harenberg Kulturführer. Oper. Mannheim: BI – FA Brockhaus AG, 2007.
11. KOL: MGG - Die Music in Geschichte und Gegenwart 1-17. Kessel: Bärenreiter.
12. KOL.: The New Grove - Dictionary of Music and Musicians 1-29. New York: Oxford University Press.
13. MAKOVICKÁ, E.: Dejiny literatúry spevu. Bratislava : VŠMU, 2002.
14. MARTINÁKOVÁ, Z.: Metódy, analýzy a interpretácie hudby z historického a systematického aspektu 2. Bratislava : Vysoká škola múzických umení, 1998.
15. MATEJOVÁ, M.: Úvod so hudobnej estetiky : učebné texty. Ružomberok : Verbum, 2019.
16. RANINEC, J.: Vývin tvorby a interpretácie vokálnych skladieb. Banská Bystrica: AU, 2005.
17. TROJAN, J.: Dějiny opery : tvůrci předloh, libretisté, skladatelé a jejich díla. Praha : Paseka, 2001.
18. ZEMKO, J: Spěvácká interpretácia. Banská Bystrica : Katedra vokálnej interpretácie Fakulty múzických umení Akadémie umení, 2014.
19. ZOLTAI, D., ZÁGORŠEKOVÁ, M., IMRO, I.: Dejiny hudobnej estetiky : étos a afekt. Bratislava : Opus, 1983.
20. ŽIARNA, M.: Interpretácia sopránových partov v sakrálnnej tvorbe autorov žijúcich na území Slovenska v období baroka a klasicizmu. Ružomberok: Verbum, 2011.
21. ŽIARNA, M.: Stručný prehľad vývoja hudby a spevu od počiatkov po stredovek. In: Disputationes Scientifcae Universitatis Catholicae in Ružomberok. Ružomberok : Katolícka univerzita v Ružomberku, 2006.
22. ŽIARNA, M.: Všeobecné pokyny pre interpretáciu barokovej sakrálnnej vokálnej hudby. In: Disputationes Scientifcae Universitatis Catholicae in Ružomberok. Ružomberok : Verbum, 2010.

**Language of instruction:**

Slovak

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

Assessed students in total: 3

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

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

**Last modification:** 08.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-BD105A/22	<b>Course title:</b> Interpretation Seminar (Singing) 3b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is realized on the basis of theoretical and practical examinations and outputs (presentation, seminar work, artistic performances) during semester teaching and continuously in lessons by checking the preparation of the interpretative analysis of the study vocal repertoire from the subject Singing. Verification of practical skills and competences is possible within the framework of the courses Singing, Chorepetition, Interpretation course, at public performances and semester performances. Participation in seminars is a prerequisite for credit, for which a maximum of 30 points may be obtained, for presentation and seminar work a maximum of 50 points, and for the preparation of a performance analysis of the vocal repertoire studied 30 points. In order to pass the course, it is necessary to obtain at least 60 points. Continuous assessment: active participation in seminars and preparation of a performance analysis of the study repertoire. Final assessment: by the quality of the presentation, seminar work and analysis of the vocal repertoire studied. 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 gain a general overview of the development of vocal expression (tone production, phrasing, dynamics, ornamentation) and vocal and vocal-instrumental literature in the Baroque and Classical periods. To become familiar with the possibilities of applying style-forming elements and means of performance and expression in the interpretation of compositions from the Baroque and Classical periods as performed by various ensembles and major performers and their application to the study repertoire.	

**Learning Outcomes:**

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

- About the origin and development of solo, chamber, vocal and instrumental literature in the Baroque and Classical periods;
- about the possibilities of realising the performance-expression elements of the singing part in the repertoire of the Baroque and Classical periods.
- To be able to search for and use the necessary information in professional literature, from the Internet and electronic media to solve practical performance tasks in the field of vocal art;
- to master the performance and expressive aspects of interpreting solo and chamber works from different stylistic periods;
- present the studied compositions at an appropriate artistic level and create a valuable artistic-interpretive performance.
- Ability to work independently to solve performance problems in self-study, rehearsal with instrumental accompaniment, and in chamber ensemble.

**Course contents:**

1. The operatic and oratorio works of G. F. Handel.
2. Spiritual and secular cantatas by G. F. Handel.
3. The application of interpretative requirements in selected arias by G. F. Handel.
4. J. S. Bach's sacred and secular cantatas.
5. Passions and oratorios by J. S. Bach.
6. Application of performance requirements in selected arias by J. S. Bach.
7. Aesthetic ideals and stylistics in the interpretation of works by J. S. Bach and G. F. Handel.
8. The origin and development of opera in the Classical period in Europe.
9. The opera reform of Ch. W. Gluck.
10. Aesthetic ideals of tone production, stylistic features and pre-speech-expressive elements in works of the Classical period.
11. The development of sacred and secular vocal-instrumental forms in the Classical period.
12. The most important performers of vocal-instrumental music of the Baroque and Classical periods.
13. Application of acquired knowledge to the study repertoire.

**Recommended or required literature:**

1. BĚLSKÝ, V.: Hudba baroka : provozovací praxe hudby 17. a 18. století. Brno : Janáčkova akademie múzických umění, 2010.
2. FATH, R., WÜRZ, A.: Reclams Opern- und Operettenführer. Stuttgart: Philipp Reclam jun. Stuttgart, 2002.
3. HARNONCOURT, N.: Hudobný dialóg. Bratislava : Hudobné centrum, 2005.
4. HOSTOMSKÁ, A.: Opera : průvodce operní tvorbou. Praha : Státní nakladatelství krásné literatury, hudby a umění, 1956.
5. HOSTOMSKÁ, A.: Příběhy, pověsti a pohádky paní Hudby. Praha : Paseka, 2007.
6. KRAUSE, E.: Oper von A-Z. Leipzig: V. Breitkopf-Härtel M., 1961.
7. KOL: MGG - Die Music in Geschichte und Gegenwart 1-17. Kessel: Bärenreiter.
8. KOL.: The New Grove - Dictionary of Music and Musicians 1-29. New York: Oxford University Press.
9. LEOPOLD, S.- SCHEIDELER, U.: Oratorienführer. Kassel: Bärenreiter, 2000.
10. KOL.: Harenberg Kulturführer. Oper. Mannheim: BI – FA Brockhaus AG, 2007.
11. MAKOVICKÁ, E.: Dejiny literatúry spevu. Bratislava : VŠMU, 2002.
12. MARTINÁKOVÁ, Z.: Metódy, analýzy a interpretácie hudby z historického a systematického aspektu 2. Bratislava : Vysoká škola múzických umení, 1998.
13. MATEJOVÁ, M.: Úvod so hudobnej estetiky : učebné texty. Ružomberok : Verbum, 2019.
14. RANINEC, J.: Vývin tvorby a interpretácie vokálnych skladieb. Banská Bystrica: AU, 2005.
15. TROJAN, J.: Dějiny opery : tvůrci předloh, libretisté, skladatelé a jejich díla. Praha : Paseka, 2001.
16. ZEMKO, J: Spěvácka interpretácia. Banská Bystrica : Katedra vokálnej interpretácie Fakulty múzických umení Akadémie umení, 2014.
17. ZOLTAI, D., ZÁGORŠEKOVÁ, M., IMRO, I.: Dejiny hudobnej estetiky : étos a afekt. Bratislava : Opus, 1983.
18. ŽIARNA, M.: Interpretácia sopránových partov v sakrálnej tvorbe autorov žijúcich na území Slovenska v období baroka a klasicizmu. Ružomberok: Verbum, 2011.
19. ŽIARNA, M.: Interpretácia barokovej sakrálnej vokálnej hudby na území Slovenska. In: Disputationes Scientifcae Universitatis Catholicae in Ružomberok, 2010.
20. ŽIARNA, M.: Všeobecné pokyny pre interpretáciu barokovej sakrálnej vokálnej hudby. In: Disputationes Scientifcae Universitatis Catholicae in Ružomberok. Ružomberok : Verbum, 2010.

**Language of instruction:**

Slovak

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

Assessed students in total: 2

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

**Name of lecturer(s):** Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.**Last modification:** 08.07.2022**Supervisor(s):**Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-BD107A/22	<b>Course title:</b> Interpretation Seminar (Singing) 4b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is realized on the basis of theoretical and practical examinations and outputs (presentation, seminar work, artistic performances) during semester teaching and continuously in lessons by checking the preparation of the interpretative analysis of the study vocal repertoire from the subject Singing. Verification of practical skills and competences is possible within the framework of the courses Singing, Chorepetition, Interpretation course, at public performances and semester performances. Participation in seminars is a prerequisite for credit, for which a maximum of 30 points may be obtained, for presentation and seminar work a maximum of 50 points, and for the preparation of a performance analysis of the vocal repertoire studied 30 points. In order to pass the course, it is necessary to obtain at least 60 points. Continuous assessment: active participation in seminars and preparation of a performance analysis of the study repertoire. Final assessment: by the quality of the presentation, seminar work and analysis of the vocal repertoire studied. 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 gain a general overview of the origins of vocal expression (how tone, phrasing, dynamics, and agogics are created) and vocal and vocal-instrumental literature in the Classical and Romantic periods. To become familiar with the possibilities of the application of style-forming elements and performance-expression devices in the interpretation of compositions from the Classical and Romantic periods as performed by various ensembles and major performers and their application to the study repertoire.	

