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## COURSE INFORMATION SHEET

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

Learning outcomes:

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

Knowledge:

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

Skills:

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

Competencies:

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

### **Course contents:**

Brief outline of the course:

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

The student must perform in concert and semester exams:

3 compositions of various styles.

**Recommended or required literature:**

Recommended reading:

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

29:

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

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

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

<http://enscores.com>

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

**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

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

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

## COURSE INFORMATION SHEET

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

Learning outcomes:

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

Knowledge:

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

Skills:

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

Competencies:

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

### **Course contents:**

Brief outline of the course:

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

The student must perform in concert and semester exams:

3 compositions of various styles.

**Recommended or required literature:**

Recommended reading:

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2. ASCHNER, A.: Spiritual Creation III. German Advent arias. Ruzomberok : Verbum, 2013.
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<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: 2

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

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

**Last modification:** 27.03.2023

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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

Learning outcomes:

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

Knowledge:

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

Skills:

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

Competencies:

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

### **Course contents:**

Brief outline of the course:

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

The student must perform in concert and semester exams:

3 compositions of various styles.

**Recommended or required literature:**

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3. BACH, J. S.: Fünfzehn Arien aus Kantaten für Sopran. Frankfurt : C. F. Peters, 1955.
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**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

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

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

## COURSE INFORMATION SHEET

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

Learning outcomes:

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

Knowledge:

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

Skills:

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

Competencies:

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

### **Course contents:**

Brief outline of the course:

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

The student must perform in concert and semester exams:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended reading:

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

29:

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

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

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

<http://enscores.com>

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

**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

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



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

## COURSE INFORMATION SHEET

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

Learning outcomes:

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

Knowledge:

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

Skills:

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

Competencies:

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

### **Course contents:**

Brief outline of the course:

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

The student must perform in concert and semester exams:

Day Form:

3 compositions of various styles.

External form:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended reading:

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

29:

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

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

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

<http://enscores.com>

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

**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

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

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-ME115A/22	<b>Course title:</b> Accompanying 6m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <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> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 40 points can 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 speaking, and 10 points for internal speaking. A minimum of 60 points is required to pass the course. Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out in exercises during the semester, internal and public performances and semester performances in the subject Singing. Continuous assessment: in classes, internal and public performances (performance courses, workshops, concerts and competitions). Final assessment: public performances and semester performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To acquire theoretical knowledge and practical experience in the interpretation of vocal solo and chamber part, especially compositions for two voices with piano, organ or other instrumental accompaniment. Acquire the skills and abilities to effectively rehearse individual parts of vocal-instrumental compositions during self-study, to solve problems of interplay between solo or chamber vocal part and instrumental accompaniment, and to implement general performance-expression devices. Self-reflection and self-assessment of the acquired knowledge and skills in the artistic performances of the students to support their self-development in the field of artistic and pedagogical formation. <b>Learning outcomes:</b> Upon completion of the course, the student will acquire the following knowledge, skills and competencies: <b>Knowledge:</b>	

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

Skills:

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

Competencies:

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

**Course contents:**

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

The student must perform in concert and semester exams:

External Form:

2 compositions of different stylistic periods.