#### Learning Outcomes:

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

- About the origins and development of solo, chamber, vocal and instrumental literature in the Classical and Romantic periods;
- about the possibilities of realization of the performance-expression elements of the singing part in the repertoire of the Classical and Romantic periods.
- To be able to search for and use the necessary information in professional literature, from the Internet and electronic media to solve practical performance tasks in the field of vocal art;
- to master the performance and expressive aspects of interpreting solo and chamber works from different stylistic periods;
- present the studied compositions at an appropriate artistic level and create a valuable artistic-interpretive performance.
- Ability to work independently to solve performance problems in self-study, rehearsal with instrumental accompaniment, and in chamber ensemble.

#### Course contents:

1. Artificial song in the Classical period and its most important performers.
2. Application of performance requirements in selected songs from the Classical period.
3. The origin and development of art song in the Romantic period, aesthetic ideals, interpretative requirements and the most important interpreters of songs from the Romantic period.
4. The song literature of F. Schubert, R. Schumann, J. Brahms, C. M. Weber...
5. Song literature of F. M. Bartholdy, R. Wagner, F. Liszt...
6. Application of performance requirements in selected songs by German composers.
7. The song literature of F. Chopin, I. Glinka, A. Borodin, P. I. Tchaikovsky...
8. Application of performance requirements in selected songs by Polish and Russian composers.
9. The song literature of B. Smetana, K. Bendel, A. Dvořák, B. Martinů, L. Janáček...
10. Application of performance requirements in selected songs by Czech composers.
11. French song literature by Ch. Gounod, C. Franck, H. Berlioz...
12. Application of interpretative requirements in selected songs by French composers.
13. Application of the acquired knowledge to the study repertoire.

**Recommended or required literature:**

1. DETVAJ SEDLÁROVÁ, M.: Nemecká piesňová tvorba obdobia romantizmu v dielach F. Schuberta, Brahmsa, Wolfa a Straussa. Banská Bystrica : Akadémia umení, Fakulta múzických umení, 2015.
2. FATH, R., WÜRZ, A.: Reclams Opern- und Operettenführer. Stuttgart: Philipp Reclam jun. Stuttgart, 2002.
3. KRAUSE, E.: Oper von A-Z. Leipzig: V. Breitkopf-Härtel M., 1961.
4. LEOPOLD, S.- SCHEIDELER, U.: Oratorienführer. Kassel: Bärenreiter, 2000.
5. KOL.: Harenberg Kulturführer. Oper. Mannheim: BI – FA Brockhaus AG, 2007.
6. KOL.: The New Grove - Dictionary of Music and Musicians 1-29. New York: Oxford University Press.
7. KOL: MGG - Die Music in Geschichte und Gegenwart 1-17. Kessel: Bärenreiter.
8. MAKOVICKÁ, L.: Dejiny literatúry spevu. Bratislava : VŠMU, 2002.
9. MARTINÁKOVÁ, Z.: Metódy, analýzy a interpretácie hudby z historického a systematického aspektu 2. Bratislava : Vysoká škola múzických umení, 1998.
10. RANINEC, J.: Vývin tvorby a interpretácie vokálnych skladieb. Banská Bystrica: AU, 2005.
11. RANINEC, J.: Európske spevácke školy. Bratislava, 2008.
12. ZEMKO, J: Spevácka interpretácia. Banská Bystrica : Katedra vokálnej interpretácie Fakulty múzických umení Akadémie umení, 2014.

**Language of instruction:**

Slovak

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

Assessed students in total: 2

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

**Name of lecturer(s):** Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.**Last modification:** 08.07.2022**Supervisor(s):**Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-BD109A/22	<b>Course title:</b> Interpretation Seminar (Singing) 5b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is realized on the basis of theoretical and practical examinations and outputs (presentation, seminar work, artistic performances) during semester teaching and continuously in lessons by checking the preparation of the interpretative analysis of the study vocal repertoire from the subject Singing. Verification of practical skills and competences is possible within the framework of the courses Singing, Chorepetition, Interpretation course, at public performances and semester performances. Participation in seminars is a prerequisite for credit, for which a maximum of 30 points may be obtained, for presentation and seminar work a maximum of 50 points, and for the preparation of a performance analysis of the vocal repertoire studied 30 points. In order to pass the course, it is necessary to obtain at least 60 points. Continuous assessment: active participation in seminars and preparation of a performance analysis of the study repertoire. Final assessment: by the quality of the presentation, seminar work and analysis of the vocal repertoire studied. 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 gain a general overview of the origins of vocal expression (how tone, phrasing, dynamics, and agogics are created) and vocal and vocal-instrumental literature during the Romantic and 20th century. To become familiar with the possibilities of applying style-forming elements and means of performance-expression in the interpretation of compositions from the Romantic period and the 20th century. in the interpretation of various ensembles and prominent performers and their application to the study repertoire.	

**Learning Outcomes:**

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

- The origins and development of solo, chamber, vocal and instrumental literature in the Romantic and 20th century;
- about the possibilities of realization of the pre-speech-expression elements of the singing part in the repertoire of the Romantic period and the 20th century.
- To be able to search for and use the necessary information in professional literature, from the Internet and electronic media to solve practical performance tasks in the field of vocal art;
- to master the performance and expressive aspects of interpreting solo and chamber works from different stylistic periods;
- present the studied compositions at an appropriate artistic level and create a valuable artistic-interpretive performance.
- Ability to work independently to solve performance problems in self-study, rehearsal with instrumental accompaniment, and in chamber ensemble.

**Course contents:**

1. The development of opera in Romanticism, the emergence of national operas and R. Wagner's operatic reform, requirements, works and major performers.
2. The aesthetic ideal of tone production and performance requirements in works of the Romantic period.
3. The specifics of bel canto in the Romantic period in the operas of G. Verdi, V. Bellini, G. Donizetti and the most important interpreters.
4. Application of the interpretative requirements in selected works of Italian composers.
5. The development of sacred and secular vocal-instrumental forms in the Romantic period.
6. The most important interpreters of song and opera from the Romantic period.
7. Song literature in the late Romantic, Impressionist, and Expressionist periods and its major authors and performers.
8. Application of interpretative requirements in selected songs by R. Strauss, G. Mahler, C. Debussy, F. Poulenc...
9. Opera in the period of impressionism, verism and realism (works, composers).
10. Aesthetic ideals of tone production and performance-expression requirements in operas of the impressionist, verismo and realism periods.
11. Application of interpretative requirements in selected works of Impressionism, Verism and Realism.
12. Major interpreters of song and opera from the periods of Impressionism, Verism and Realism.
13. Application of acquired knowledge to the study repertoire.

**Recommended or required literature:**

1. FATH, R., WÜRZ, A.: Reclams Opern- und Operettenführer. Stuttgart: Philipp Reclam jun. Stuttgart, 2002.
2. HOSTOMSKÁ, A.: Opera : průvodce operní tvorbou. Praha : Státní nakladatelství krásné literatury, hudby a umění, 1956.
3. HOSTOMSKÁ, A.: Příběhy, pověsti a pohádky paní Hudby. Praha : Paseka, 2007.
4. KRAUSE, E.: Oper von A-Z. Leipzig: V. Breitkopf-Härtel M., 1961.
5. LEOPOLD, S.- SCHEIDELER, U.: Oratorienführer. Kassel: Bärenreiter, 2000.
6. KOL.: Harenberg Kulturführer. Oper. Mannheim: BI – FA Brockhaus AG, 2007.
7. KOL: MGG - Die Music in Geschichte und Gegenwart 1-17. Kessel: Bärenreiter.
8. KOL.: The New Grove - Dictionary of Music and Musicians 1-29. New York: Oxford University Press.
9. MAKOVICKÁ, L.: Dejiny literatúry spevu. Bratislava : VŠMU, 2002.
10. MARTINÁKOVÁ, Z.: Metódy, analýzy a interpretácie hudby z historického a systematického aspektu 2. Bratislava : Vysoká škola múzických umení, 1998.
11. RANINEC, J.: Vývin tvorby a interpretácie vokálnych skladieb. Banská Bystrica: AU, 2005.
12. RANINEC, J.: Európske spevácke školy. Bratislava, 2008.
13. SOUTHWELL-SANDER, P. Verdi : ilustrované životopisy slávnych skladateľov. Bratislava : Champagne Avantgarde, 1995.
14. TROJAN, J.: Dějiny opery : tvůrci předloh, libretisté, skladatelé a jejich díla. Praha : Paseka, 2001.
15. VAJDA, I.: Slovenská opera. Bratislava: Opus, 1988.
16. WAGNER., R.: Opera a dráma. Praha : Paseka, 2002.
17. ZEMKO, J: Spevácka interpretácia. Banská Bystrica : Katedra vokálnej interpretácie Fakulty múzických umení Akadémie umení, 2014.

**Language of instruction:**

Slovak

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

Assessed students in total: 3

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

**Name of lecturer(s):** Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.**Last modification:** 08.07.2022**Supervisor(s):**Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-BD103B/22	<b>Course title:</b> Musical Singing 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course. Continuous assessment: in classes, public performances (concerts and competitions). Final assessment: semester play or public performance. 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 acquire theoretical knowledge of the origins and development of musical singing and various genres of nonartistic music and specific tone production, vocal techniques and interpretation. Acquire the skills of tone production in musical compositions and the realization of performance-expression devices in the interpretation of selected repertoire, which may, depending on individual dispositions, be enriched by various genres of nonartistic music. Apply the acquired theoretical knowledge, practical skills and abilities in their own performance practice and in the educational process. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: - acquire about the origin and development of the musical, the specifics of singing technique and the performance requirements of the musical repertoire; - to acquire in other areas of non-artistic singing (folk, popular, rock), tone production techniques, vocal effects and specific performance in songs of the student's choice;	

- to master the correct technique of tone production and the application of performance-expression devices in musical compositions and in songs of different genres of non-artistic music and the application of the acquired knowledge and skills to pedagogical practice;
- the ability to work independently in solving vocal-technical and performance problems in the self-study of vocal compositions and in pedagogical practice;
- to present his/her concepts in the interpretation of the chosen vocal repertoire and in the choice of methodological procedures in the rehearsal of compositions in the pedagogical practice of music education and singing.

**Course contents:**

Daily form:

2 pieces of varying character from the musical repertoire or nonartistic music.

External form:

1 piece from the musical repertoire or nonartistic music.

**Recommended or required literature:**

1. RED.: A teraz túto – výber najobľúbenejších slovenských ľudových piesní 1 – 8. Banská Bystrica, Trian/Partner, 1996 – 2007.
2. CÍSAŘ, J. Cesty za hity : osudy 40 písní z dejin rocku a populární hudby včetně 5 bonusů z Česka
3. HOPPE, O.: Pop-rockový spev : technické hlasové cvičenia. Bratislava : Oliver Hoppe, 2009.
4. KAJANOVÁ, Y.: Gospel music na Slovensku. Bratislava : Coolart, 2009.
5. KOL.: Ako vznikal ples upírov. Nitra : Univerzita Konštantína Filozofa v Nitre, Filozofická fakulta, Ústav literárnej a umeleckej komunikácie, Pedagogická fakulta, Katedra hudby , 2012.
6. MIŠENKO, J.: Príprava popových a rockových piesní v anglickom jazyku na hodinách spevu na II. Stupni a v ŠPD v ZUŠ : magisterská práca; školiteľ Miriam Žiarna. Ružomberok, KU, 2021.
7. MURPHEY, T.: Music and song. Oxford : Oxford University Press, 1992.
8. SÁDOVSKÁ, M. Vznik a vývoj slovenského muzikálu a hudobného filmu : bakalárska a magisterská záverečná práca; školiteľ Miriam Žiarna. Ružomberok, KU, 2009.
9. SEMANÍKOVÁ, A. Muzikály v Divadle Jonáša Záborského v Prešove po roku 1990 : bakalárska práca; školiteľ Miriam Matejová. Ružomberok: KU, 2020.
10. SCHLINK, B.: Rocková hudba : odkiaľ - kam? Bratislava : Lúč, 1996.
11. TUGENDLIEB, F.: Hlasová výchova zpěváků populární hudby. Praha : Hudební a vydavatelská agentura Pepa, 2002.
12. ŽIARNA, M.: Aktuálne otázky vokálnej techniky v muzikálovom a pop-rockovom speve. In: Horizonty umenia- Banská Bystrica : Akadémia umení v Banskej Bystrici, 2014.
13. ŽIARNA, M., PROCHÁZKOVÁ, M.: Príprava na pedagogický výstup zo spevu. Ružomberok : Verbum : Katolícka univerzita , 2017.
14. RED.: Jak hrát pop a rock : Musical. 4 diel Brno : Edition Moravia, 1997.
15. <http://musescores.com>  
<http://enscores.com>  
<http://www.pop-sheet-music.com/-NON-CLASSICAL>  
<http://www.free-scores.com>  
<http://scribd.com>  
<http://musicnotes.com>

**Language of instruction:**

Slovak

<b>Notes:</b> Individual exercises.					
<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> 11.07.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-BD106B/22	<b>Course title:</b> Musical Singing 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course. Continuous assessment: in classes, public performances (concerts and competitions). Final assessment: semester play or public performance. 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 acquire theoretical knowledge of the origins and development of musical singing and various genres of nonartistic music and specific tone production, vocal techniques and interpretation. Acquire the skills of tone production in musical compositions and the realization of performance-expression devices in the interpretation of selected repertoire, which may, depending on individual dispositions, be enriched by various genres of nonartistic music. Apply the acquired theoretical knowledge, practical skills and abilities in own performance practice and in the educational process. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: - acquire about the origin and development of the musical, the specifics of singing technique and the performance requirements of the musical repertoire; - to acquire in other areas of non-artistic singing (folk, popular, rock), tone production techniques, vocal effects and specific performance in songs of the student's choice;	

<ul style="list-style-type: none"> <li>- master the correct technique of tone production and the application of performance-expression devices in musical compositions and in songs of various genres of non-artistic music and the application of the acquired knowledge and skills to pedagogical practice;</li> <li>- the ability to work independently in solving vocal-technical and performance problems in the self-study of vocal compositions and in pedagogical practice;</li> <li>- to present his/her concepts in the interpretation of the chosen vocal repertoire and in the choice of methodological procedures in the rehearsal of compositions in the pedagogical practice of music education and singing.</li> </ul>					
<b>Course contents:</b> Daily form: 1 piece from the musical repertoire or nonartistic music. External form: 1 piece from the musical repertoire or nonartistic music.					
<b>Recommended or required literature:</b>					
<b>Language of instruction:</b>					
<b>Notes:</b> Individual exercises.					
<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> 11.07.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-BD100A/22	<b>Course title:</b> Singing 1b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject Singing and at internal and public performances. A maximum of 50 points can be obtained for participation in the exercises. Students may earn a maximum of 50 points for semester performances. A minimum of 60 points is required to pass the course. Continuous assessment: Continuous in class exercises or internal and public performances (concerts, competitions). Final assessment: semesterly playbacks or public performances (concerts). Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To build a system of vocal-technical (soft, free and natural tone deployment in the whole range, control of breathing technique, correct use of resonance and articulation organs) and interpretive skills (appropriate choice of tempo, dynamic and agogic changes, musical articulation), which are a prerequisite for a cultivated artistic performance. The methodological procedures of voice training and the selection of technical and performance vocal compositions are based on the individual vocal disposition and level of each student. The acquisition of theoretical knowledge and practical skills should lead to autonomy in the selection of repertoire, its study and the choice of appropriate methods of eliminating vocal errors and the implementation of pre-speech-expression means. <b>Learning outcomes:</b> Upon completion of the course the student will acquire the following knowledge, skills and competences:	

- In the area of vocal art development, vocal technique and performance requirements that contribute positively to his/her self-development;
- didactic principles and methodological procedures of the teaching process in the context of vocal teaching and solving elementary vocal-technical and performance problems that lead to his/her independence.
- to master the technique of soft and free tone production on the administration of a controlled wind support with balanced vocalization and intelligible articulation and the application of elementary means of pre-speech-expression;
- master the correct formation of legato, staccato, glissando;
- present the acquired vocal-technical and performance skills in the studied repertoire at an appropriate level and thus achieve a valuable artistic performance;
- to solve practical tasks in the field of singing methodology using traditional techniques with a critical assessment of their suitability and appropriateness.
- Ability to work independently in solving vocal technical and performance problems and to plan further self-education in the artistic field;
- present his/her conceptions in the interpretation of the chosen vocal repertoire and in the way of choosing methodological procedures in its rehearsal.

**Course contents:**

Daily form:

1 solfeggio;

1 song;

1 aria.