**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. BAJAN, J. P. Duchovné piesne pre dva hlasy a basso continuo. Ružomberok : Verbum, 2011.
9. BENKO, D.: German Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
10. BENKO, D.: Italian Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1981.
11. BENKO, D.: Spanish Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
12. DVOŘÁK, A.: Biblické písně. Praha : Edition Bärenbreiter Praha, 2009.
13. EBEN, P.: Písne k loutne na středověkou molistní poezii. Praha : Bärenbreiter Editio Supraphon, 1996.
14. FIGUŠ-BYSTRÝ, V.: Slovenské ľudové piesne so sprievodom klavíra. Bratislava : Slovenský hudobný fond, 1980.
15. FREŠOVÁ-HUDCOVÁ, Z.: Slovenská piesňová tvorba. Bratislava : Panton, 1966.
16. KIRCHER, A.: Weihnachtslieder : Chorbuch dreistimmig für zwei Frauenstimmen und eine Männerstimme a capella odet mit Tasteninstrument. Stuttgart: Carus, c2012.
17. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - barok. Bratislava : Opus, 1992.
18. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - klasicizmus. Bratislava : Opus, 1992.
19. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - romantizmus. Bratislava : Opus, 1989.
20. MALOVEC, J.: Dve duchovné piesne. Bratislava : Slovenský hudobný fond, 1991.
21. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
22. MARTINŮ, B.: Dve písně na texty negerskej poezie. Praha : Supraphon, 1976.
23. SCHNEIDER-TRNAVSKÝ, M.: Drobné kvety. Bratislava : Opus, 1974.
24. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava, Hudobné centrum, 2001.
25. SCHNEIDER-TRNAVSKÝ, M.: Slzy a úsmevy. Bratislava : Opus, 1976.
26. SCHUMANN, R.: Piesne/Tíz dal. Budapešť, Edition Musica Budapest, 1961/1990.
27. ŠURIN, S.: Štyri mariánske antifóny pre spev a organ. Trnava : Tribus musicae, 2016.
28. URBANEC, B.: Májová láska. Bratislava : SVKL, 1956.
29. [www.newmusicforkids.org](http://www.newmusicforkids.org),  
[www.cpdlib.org](http://www.cpdlib.org), [www.imsl.petrucchi.com](http://www.imsl.petrucchi.com),  
[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

**Notes:**



<b>Course evaluation:</b>					
Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<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/Hz-ME113B/22	<b>Course title:</b> Compulsory Piano 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences: Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. A maximum of 50 % can be obtained for active participation in individual exercises in compulsory piano. The final assessment will be in the form of semester examinations, for which the student may obtain a maximum of 50 %. In the semester performances, the student performs the repertoire by heart. A minimum of 60% is required to pass the course. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: The aim of the course is to improve the recital and technical level of playing acquired in the Bachelor's degree and to further develop the ability to independently study the chosen repertoire. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: <b>Knowledge:</b> - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. <b>Skills:</b> - Knows how to read a musical text and interpret it. - Has a working knowledge of the technical and expressive possibilities of instrumental playing and is familiar with different stylistic periods. - Is able to arrange and adapt simple musical formations and improvise.	

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME114B/22	<b>Course title:</b> Compulsory Piano 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences: Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. A maximum of 50 % can be obtained for active participation in individual exercises in compulsory piano. The final assessment will be in the form of semester examinations, for which the student may obtain a maximum of 50 %. In the semester performances, the student performs the repertoire by heart. A minimum of 60% is required to pass the course. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: The aim of the course is to improve the recital and technical level of playing acquired in the Bachelor's degree and to further develop the ability to independently study the chosen repertoire. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: <b>Knowledge:</b> - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. <b>Skills:</b> - Knows how to read a musical text and interpret it. - Has a working knowledge of the technical and expressive possibilities of instrumental playing and is familiar with different stylistic periods. - Is able to arrange and adapt simple musical formations and improvise.	

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME115B/22	<b>Course title:</b> Compulsory Piano 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences: Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. A maximum of 50 % can be obtained for active participation in individual exercises in compulsory piano. The final assessment will be in the form of semester examinations, for which the student may obtain a maximum of 50 %. In the semester performances, the student performs the repertoire by heart. A minimum of 60% is required to pass the course. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: The aim of the course is to improve the recital and technical level of playing acquired in the Bachelor's degree and to further develop the ability to independently study the chosen repertoire. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: <b>Knowledge:</b> - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. <b>Skills:</b> - Knows how to read a musical text and interpret it. - Has a working knowledge of the technical and expressive possibilities of instrumental playing and is familiar with different stylistic periods. - Is able to arrange and adapt simple musical formations and improvise.	