External form:

1 solfeggio or song;

1 aria.

**Recommended or required literature:**

1. ASCHNER, A.: Duchovná tvorba I. : árie a duetá výber. Ružomberok : Verbum, 2013.
2. ASCHNER, A.: Duchovná tvorba III. : nemecké adventné árie. Ružomberok : Verbum, 2013.
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<http://musescores.com>

<http://enscores.com>

<b>Language of instruction:</b> Slovak					
<b>Notes:</b> Individual exercises					
<b>Course evaluation:</b> Assessed students in total: 3					
A	B	C	D	E	FX
66.67	33.33	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 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/Hs-BD102A/22	<b>Course title:</b> Singing 2b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject Singing and at internal and public performances. A maximum of 50 points can be obtained for participation in the exercises. Students may earn a maximum of 50 points for semester performances. A minimum of 60 points is required to pass the course. Continuous assessment: Continuous in class exercises or internal and public performances (concerts, competitions). Final assessment: semesterly playbacks or public performances (concerts). Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To build a system of vocal-technical (soft, free and natural tone deployment in the whole range, control of breathing technique, correct use of resonance and articulation organs) and interpretive skills (appropriate choice of tempo, dynamic and agogic changes, musical articulation), which are a prerequisite for a cultivated artistic performance. The methodological procedures of voice training and the selection of technical and performance vocal compositions are based on the individual vocal disposition and level of each student. The acquisition of theoretical knowledge and practical skills should lead to autonomy in the selection of repertoire, its study and the choice of appropriate methods of eliminating vocal errors and the implementation of pre-speech-expression means. <b>Learning outcomes:</b> Upon completion of the course the student will acquire the following knowledge, skills and competences:	

- In the area of vocal art development, vocal technique and performance requirements that contribute positively to his/her self-development;
- didactic principles and methodological procedures of the teaching process in the context of vocal teaching and solving elementary vocal-technical and performance problems that lead to his/her independence.
- to master the correct technique of soft and free tone production on the administration of a controlled wind support with balanced vocalization and intelligible articulation and the application of elementary means of pre-speech-expression;
- master the correct formation of legato, staccato, glissando;
- present the acquired vocal-technical and performance skills in the studied repertoire at an appropriate level and thus achieve a valuable artistic performance;
- to solve practical tasks in the field of singing methodology using traditional techniques with a critical assessment of their suitability and appropriateness.
- Ability to work independently in solving vocal technical and performance problems and to plan further self-education in the artistic field;
- present his/her conceptions in the interpretation of the chosen vocal repertoire and in the way of choosing methodological procedures in its rehearsal.

**Course contents:**

Daily form:

1 solfeggio;

1 song;

1 aria.

External form:

1 solfeggio or song;

1 aria.

**Recommended or required literature:**

1. ASCHNER, A.: Duchovná tvorba I. : árie a duetá výber. Ružomberok : Verbum, 2013.
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<b>Language of instruction:</b> Slovak					
<b>Notes:</b> Individual exercises					
<b>Course evaluation:</b> Assessed students in total: 3					
A	B	C	D	E	FX
66.67	33.33	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 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/Hs-BD104A/22	<b>Course title:</b> Singing 3b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject Singing and at internal and public performances. A maximum of 50 points can be obtained for participation in the exercises. Students may earn a maximum of 50 points for semester performances. A minimum of 60 points is required to pass the course. Continuous assessment: Continuous in class exercises or internal and public performances (concerts, competitions). Final assessment: semesterly playbacks or public performances (concerts). Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To build a system of vocal-technical (soft, free and natural tone deployment in the whole range, control of breathing technique, correct use of resonance and articulation organs) and interpretive skills (appropriate choice of tempo, dynamic and agogic changes, musical articulation, expressive elements), which are prerequisites for a cultivated artistic performance. The methodological procedures of voice training and the selection of technical and performance vocal compositions are based on the individual vocal disposition and level of each student. The acquisition of theoretical knowledge and practical skills should lead to autonomy in the selection of repertoire, its study and the choice of appropriate methods of eliminating vocal errors and the implementation of pre-speech-expression means. <b>Learning outcomes:</b> Upon completion of the course the student will acquire the following knowledge, skills and competences:	

- In the area of vocal art development, vocal technique and performance requirements that contribute positively to his/her self-development;
- didactic principles and methodological procedures of the teaching process in the context of vocal teaching and the solution of vocal-technical and performance problems that lead to his/her independence.
- to master the correct technique of creating soft and free tone on the administration of controlled breath support with balanced vocalization and intelligible articulation and the application of pre-speech-expression means;
- master the correct formation of legato, staccato, glissando;
- present the acquired vocal-technical and performance skills in the studied repertoire at an appropriate level and thus achieve a valuable artistic performance;
- to solve practical tasks in the field of singing methodology using traditional methods the ability to work independently in solving vocal-technical and performance problems and to plan further self-education in the artistic field;
- to present his/her concepts in the interpretation of the chosen vocal repertoire and in the choice of methodological procedures in its rehearsal.

**Course contents:**

Daily form:

1 solfeggio;

1 song;

1 aria.

External form:

1 solfeggio or song;

1 aria.

**Recommended or required literature:**

1. ASCHNER, A.: Duchovná tvorba I. : árie a duetá výber. Ružomberok : Verbum, 2013.
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<b>Language of instruction:</b> Slovak					
<b>Notes:</b> Individual exercises.					
<b>Course evaluation:</b> Assessed students in total: 2					
A	B	C	D	E	FX
50.0	0.0	50.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 08.07.2022					
<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/Hs-BD106A/22	<b>Course title:</b> Singing 4b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject Singing and at internal and public performances. A maximum of 50 points can be obtained for participation in the exercises. Students may earn a maximum of 50 points for semester performances. A minimum of 60 points is required to pass the course. Continuous assessment: Continuous in class exercises or internal and public performances (concerts, competitions). Final assessment: semesterly playbacks or public performances (concerts). Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To build a system of vocal-technical (soft, free and natural tone deployment in the whole range, control of breathing technique, correct use of resonance and articulation organs) and interpretive skills (appropriate choice of tempo, dynamic and agogic changes, musical articulation, expressive elements), which are prerequisites for a cultivated artistic performance. The methodological procedures of voice training and the selection of technical and performance vocal compositions are based on the individual vocal disposition and level of each student. The acquisition of theoretical knowledge and practical skills should lead to autonomy in the selection of repertoire, its study and the choice of appropriate methods of eliminating vocal errors and the implementation of pre-speech-expression means. <b>Learning outcomes:</b> Upon completion of the course the student will acquire the following knowledge, skills and competences:	

- In the area of vocal art development, vocal technique and performance requirements that contribute positively to his/her self-development;
- didactic principles and methodological procedures of the teaching process in the context of vocal teaching and the solution of vocal-technical and performance problems that lead to his/her independence.
- to master the correct technique of creating soft and free tone on the administration of controlled breath support with balanced vocalization and intelligible articulation and the application of pre-speech-expression means;
- master the correct formation of legato, staccato, glissando;
- present the acquired vocal-technical and performance skills in the studied repertoire at an appropriate level and thus achieve a valuable artistic performance;
- to solve practical tasks in the field of singing methodology using traditional techniques with a critical assessment of their suitability and appropriateness.
- Ability to work independently in solving vocal technical and performance problems and to plan further self-education in the artistic field;
- present his/her conceptions in the interpretation of the chosen vocal repertoire and in the way of choosing methodological procedures in its rehearsal.

**Course contents:**

Daily form:

1 solfeggio or song;

1 song;

1 aria.

External form:

1 solfeggio or song;

1 aria.

**Recommended or required literature:**

1. ASCHNER, A.: Duchovná tvorba I. : árie a duetá výber. Ružomberok : Verbum, 2013.
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16. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - barok. Bratislava : Opus, 1992.
17. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - klasicizmus. Bratislava : Opus, 1992.
18. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - romantizmus. Bratislava : Opus, 1989.
19. MALOVEC, J.: Dve duchovné piesne. Bratislava : Slovenský hudobný fond, 1991.
20. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
21. MARTINŮ, B.: Dve písně na texty negerskej poezie. Praha : Supraphon, 1976.
22. MAYERBERGER, K.: Šest' písní. Bratislava : Hudobný fond, 1994.
23. NOVÁK, M.: Piesne môjmu milému. Bratislava : Slovenský hudobný fond, 1982.
24. NOVÁK, M.: Piesne o horách. Bratislava : Opus, 1978.
25. NOVÁK, M.: Piesne o kvetoch. Bratislava : Opus, 1978.
26. PARÍK, I.: Ária pre tenor. Bratislava : Slovenský hudobný fond, 1991.
27. PARÍK, I.: Ária pre soprán. Bratislava : Slovenský hudobný fond, 1992.
28. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava, Hudobné centrum, 2001.
29. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 2. Bratislava : Opus, 1979.
30. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 3. Bratislava : Opus, 1980.
31. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 4, 5. Bratislava : Opus, 1981.
32. SUCHOŇ, E.: Štyri slovenské ľudové piesne pre spev a klavír. Bratislava : Hudobný fond, 1985.
33. URBANEC, B.: Májová láska – cyklus písní pre spev a klavír na slová K. Bendovej. Bratislava : Slovenské vydavateľstvo krásnej literatúry, 1956.
34. VALENTA, I.: Keby ste podali pohár vody. Bratislava : Valenta, 1991.
35. ZEMANOVSKÝ, A.: Tri ľubostné piesne. Bratislava : Slovenský hudobný fond, 1989.