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME116B/22	<b>Course title:</b> Compulsory Piano 4m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences: Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. A maximum of 50 % can be obtained for active participation in individual exercises in compulsory piano. The final assessment will be in the form of semester examinations, for which the student may obtain a maximum of 50 %. In the semester performances, the student performs the repertoire by heart. A minimum of 60% is required to pass the course. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: The aim of the course is to improve the recital and technical level of playing acquired in the Bachelor's degree and to further develop the ability to independently study the chosen repertoire. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: <b>Knowledge:</b> - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. <b>Skills:</b> - Knows how to read a musical text and interpret it. - Has a working knowledge of the technical and expressive possibilities of instrumental playing and is familiar with different stylistic periods. - Is able to arrange and adapt simple musical formations and improvise.	



**Competences:**

- Possesses the professional competencies to work as an assistant music teacher 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 stage

compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century) sons.

**Recommended or required literature:**

Recommended reading: selection

[https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci\\_Music\\_Library\\_\(IMSLP\)](https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP))

Etude Album I. - V.

C. Czerny. Op. 740, 299, 599

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

Classics and their contemporaries I.

Classics and their contemporaries II.

Sonatinas and rondos I., II.

R. Schumann.

P. I. Tchaikovsky: Album for Youth

E. Hradecky: Small Jazz Album

I. Jurníčková: A Little Piano Romance

**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:** 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-ME109A/22	<b>Course title:</b> Concurrent Teaching Practice - 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> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be obtained for the completion of tutorials, practical pedagogical output and lesson analyses, 30 points for the seminar paper and 20 points for the oral examination. At least 60 points are required to pass the course. Continuous evaluation is conditional on the completion of tutorials, consultation in preparation for the pedagogical output, implementation of the pedagogical output and analyses. The final assessment is conditional on the quality of the seminar work (pedagogical diary) and the oral consultation with the practice methodologist. 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. 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 and to develop their experience in organizing and conducting the teaching process. To integrate the theoretical and practical components of university training and to deepen students' motivation for further study and self-education through the implementation of exercises in the form of observation of the work of a trainee teacher, independent pedagogical output and subsequent analysis of lessons. <b>Learning Outcomes:</b> Upon completion of the course, the student will acquire the following knowledge, skills and competencies: - have a deeper and cross-cutting, professional and methodological knowledge in the field of music pedagogy and singing teaching,	

- can actively acquire new knowledge and information, integrate and use it in applications for the development of music pedagogy,
- is able to organise and lead the educational process in the subject of singing in ZUŠ,
- through direct observation is able to independently identify, analyse and justify the correctness of methodological procedures, the application of didactic principles, or the solution of specific situations in pedagogical practice.

**Course contents:**

Lessons, pedagogical output and lesson analysis with the trainee teacher, consultation with the practice methodologist before and after the completion of the independent pedagogical output.

Completion of 4 tutorials, 1 independent practical pedagogical output and their analyses. Capturing and identifying the 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 through seminar work (pedagogical diary) and subsequent consultation with the practice methodologist.