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[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>

<b>Language of instruction:</b> Slovak					
<b>Notes:</b> Individual exercises.					
<b>Course evaluation:</b> Assessed students in total: 2					
A	B	C	D	E	FX
50.0	0.0	0.0	50.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 08.07.2022					
<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/Hs-BD108A/22	<b>Course title:</b> Singing 5b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject Singing and at internal and public performances. A maximum of 50 points can be obtained for participation in the exercises. Students may earn a maximum of 50 points for semester performances. A minimum of 60 points is required to pass the course. Continuous assessment: Continuous in class exercises or internal and public performances (concerts, competitions). Final assessment: semesterly playbacks or public performances (concerts). Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To master the system of vocal-technical (soft, free and natural tone deployment in the whole range, control of breathing technique, correct use of resonance and articulation organs) and interpretive skills (appropriate choice of tempo, dynamic and agogic changes, musical articulation, expressive elements), which are prerequisites for a cultivated artistic performance. The methodological procedures of voice training and the selection of technical and performance vocal compositions are based on the individual vocal disposition and level of each student. The acquisition of theoretical knowledge and practical skills should lead to autonomy in the selection of repertoire, its study and the choice of appropriate methods of eliminating vocal errors and the implementation of pre-speech-expression means. <b>Learning outcomes:</b> Upon completion of the course the student will acquire the following knowledge, skills and competences:	

- In the area of vocal art development, vocal technique and performance requirements that contribute positively to his/her self-development;
- didactic principles and methodological procedures of the teaching process in the context of vocal teaching and the solution of vocal-technical and performance problems that lead to his/her independence.
- to master the correct technique of creating soft and free tone on the administration of controlled breath support with balanced vocalization and intelligible articulation and the application of pre-speech-expression means;
- master the correct formation of legato, staccato, glissando;
- present the acquired vocal-technical and performance skills in the studied repertoire at an appropriate level and thus achieve a valuable artistic performance;
- to solve practical tasks in the field of singing methodology using traditional techniques with a critical assessment of their suitability and appropriateness.
- Ability to work independently in solving vocal technical and performance problems and to plan further self-education in the artistic field;
- present his/her conceptions in the interpretation of the chosen vocal repertoire and in the way of choosing methodological procedures in its rehearsal.

**Course contents:**

Daily form:

3 compositions from the Bachelor's concert.

External form:

1 solfeggio or song;

1 aria.

**Recommended or required literature:**

1. ASCHNER, A.: Duchovná tvorba I. : árie a duetá výber. Ružomberok : Verbum, 2013.
2. ASCHNER, A.: Duchovná tvorba III. : nemecké adventné árie. Ružomberok : 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. BELLA, J. L.: Matka nad kolískou. Martin : Matica, 1993.
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. CONCONE, J.: Fifty lessons : for the medium part of the voice. London : Novello and Company, Limited, 1924.
13. DIBÁK, I.: Lyrické piesne pre spev a klavír. Op. 61. Bratislava : Hudobný fond, 1997.
14. DVOŘÁK, A.: Biblické písně. Praha : Edition Bärenbreiter Praha, 2009.
15. FIGUŠ- BYSTRÝ, V.: Slovenské ľudové piesne so sprievodom klavíra. Bratislava : Slovenský hudobný fond, 1980.
16. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - barok. Bratislava : Opus, 1992.
17. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - klasicizmus. Bratislava : Opus, 1992.
18. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - romantizmus. Bratislava : Opus, 1989.
19. MALOVEC, J.: Dve duchovné piesne. Bratislava : Slovenský hudobný fond, 1991.
20. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
21. MARTINŮ, B.: Dve písně na texty negerskej poezie. Praha : Supraphon, 1976.
22. MAYERBERGER, K.: Šest' písní. Bratislava : Hudobný fond, 1994.
23. NOVÁK, M.: Piesne môjmu milému. Bratislava : Slovenský hudobný fond, 1982.
24. NOVÁK, M.: Piesne o horách. Bratislava : Opus, 1978.
25. NOVÁK, M.: Piesne o kvetoch. Bratislava : Opus, 1978.
26. PARÍK, I.: Ária pre tenor. Bratislava : Slovenský hudobný fond, 1991.
27. PARÍK, I.: Ária pre soprán. Bratislava : Slovenský hudobný fond, 1992.
28. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava, Hudobné centrum, 2001.
29. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 2. Bratislava : Opus, 1979.
30. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 3. Bratislava : Opus, 1980.
31. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 4, 5. Bratislava : Opus, 1981.
32. SUCHOŇ. E.: Štyri slovenské ľudové piesne pre spev a klavír. Bratislava : Hudobný fond, 1985.
33. URBANEC, B.: Májová láska – cyklus písní pre spev a klavír na slová K. Bendovej. Bratislava : Slovenské vydavateľstvo krásnej literatúry, 1956.
34. VALENTA, I.: Keby ste podali pohár vody. Bratislava : Valenta, 1991.
35. ZEMANOVSKÝ, A.: Tri ľubostné piesne. Bratislava : Slovenský hudobný fond, 1989.

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<http://musescores.com>

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<b>Language of instruction:</b> Slovak					
<b>Notes:</b> Individual exercises.					
<b>Course evaluation:</b> Assessed students in total: 3					
A	B	C	D	E	FX
33.33	33.33	33.33	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 08.07.2022					
<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/Hs-BD111A/22	<b>Course title:</b> Singing 6b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 6.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject Singing and at internal and public performances. A maximum of 50 points can be obtained for participation in the exercises. Students may earn a maximum of 50 points for semester performances. A minimum of 60 points is required to pass the course. Continuous assessment: Continuous in class exercises or internal and public performances (concerts, competitions). Final assessment: semesterly playbacks or public performances (concerts). Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To master the system of vocal-technical (soft, free and natural tone deployment in the whole range, control of breathing technique, correct use of resonance and articulation organs) and interpretive skills (appropriate choice of tempo, dynamic and agogic changes, musical articulation, expressive elements), which are prerequisites for a cultivated artistic performance. The methodological procedures of voice training and the selection of technical and performance vocal compositions are based on the individual vocal disposition and level of each student. The acquisition of theoretical knowledge and practical skills should lead to autonomy in the selection of repertoire, its study and the choice of appropriate procedures for eliminating vocal errors and the realization of pre-speech-expression means with implementation, not only in one's own artistic, but also pedagogical practice. <b>Learning outcomes:</b> After completing the course the student will acquire the following knowledge, skills and competences:	

- In the field of vocal art development, vocal technique and performance requirements that contribute positively to his/her self-development;
- didactic principles and methodological procedures of the teaching process in the context of vocal teaching and the solution of vocal-technical, performance and pedagogical problems that lead to his/her independence.
- to master the correct technique of creating soft and free tone on the administration of controlled breath support with balanced vocalization and intelligible articulation and the application of pre-speech-expression means;
- master the correct formation of legato, staccato, glissando;
- present the acquired vocal-technical and performance skills in the studied repertoire at an appropriate level and thus achieve a valuable artistic performance;
- to solve practical tasks in the field of singing methodology using traditional techniques with a critical assessment of their suitability and appropriateness.
- Ability to work independently in solving vocal technical and performance problems and to plan further self-education in the artistic field;
- present his/her conceptions in the interpretation of the chosen vocal repertoire and in the way of choosing methodological procedures in its rehearsal.

**Course contents:**

Daily form:

2 pieces from the Bachelor's Concert.

External form:

1 song;

1 aria.

**Recommended or required literature:**

1. ASCHNER, A.: Duchovná tvorba I. : árie a duetá výber. Ružomberok : Verbum, 2013.
2. ASCHNER, A.: Duchovná tvorba III. : nemecké adventné árie. Ružomberok : 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. BELLA, J. L.: Matka nad kolískou. Martin : Matica, 1993.
9. BENKO, D.: German Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
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11. BENKO, D.: Spanish Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
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14. DVOŘÁK, A.: Biblické písně. Praha : Edition Bärenbreiter Praha, 2009.
15. FIGUŠ- BYSTRÝ, V.: Slovenské ľudové piesne so sprievodom klavíra. Bratislava : Slovenský hudobný fond, 1980.
16. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - barok. Bratislava : Opus, 1992.
17. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - klasicizmus. Bratislava : Opus, 1992.
18. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - romantizmus. Bratislava : Opus, 1989.
19. MALOVEC, J.: Dve duchovné piesne. Bratislava : Slovenský hudobný fond, 1991.
20. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
21. MARTINŮ, B.: Dve písně na texty negerskej poezie. Praha : Supraphon, 1976.
22. MAYERBERGER, K.: Šest písní. Bratislava : Hudobný fond, 1994.
23. NOVÁK, M.: Piesne môjmu milému. Bratislava : Slovenský hudobný fond, 1982.
24. NOVÁK, M.: Piesne o horách. Bratislava : Opus, 1978.
25. NOVÁK, M.: Piesne o kvetoch. Bratislava : Opus, 1978.
26. PARÍK, I.: Ária pre tenor. Bratislava : Slovenský hudobný fond, 1991.
27. PARÍK, I.: Ária pre soprán. Bratislava : Slovenský hudobný fond, 1992.
28. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava, Hudobné centrum, 2001.
29. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 2. Bratislava : Opus, 1979.
30. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 3. Bratislava : Opus, 1980.
31. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 4, 5. Bratislava : Opus, 1981.
32. SUCHOŇ, E.: Štyri slovenské ľudové piesne pre spev a klavír. Bratislava : Hudobný fond, 1985.
33. URBANEC, B.: Májová láska – cyklus písní pre spev a klavír na slová K. Bendovej. Bratislava : Slovenské vydavateľstvo krásnej literatúry, 1956.
34. VALENTA, I.: Keby ste podali pohár vody. Bratislava : Valenta, 1991.
35. ZEMANOVSÝ, A.: Tri ľubostné piesne. Bratislava : Slovenský hudobný fond, 1989.

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<http://enscores.com>

<b>Language of instruction:</b> Slovak					
<b>Notes:</b> Individual exercises.					
<b>Course evaluation:</b> Assessed students in total: 3					
A	B	C	D	E	FX
0.0	66.67	0.0	33.33	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 08.07.2022					
<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/Hs-BD110A/22	<b>Course title:</b> Singing Didactics and Methodology
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject at the Načuva practice in singing. In order to pass the course, it is necessary to obtain at least 70 points. For active participation in classes, 20 points can be obtained. The continuous assessment is dependent on the student's activity in completing the sub-assignments (maximum 30 points). The final grade is dependent on the quality of the seminar paper and the oral examination (maximum 50 points of the total course grade). Course evaluation: A - 100%-95% B - 94%-89% C - 88%-80% D - 79%-75% E - 74%-70% Fx - 69%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> The aim of the course is to form theoretical knowledge of the basic procedural and pedagogical-psychological aspects of teaching singing at different levels of education in ZUŠ, to deepen the theoretical knowledge of the anatomy and physiology of the vocal tract as a basis for practical vocal-educational activities of the teacher in ZUŠ. <b>Learning outcomes:</b> After completing the course the student will acquire the following knowledge, skills and competences: - can describe the basic didactic rules and methodological procedures in the teaching of singing, - can use professional literature, musical material, discography and professional offer of electronic media in his/her artistic-pedagogical practice, - can actively acquire information and use it to solve practical tasks in the field of musical art,	

- is able to solve practical tasks in the field of music pedagogy using common procedures with critical assessment of their suitability and appropriateness,
- be able to solve professional tasks and coordinate sub-activities and be accountable for the results of the team.

**Course contents:**

1. Anatomy and physiology of the respiratory system and conscious control of breathing.
2. Anatomy and physiology of the phonation system, theories of phonation and vocal beginnings.
3. Anatomy and physiology of the resonant system and its influence on tone production.
4. Anatomy and physiology of the articulatory system, vocal articulation and vocalization
5. The division of voices, vocal registers.
6. Ontogenetic peculiarities of the pupil at the primary level of education in the Elementary School.
7. The development of the child's voice and the principles of working with it.
8. Ontogenetic peculiarities of the pupil at the lower secondary level of education in ZUŠ.
9. Mutation, mutation diseases, principles of work with mutant pupils.
10. Ontogenetic peculiarities of the pupil at the second level of primary education and in the SPD in the Elementary School.
11. Pomutational voice fixation, the beginnings of voice training in older pupils.
12. Diagnosing the pupil's vocal abilities at the talent test, at the first singing lesson - methodical procedure.
13. Adequate selection of song repertoire corresponding to the vocal and ontogenetic peculiarities of the pupil - analysis of folk and artificial songs according to the teacher's assignment with critical assessment of the suitability and appropriateness of the repertoire for different levels of education.

**Recommended or required literature:**

1. FRANĚK, M. Hudební psychologie. Praha: Karolinum, 2005.
2. HAZUCHOVÁ, N. Technická príprava hlasu pre spevácky výkon. Bratislava, VŠMU, 1984.
3. HUDECOVÁ, V. Odstraňovanie hlasových porúch u hlasových profesionálov. Bratislava: VŠMU, 1998.
4. KALMÁROVÁ, L. Zdravý hlas - pekný spev. Prešov: Súzvuk, 1998.
5. KRBAŤA, P. Psychológia hudby nielen pre hudobníkov. Vrútky: Peter Krbaťa, 2008.
6. PETLÁK, E. Všeobecná didaktika. Bratislava: Iris, 2004.
7. PROCHÁZKOVÁ, M., KRÁLOVÁ, E. Relaxačné hudobné aktivity v primárnej edukácii. In Hudební výchova: časopis pro hudební a obecně estetickou výchovu školní a mimoškolní. UK Praha: Pedagogická fakulta. Roč. 23, č. 1 (2015), s. 6-8. ISSN 1210-3683
8. PROCHÁZKOVÁ, M.: Lietala si lastovienka: 30 slovenských ľudových piesní v úprave Petra Hochela pre spev a klavír - charakteristika piesňového materiálu z hľadiska jeho využitia na 1. stupni ZUŠ. In: Studia Scientifica Facultatis Paedagogicae : Universitas Catholica Ružomberok. Roč. 15, č. 1 (2016), s. 135-141. ISSN 1336-2232
9. PROCHÁZKOVÁ, M.: Motivácia, kreativita a integrácia vo vyučovaní spevu na 1. stupni v ZUŠ. In Teorie a praxe hudební výchovy IV. Praha : Univerzita Karlova v Praze, 2016. s. 128-133. ISBN 978-80-7290-875-2.
10. PROCHÁZKOVÁ, M.: Využitie piesňového repertoáru z oblasti nonartificiálnej hudby vo vyučovaní spevu na primárnom stupni umeleckého vzdelávania v ZUŠ. s. 42-48. In: Štrbák Pandiová, I. (ed.). Nonartificiálna hudba v edukácii II. Zborník príspevkov z webovej konferencie. Nitra : PF UKF, 2020.
11. RAKOVÁ, M., ŠTÍPLOVÁ, L., TICHÁ, A. Zpíváme a nasloucháme hudbě s nejmenšími. Praha, 2009.
12. RANINEC, J. Európske spevácke školy. Bratislava: s.n., 2008.
13. RANINEC, J. Kompendium hlasového a speváckeho pedagóga. Bratislava: Oto Németh, 2008.
14. RANINEC, J. Ľudský hlas a jeho kultivovanie, Bratislava: Veda, 1997, 2003.
15. RANINEC, J. Vývin tvorby a interpretácie vokálnych skladieb. AU v Banskej Bystrici, 2005.
16. SEDLÁK, F. Hudební vývoj dítěte. Praha: Supraphon, 1974.
17. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha: Supraphon, 1989.
18. STANISLAV, J. Hudba, spev, reč. Bratislava: Opus, 1978.
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23. ŽIARNA, M., PROCHÁZKOVÁ, M.: Příprava na pedagogický výstup zo spevu. Ružomberok : Verbum : Katolícka univerzita , 2017.
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25. ŽIARNA, M.: Příprava studentov pedagogických a umeleckých fakúlt na spevácku činnosť a jej aplikácia do pedagogického procesu v ZUŠ In: Teórie a praxe hudební výchovy IV. Sborník příspěvků z konference studentů, doktorandských a magisterských studií a pedagogů hudebního vzdělávání v zemích V4 v roce 2015 v Praze. Praha: PF Univerzity Karlovy v Praze, 2016.
26. ŽIARNA, M. Teória hlasovej výchovy. Ružomberok : Verbum, 2015.