**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. HOLAS, M. Hudební pedagogika. Praha: AMU, 2004.
4. HUDECOVÁ, V. Odstraňovanie hlasových porúch u hlasových profesionálov. Bratislava: VŠMU, 1998.
5. KRBAŤA, P. Psychológia hudby nielen pre hudobníkov. Vrútky: Peter Krbaťa, 2008.
6. KALMÁROVÁ, L., SLÁVIKOVÁ, Z. Hlas v učiteľskej praxi. Prešov : Súzvuk, 2003.
7. KALMÁROVÁ, L. Vokálne činnosti. Prešov : Súzvuk, 2005.
8. KALMÁROVÁ, L. Zdravý hlas -pekný spev. Prešov : Súzvuk, 1998.
9. KRBAŤA, P. Psychológia hudby nielen pre hudobníkov. Vrútky : Peter Krbaťa, 2008.
10. 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.
11. 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.
12. PETLÁK, E. Všeobecná didaktika. Bratislava: Iris, 1997.
13. RAKOVÁ, M., ŠTÍPLOVÁ, L., TICHÁ, A. Zpíváme a nasloucháme hudbě s nejmenšími. Praha, 2009.
14. RANINEC, J. Kompendium hlasového a speváckeho pedagóga. Bratislava: Oto Németh, 2008.
15. RANINEC, J. Ľudský hlas a jeho kultivovanie, Bratislava : Veda, 1997, 2003.
16. SEDLÁK, F. Hudební vývoj dítěte. Praha : Supraphon, 1974.
17. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha : Supraphon, 1989.
18. ŠIMOVÁ O. Teória hudobnej výchovy. Základy vokálnej interpretácie. Bratislava, UK, 1997.
19. TICHÁ, A. Učíme děti zpívat. Praha : Portál, 2005, 2009.
20. TICHÁ, A., RAKOVÁ, M. Zpíváme a hrajeme si s nejmenšími. Praha : Portál, 2007.
21. TUGENDLIEB, F. Hlasová výchova zpěváků populární hudby. Praha : Hudební a vydavatelská agentura Pepa, 2002.
22. ŽIARNA, M.: Adekvátny výber speváckeho repertoáru pre žiakov ZUŠ. In: Slovenská hudba : revue pre hudobnú kultúru. Bratislava: AEPress Bratislava, 2014. Roč. 40, č. 1.
23. ŽIARNA, M., PROCHÁZKOVÁ, M.: Příprava na pedagogický výstup zo spevu. Ružomberok : Verbum : Katolícka univerzita , 2017.
24. ŽIARNA, M.: Příprava studentov pedagogických a umeleckých fakúlt na spevácku činnosť a jej aplikácia do pedagogického procesu 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: PF Univerzity Karlovy v Praze, 2016.
25. ŽIARNA, M. Teória hlasovej výchovy. Ružomberok : Verbum, 2007.

**Language of instruction:**

Slovak

**Notes:**

<b>Course evaluation:</b>					
Assessed students in total: 2					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	100.0
<b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<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-ME111A/22	<b>Course title:</b> Concurrent Teaching Practice - 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> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be obtained for the completion of tutorials, practical pedagogical outcomes and lesson analyses, 30 points for the seminar paper and 20 points for the oral examination. At least 60 points are required to pass the course. Continuous assessment is conditional on the completion of tutorials, consultation in preparation for pedagogical outputs, and the completion of independent pedagogical outputs and lesson analyses. The final assessment is conditional on the quality of the seminar paper (pedagogical diary) and oral consultation with the practice methodologist. 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. 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 and to deepen their experience in organizing and conducting the teaching process. To integrate the theoretical and practical components of university training and to deepen students' motivation for further study and self-education through the implementation of exercises in the form of observation of the work of a practising teacher, independent pedagogical outputs and subsequent analysis of lessons. <b>Learning Outcomes:</b> Upon completion of the course, the student will acquire the following knowledge, skills and competencies: - have a deeper and cross-cutting, professional and methodological knowledge in the field of music pedagogy and singing teaching,	

- can actively acquire new knowledge and information, integrate and use it in applications for the development of music pedagogy,
- is able to organise and lead the educational process in the subject of singing in ZUŠ,
- through direct observation is able to independently identify, analyse and critically evaluate and justify the correctness of methodological procedures, the application of didactic principles, or the solution of specific situations in pedagogical practice.

**Course contents:**

Tutorials, pedagogical output and analysis of lessons with the trainee teacher, consultation with the practice methodologist before the implementation of independent pedagogical output and after the completion of the practice.

Completion of 3 tutorials, 2 independent practical pedagogical outcomes and their analyses. Capturing and identifying the pedagogical-psychological aspects of the teaching process, analysis of methodological procedures, identification of the fulfilment of educational objectives and adherence to didactic principles, or solutions to specific situations in pedagogical practice, through seminar work (pedagogical diary) and subsequent consultation with the practice methodologist.

**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. HOLAS, M. Hudební pedagogika. Praha: AMU, 2004.
4. HUDECOVÁ, V. Odstraňovanie hlasových porúch u hlasových profesionálov. Bratislava: VŠMU, 1998.
5. KALMÁROVÁ, L. Zdravý hlas -pekný hlas. Prešov: Súzvuk, 1998.
6. 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.
7. 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.
8. RAKOVÁ, M., ŠTÍPLOVÁ, L., TICHÁ, A. Zpíváme a nasloucháme hudbě s nejmenšími. Praha, 2009.
9. RANINEC, J. Kompendium hlasového a speváckeho pedagóga. Bratislava: Oto Németh, 2008.
10. RANINEC, J. Ľudský hlas a jeho kultivovanie, Bratislava: Veda, 1997, 2003.
11. RANINEC, J. Vývin tvorby a interpretácie vokálnych skladieb. AU v Banskej Bystrici, 2005.
12. SEDLÁK, F. Hudební vývoj dítěte. Praha: Supraphon, 1974.
13. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha: Supraphon, 1989.
14. STANISLAV, J. Hudba, spev reč. Bratislava: Opus, 1978.
15. ŠIMO VÁ O. Teória hudobnej výchovy. Základy vokálnej interpretácie. Bratislava, UK, 1997.
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.: Adekvátny výber speváckeho repertoáru pre žiakov ZUŠ. In: Slovenská hudba : revue pre hudobnú kultúru. Bratislava: AEPRESS Bratislava, 2014. Roč. 40, č. 1.
20. ŽIARNA, M., PROCHÁZKOVÁ, M.: Příprava na pedagogický výstup zo spevu. Ružomberok : Verbum : Katolícka univerzita , 2017.
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, 2015.

**Language of instruction:**

Slovak

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

Assessed students in total: 2

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

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



**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-ME113A/22	<b>Course title:</b> Continuous 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> 8 <b>hours per semester:</b> 104 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be obtained for the tutorial, practical teaching outcomes and lesson analyses, 30 points for the seminar paper and 20 points for the oral examination. At least 60 points are required to pass the course. Continuous evaluation is conditional on the completion of the tutorial, consultation of preparations for pedagogical outputs, implementation of independent pedagogical outputs and lesson analyses. The final assessment is conditional on the assessment of the trainee teacher, the quality of the seminar work (pedagogical diary) and the oral consultation with the practice methodologist. Verification of the extent to which the student has acquired the relevant knowledge, skills and competences is carried out on the basis of theoretical and practical examinations during the semester teaching of 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: To deepen students' experience in organizing and conducting the teaching process and solving specific pedagogical problems and situations in direct teaching activities. To integrate the theoretical and practical components of the university training of future teachers in independent pedagogical outputs and subsequent analysis of lessons. Learning Outcomes. Upon completion of the course, the student will acquire the following knowledge, skills and competences: - has a deep and cross-cutting, professional and methodological knowledge of music pedagogy and the teaching of singing, - can actively acquire new knowledge and information, integrate and use it in applications for the development of music pedagogy,	

- is able to organise and lead the educational process in the subject of singing in ZUŠ,
- is able to independently analyse, critically evaluate and justify the correctness of their own methodological procedures or solutions to specific situations in pedagogical practice.

**Course contents:**

Teaching, pedagogical outcomes and lesson analysis with the trainee teacher, consultation with the practice methodologist.

Completion of 1 tutorial, 10 (5 for external study) independent practical pedagogical outputs and their analyses. Through seminar work (pedagogical diary) and subsequent consultation with the practice methodologist, capture and identification of pedagogical-psychological aspects of the teaching process, analysis of methodological procedures, identification of the fulfillment of educational objectives and compliance with didactic principles, or solutions to specific situations in pedagogical practice.