**Language of instruction:**

Slovak

<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 4					
A	B	C	D	E	FX
25.0	25.0	50.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 08.07.2022					
<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/Hs-BD100B/22	<b>Course title:</b> Singing from a Sheet 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises and 50 points for the examination. At least 60 points are required to pass the course. Continuous assessment is conditional on active participation in the exercises. The final assessment is subject to a final examination. 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 gain an overview of intonation methods and to build skills for fluent singing from the page based on these methods, taking care to observe all the principles of correct vocal performance, appropriateness and sequence in the selection of study material. Learning Outcomes: Upon completion of the course, the student will have the following knowledge, skills and competencies: - Possesses theoretical knowledge of intonation methods, is familiar with backing songs, solmization. - Theoretical knowledge can be applied in practical work with unfamiliar notation. - He is able to work independently when studying vocal repertoire.	
<b>Course contents:</b> Brief outline of the course:	

Practical singing activity - intonation exercises, vocalises - notation is selected according to the individual abilities of the listener with regard to a certain sequence in terms of difficulty.

**Recommended or required literature:**

1. GELLER D. Praktische Intonationslehre für Instrumentalisten und Sänger. Kassel: Bärenreiter, 2009.
2. KOFROŇ, J. Učebnice intonace a rytmu. Praha: Editio Bärenreiter, 2002.
3. KOFROŇ, J. Učebnice intonace a rytmu. Praha: Supraphon, 1967.
4. KÚHN, C. Gehörbildung im Selbststudium. Kassel, Bärenreiter, 1983.
5. MACKAMUL, R. Elementare Gehörbildung. Kassel: Bärenreiter, 1969/2005.
6. MACKAMUL, R. Hochschul-Gehörbildung. Kassel: Bärenreiter, 1969/2002.

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 3

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

**Name of lecturer(s):** Mgr. art. Mgr. Martina Procházková, PhD.

**Last modification:** 11.07.2022

**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-BD101B/22	<b>Course title:</b> Singing from a Sheet 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises and 50 points for the examination. At least 60 points are required to pass the course. Continuous assessment is conditional on active participation in the exercises. The final assessment is subject to a final examination. 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 gain an overview of intonation methods and to build skills for fluent singing from the page based on these methods, taking care to observe all the principles of correct vocal performance, appropriateness and sequence in the selection of study material. Learning Outcomes: Upon completion of the course, the student will have the following knowledge, skills and competencies: - Possesses theoretical knowledge of intonation methods, is familiar with backing songs, solmization. - Theoretical knowledge can be applied in practical work with unfamiliar notation. - He is able to work independently when studying vocal repertoire.	
<b>Course contents:</b>	

Practical singing activities - intonation exercises, vocalises, folk songs - notation is selected according to the individual abilities of the listener with regard to a certain sequence in terms of difficulty.					
<b>Recommended or required literature:</b>					
1. GELLER D. Praktische Intonationslehre für Instrumentalisten und Sänger. Kassel: Bärenreiter, 2009.					
2. KOFRONĚ, J. Učebnice intonace a rytmu. Praha: Editio Bärenreiter, 2002.					
3. KOFRONĚ, J. Učebnice intonace a rytmu. Praha: Supraphon, 1967.					
4. KŮHN, C. Gehörbildung im Selbststudium. Kassel, Bärenreiter, 1983.					
5. MACKAMUL, R. Elementare Gehörbildung. Kassel: Bärenreiter, 1969/2005.					
6. MACKAMUL, R. Hochschul-Gehörbildung. Kassel: Bärenreiter, 1969/2002.					
<b>Language of instruction:</b>					
Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b>					
Assessed students in total: 3					
A	B	C	D	E	FX
66.67	33.33	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD.					
<b>Last modification:</b> 12.07.2022					
<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/Hs-BD102B/22	<b>Course title:</b> Singing from a Sheet 3
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises and 50 points for the examination. At least 60 points are required to pass the course. Continuous assessment is conditional on active participation in the exercises. The final assessment is subject to a final examination. 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 gain an overview of intonation methods and to build skills for fluent singing from the page based on these methods, taking care to observe all the principles of correct vocal performance, appropriateness and sequence in the selection of study material. Learning Outcomes: Upon completion of the course, the student will have the following knowledge, skills and competencies: - Possesses theoretical knowledge of intonation methods, tonal, solmization, song, interval, combined, knows backing songs, solmization. - Theoretical knowledge can be appropriately applied in practical singing activity when working with unfamiliar notation. - Is able to work independently in the study of vocal repertoire.	
<b>Course contents:</b>	

Practical singing activity - intonation exercises, vocalises, folk songs - notation is selected according to the individual abilities of the listener with regard to a certain sequence in terms of difficulty.

**Recommended or required literature:**

1. CONCONE, G. ...
2. GELLER D. Praktische Intonationslehre für Instrumentalisten und Sänger. Kassel: Bärenreiter, 2009.
3. KOFROŇ, J. Učebnice intonace a rytmu. Praha: Editio Bärenreiter, 2002.
4. KÚHN, C. Gehörbildung im Selbststudium. Kassel, Bärenreiter, 1983.
5. MACKAMUL, R. Elementare Gehörbildung. Kassel: Bärenreiter, 1969/2005.
6. MACKAMUL, R. Hochschul-Gehörbildung. Kassel: Bärenreiter, 1969/2002.
7. Scores:  
[www.newmusicforkids.org](http://www.newmusicforkids.org)  
[www.cpdlib.org](http://www.cpdlib.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

**Notes:**

**Course evaluation:**

Assessed students in total: 2

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

**Name of lecturer(s):** Mgr. art. Mgr. Martina Procházková, PhD.

**Last modification:** 12.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-BD105B/22	<b>Course title:</b> Singing from a Sheet 4
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises and 50 points for the examination. At least 60 points are required to pass the course. Continuous assessment is conditional on active participation in the exercises. The final assessment is subject to a final examination. 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 gain an overview of intonation methods and, based on these, to further develop the skills for fluent singing from the page, taking care to observe all the principles of correct vocal performance, appropriateness and sequence in the selection of study material. Learning Outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies: - Possesses a deeper theoretical knowledge of intonation methods, tonal, solmization, song, interval, combined, knows backing songs, solmization. - Demonstrates a higher level of skill in practical singing activities with unfamiliar musical notation. - Is able to work independently in the study of vocal repertoire.	
<b>Course contents:</b>	

Practical singing activities - intonation exercises, vocalises, folk songs, artificial songs - notation is selected according to the individual abilities of the listener with regard to a certain sequence in terms of difficulty.

**Recommended or required literature:**

1. CONCONE, G....
2. GELLER D. Praktische Intonationslehre für Instrumentalisten und Sänger. Kassel: Bärenreiter, 2009.
3. KOFRONĚ, J. Učebnice intonace a rytmu. Praha: Editio Bärenreiter, 2002.
4. KŮHN, C. Gehörbildung im Selbststudium. Kassel, Bärenreiter, 1983.
5. MACKAMUL, R. Elementare Gehörbildung. Kassel: Bärenreiter, 1969/2005.
6. MACKAMUL, R. Hochschul-Gehörbildung. Kassel: Bärenreiter, 1969/2002.
7. Slovak folk songs in arrangement: M. SCHNEIDER- TRNAVSKÝ, M. MOYZES., B. URBANEC...
8. Scores:  
[www.newmusicforkids.org](http://www.newmusicforkids.org)  
[www.cpd.org](http://www.cpd.org)  
[www.imsl.petrucci](http://www.imsl.petrucci)  
[www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores)

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 2

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

**Name of lecturer(s):** Mgr. art. Mgr. Martina Procházková, PhD.

**Last modification:** 12.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-BD108B/22	<b>Course title:</b> Singing from a Sheet 5
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the extent to which the student has acquired the relevant knowledge, skills and competences is carried out on the basis of the application of the knowledge and skills acquired during the semester. A maximum of 50 points may be obtained for participation in the exercises and 50 points for the examination. At least 60 points are required to pass the course. Continuous assessment is conditional on active participation in the exercises. The final assessment is subject to a final examination. 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 gain an overview of intonation methods and, based on these, to further develop the skills for fluent singing from the page, taking care to observe all the principles of correct vocal performance, appropriateness and sequence in the selection of study material. Learning Outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies: - Possesses a deeper theoretical knowledge of intonation methods, tonal, solmization, song, interval, combined, knows backing songs, solmization. - Demonstrates a higher level of skill in practical singing activities with unfamiliar musical notation. - Is able to work independently in the study of vocal repertoire.	
<b>Course contents:</b>	

Practical singing activity - vocalises, folk songs, artificial songs - music notation is selected according to the individual abilities of the listener with regard to a certain sequence in terms of difficulty.

**Recommended or required literature:**

1. CONCONE, G. and...
2. GELLER D. Praktische Intonationslehre für Instrumentalisten und Sänger. Kassel: Bärenreiter, 2009.
3. KOFRONĚ, J. Učebnice intonace a rytmu. Praha: Editio Bärenreiter, 2002.
4. KŮHN, C. Gehörbildung im Selbststudium. Kassel, Bärenreiter, 1983.
5. MACKAMUL, R. Elementare Gehörbildung. Kassel: Bärenreiter, 1969/2005.
6. MACKAMUL, R. Hochschul-Gehörbildung. Kassel: Bärenreiter, 1969/2002.
7. Slovak folk songs in arrangement: M. SCHNEIDER- TRNAVSKÝ, M. MOYZES., B. URBANEC a iní...
8. Songs by Slovak composers for children: J. MEIER, D. KARDOŠ, O. FERENCZY, T. FREŠO, M. NOVÁK, B. FELIX and...
9. Scores:  
[www.newmusicforkids.org](http://www.newmusicforkids.org)  
[www.cpd.org](http://www.cpd.org)  
[www.imsl.petrucchi](http://www.imsl.petrucchi)  
[www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores) and...

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 3

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

**Name of lecturer(s):** Mgr. art. Mgr. Martina Procházková, PhD.

**Last modification:** 12.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-BD109B/22	<b>Course title:</b> Singing from a Sheet 6
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 6.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the extent to which the student has acquired the relevant knowledge, skills and competences is carried out on the basis of the application of the knowledge and skills acquired during the semester. A maximum of 50 points may be obtained for participation in the exercises and 50 points for the examination. At least 60 points are required to pass the course. Continuous assessment is conditional on active participation in the exercises. The final assessment is subject to a final examination. 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 gain an overview of intonation methods and, based on these, to further develop the skills for fluent singing from the page, taking care to observe all the principles of correct vocal performance, appropriateness and sequence in the selection of study material. Learning Outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies: - Possesses a deeper theoretical knowledge of intonation methods, tonal, solmization, song, interval, combined, knows backing songs, solmization. - Demonstrates a higher level of skill in practical singing activities with unfamiliar musical notation. - Is able to work independently in the study of vocal repertoire.	
<b>Course contents:</b>	

Practical singing activity - vocalises, folk songs, artificial songs - notation is selected according to the individual abilities of the listener with regard to a certain sequence in terms of difficulty.

**Recommended or required literature:**

1. CONCONE, G. and...
2. GELLER D. Praktische Intonationslehre für Instrumentalisten und Sänger. Kassel: Bärenreiter, 2009.
3. KOFRONĚ, J. Učebnice intonace a rytmu. Praha: Editio Bärenreiter, 2002.
4. KŮHN, C. Gehörbildung im Selbststudium. Kassel, Bärenreiter, 1983.
5. MACKAMUL, R. Elementare Gehörbildung. Kassel: Bärenreiter, 1969/2005.
6. MACKAMUL, R. Hochschul-Gehörbildung. Kassel: Bärenreiter, 1969/2002.
7. Slovak folk songs in arrangement: M. SCHNEIDER- TRNAVSKÝ, M. MOYZES., B. URBANEC a iní...
8. Songs by Slovak composers for children: J. MEIER, D. KARDOŠ, O. FERENCZY, T. FREŠO, M. NOVÁK, B. FELIX and...
9. Scores:  
[www.newmusicforkids.org](http://www.newmusicforkids.org)  
[www.cpdlib.org](http://www.cpdlib.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

**Notes:**

**Course evaluation:**

Assessed students in total: 3

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

**Name of lecturer(s):** Mgr. art. Mgr. Martina Procházková, PhD.

**Last modification:** 12.07.2022

**Supervisor(s):**

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



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok					
<b>Faculty:</b> Faculty of Education					
<b>Course code:</b> KHU/Hs-BD100S/22		<b>Course title:</b> State Final Exam - Music (Singing)			
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> <b>Teaching method:</b> on-site					
<b>Credits:</b> 10		<b>Working load:</b> 250 hours			
<b>Recommended semester/trimester:</b> 5., 6..					
<b>Level of study:</b> I.					
<b>Prerequisites:</b>					
<b>Requirements for passing the course:</b>					
<b>Learning outcomes of the course:</b>					
<b>Course contents:</b>					
<b>Recommended or required literature:</b>					
<b>Language of instruction:</b>					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 44					
A	B	C	D	E	FX
20.45	36.36	20.45	13.64	6.82	2.27
<b>Name of lecturer(s):</b>					
<b>Last modification:</b>					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

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

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

## COURSE INFORMATION SHEET

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

- can actively acquire information and use it in solving practical tasks in the field of musical art,
- through direct observation is able to independently identify and analyse the correctness of methodological procedures, the application of didactic principles or the solution of specific situations in pedagogical practice, is able to solve professional tasks and coordinate sub-activities and take responsibility for the results of the team.

**Course contents:**

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

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

**Recommended or required literature:**

1. FRANEK, M. Hudební psychologie. Praha : Karolinum, 2005.
2. HOLAS, M. Hudební pedagogika. Praha: AMU, 2004.
3. HUDECOVÁ, V. Odstaňovanie hlasových porúch u hlasových profesionálov. Bratislava : VŠMU, 1998.
4. KALMÁROVÁ, L., SLÁVIKOVÁ, Z. Hlas v učiteľskej praxi. Prešov : Súzvuk, 2003.
5. KALMÁROVÁ, L. Vokálne činnosti. Prešov : Súzvuk, 2005.
6. KALMÁROVÁ, L. Zdravý hlas -pekný spev. Prešov : Súzvuk, 1998.
7. KRBAŤA, P. Psychológia hudby nielen pre hudobníkov. Vrútky : Peter Krbaťa, 2008.
8. PETLÁK, E. Všeobecná didaktika. Bratislava: Iris, 1997.
9. PROCHÁZKOVÁ, M. Motivácia, kreativita a integrácia vo vyučovaní spevu na 1. stupni v ZUŠ. In : Teorie a praxe hudební výchovy IV: sborník příspěvků z konference studentů doktorandských a magisterských studií a pedagogů hudebního vzdělávání v zemích V4 v roce 2015 v Praze. Praha : Univerzita Karlova v Praze, 2016.
10. PROCHÁZKOVÁ, M: Využitie piesňového repertoáru z oblasti nonartificiálnej hudby vo vyučovaní spevu na primárnom stupni umeleckého vzdelávania v ZUŠ. s. 42-48. In: Štrbák Pandiová, I. (ed.). Nonartificiálna hudba v edukácii II. Zborník príspevkov z webovej konferencie. Nitra : PF UKF, 2020.
11. RAKOVÁ, M., ŠTÍPLOVÁ, L., TICHÁ, A. Zpíváme a nasloucháme hudbě s nejmenšími. Praha, 2009.
12. RANINEC, J. Kompendium hlasového a speváckeho pedagóga. Bratislava: Oto Németh, 2008.
13. RANINEC, J. Ľudský hlas a jeho kultivovanie, Bratislava : Veda, 1997, 2003.
14. SEDLÁK, F. Hudební vývoj dítěte. Praha : Supraphon, 1974.
15. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha : Supraphon, 1989.
16. TICHÁ, A. Učíme děti zpívat. Praha : Portál, 2005, 2009.
17. TICHÁ, A., RAKOVÁ, M. Zpíváme a hrajeme si s nejmenšími. Praha : Portál, 2007.
18. TUGENDLIEB, F. Hlasová výchova zpěváků populární hudby. Praha : Hudební a vydavatelská agentura Pepa, 2002.
19. ŽIARNA, M., PROCHÁZKOVÁ, M.: Příprava na pedagogický výstup zo spevu. Ružomberok : Verbum : Katolícka univerzita , 2017.
20. ŽIARNA, M.: Adekvátny výber speváckeho repertoáru pre žiakov ZUŠ. In: Slovenská hudba : revue pre hudobnú kultúru. Bratislava: AEPress Bratislava, 2014. Roč. 40, č. 1.
21. ŽIARNA, M.: Příprava študentov pedagogických a umeleckých fakúlt na spevácku činnosť a jej aplikácia do pedagogického procesu v ZUŠ In: Teórie a praxe hudební výchovy IV. Sborník příspěvků z konference studentů, doktorandských a magisterských studií a pedagogů hudebního vzdělávání v zemích V4 v roce 2015 v Praze. Praha: PF Univerzity Karlovy v Praze, 2016.
22. ŽIARNA, M. Teória hlasovej výchovy. Ružomberok : Verbum, 2007, 2015.

**Language of instruction:**

Slovak

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

Assessed students in total: 3

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

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

**Last modification:** 11.07.2022

**Supervisor(s):**

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