**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. HOLAS, M. Hudební pedagogika. Praha: AMU, 2004.
4. HUDECOVÁ, V. Odstraňovanie hlasových porúch u hlasových profesionálov. Bratislava: VŠMU, 1998.
5. KALMÁROVÁ, L. Zdravý hlas -pekný hlas. Prešov: Súzvuk, 1998.
6. 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.
7. 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.
8. RAKOVÁ, M., ŠTÍPLOVÁ, L., TICHÁ, A. Zpíváme a nasloucháme hudbě s nejmenšími. Praha, 2009.
9. RANINEC, J. Kompendium hlasového a speváckeho pedagóga. Bratislava: Oto Németh, 2008.
10. RANINEC, J. Ľudský hlas a jeho kultivovanie, Bratislava: Veda, 1997, 2003.
11. RANINEC, J. Vývin tvorby a interpretácie vokálnych skladieb. AU v Banskej Bystrici, 2005.
12. SEDLÁK, F. Hudební vývoj dítěte. Praha: Supraphon, 1974.
13. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha: Supraphon, 1989.
14. STANISLAV, J. Hudba, spev reč. Bratislava: Opus, 1978.
15. ŠIMO VÁ O. Teória hudobnej výchovy. Základy vokálnej interpretácie. Bratislava, UK, 1997.
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.: Adekvátny výber speváckeho repertoáru pre žiakov ZUŠ. In: Slovenská hudba : revue pre hudobnú kultúru. Bratislava: AEPress Bratislava, 2014. Roč. 40, č. 1.
20. ŽIARNA, M., PROCHÁZKOVÁ, M.: Příprava na pedagogický výstup zo spevu. Ružomberok : Verbum : Katolícka univerzita , 2017.
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, 2015.

**Language of instruction:**

Slovak

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

Assessed students in total: 0

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

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

**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-ME102A/22	<b>Course title:</b> Didactics and Methodology of Singing 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s / 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> To pass the course, you must obtain at least 70 points. 20 points can be earned for active participation in class. The continuous assessment is dependent on the student's activity in completing the sub-tasks (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). Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject and at the Continuous Teaching Practice of Singing. 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 and practical knowledge of the basic procedural and pedagogical-psychological aspects of teaching singing (individual and group) at different levels of education in ZUŠ. The acquired theoretical knowledge is the basis for practical vocal-educational activity of the teacher in the ZUŠ and is a necessary part of solving model situations in singing and performing activity. <b>Learning outcomes:</b> After completing the course the student will acquire the following knowledge, skills and competences: - has a deeper and cross-cutting, professional and methodological knowledge in the field of music pedagogy and singing teaching, - knows and understands the theories, methods and procedures used in the field of teaching singing, - is familiar with the appropriate music literature to be used in the pedagogical process,	

- can actively acquire new knowledge and information, integrate and use it in applications for the development of music pedagogy,
- knows how to use innovative methods in the teaching process,
- is able to respond promptly and appropriately to the individual needs of artistic development of the individual.

**Course contents:**

1. Didactics and methodology of singing, objectives of the teaching process in individual and group singing lessons in ZUŠ. Organisational forms of the teaching process and their specifics (individual singing lesson, chamber singing, choral singing, singing in music lessons), didactic principles and methods in teaching singing.
2. Content of education - curriculum, syllabus and educational standards of the subject of singing at the individual levels of education in ZUŠ, individual curriculum of a pupil at the primary level.
2. Personality of the singing teacher, his/her competence profile, short-term and long-term teacher training. Motivation, creativity and integration in the teacher's work as the basic dimensions of deepening the pupils' relationship to singing.
3. Pupil's personality, ontogenetic peculiarities of the child at the primary stage. The development of the child's voice. Working with the child's voice.
4. Diagnosing the pupil's vocal abilities at the talent test, at the first singing lesson. Methodological procedure for individual singing of a pupil at the primary level in the ZUŠ.
5. The course, structure and implementation of singing lessons with pupils of younger school age.
6. Principles in the selection of appropriate song repertoire and methodological procedure in practicing songs by imitation method. Procedures for eliminating problematic intonation of pupils at the primary level.
7. Examples of the development of singing habits of pupils at the primary level of education through the appropriate selection of folk songs (intonation purity, breath economy, optimization of articulation and vocalization, emotional-aesthetic rendition, etc.). Slovak folk songs arranged by composers - vocal literature suitable for the primary level in ZUŠ.
8. Instructive song works of Slovak composers suitable for pupils at the primary level in ZUŠ.
9. Technical and performance elaboration of a song, methodical procedures for solving technical and performance problems in rehearsing and performing songs.
- 10.- 13. Independent elaboration of sample preparation according to the teacher's assignment - application of theoretical knowledge, presentation and solution of practical tasks, analysis of the correctness of the chosen methodological procedures.

**Recommended or required literature:**

1. FRANĚK, M. Hudební psychologie. Praha: Karolinum, 2005.
2. KALMÁROVÁ, L. Zdravý hlas -pekný spev. Prešov: Súzvuk, 1998.
3. KRBAŤA, P. Psychológia hudby nielen pre hudobníkov. Vrútky: Peter KrbaŤa, 2008.
4. PETLÁK, E. Všeobecná didaktika. Bratislava: Iris, 2004.
5. 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
6. 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
7. 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
8. PROCHÁZKOVÁ, M.: Skladateľ- pieseň -dieťa (Zamyslenie nad slovenskou piesňovou tvorbou pre deti). In: Hudobný život na Slovensku – kontinuita či diskontinuita? Žilina : KH FPV ŽU, 2007.s.166-172. ISBN 978-80-969826-2-2
9. RAKOVÁ, M., ŠTÍPLOVÁ, L., TICHÁ, A. Zpíváme a nasloucháme hudbě s nejmenšími. Praha, 2009.
10. RANINEC, J. Kompendium hlasového a speváckeho pedagóga. Bratislava: Oto Németh, 2008.
11. RANINEC, J. Ľudský hlas a jeho kultivovanie, Bratislava: Veda, 1997, 2003.
12. RANINEC, J. Vývin tvorby a interpretácie vokálnych skladieb. AU v Banskej Bystrici, 2005.
13. SEDLÁK, F. Hudební vývoj dítěte. Praha: Supraphon, 1974.
14. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha: Supraphon, 1989.
15. STANISLAV, J. Hudba, spev, reč. Bratislava: Opus, 1978.
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. TUREK, I. Didaktika. Bratislava: Edícia Škola, 2014.
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 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.
22. ŽIARNA, M. Teória hlasovej výchovy. Ružomberok : Verbum, 2015.

**Language of instruction:**

Slovak

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

Assessed students in total: 2

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



**Name of lecturer(s):** PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD., 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-ME105A/22	<b>Course title:</b> Didactics and Methodology of Singing 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s / 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> To pass the course, you must obtain at least 70 points. 20 points can be earned for active participation in class. The continuous assessment is dependent on the student's activity in completing the sub-tasks (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). Verification of the degree of acquisition of relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject and the Continuous Teaching Practice of Singing. 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> Course Objective: The aim of the course is to deepen the theoretical and practical knowledge of the basic procedural and pedagogical-psychological aspects of teaching singing (individual and group) at different levels of education in ZUŠ. The acquired theoretical knowledge is the basis for practical vocal-educational activity of the teacher in the ZUŠ and is a necessary part of the solution of model situations in singing and performing activity. Learning outcomes: After completing the course the student will acquire the following knowledge, skills and competences: - has a deeper and cross-cutting, professional and methodological knowledge in the field of music pedagogy and singing teaching, - knows and understands the theories, methods and procedures used in the field of teaching singing, - is familiar with the appropriate music literature to be used in the pedagogical process,	

- can actively acquire new knowledge and information, integrate and use it in applications for the development of music pedagogy,
- knows how to use innovative methods in the teaching process,
- is able to respond promptly and appropriately to the individual needs of artistic development of the individual.

**Course contents:**

1. Tasks of vocal pedagogy, tonal ideal and methods of training the singing voice.
2. Ontogenetic peculiarities of the pupil at the secondary level of education. Content of education - curriculum, curricula and educational standards of the subject of singing at the secondary level, individual learning plan of the pupil.
3. Mutation and vocal training in the period of mutation.
3. Vocal disorders and prevention. Vocal hygiene.
4. Errors and defects of the singing voice and their elimination.
5. Methodological procedure in individual singing of a pupil at the secondary level of education. Specifics of work with mutating pupils. Technical elaboration of a song, solving and elimination of vocal-technical problems.
6. Principles in the selection of appropriate song repertoire for pupils at the secondary level of education.  
Deepening of pupils' recitation-interpretation skills, work with accompanist, musical background.
7. Folk and artificial songs arranged by Slovak composers - vocal literature suitable for the secondary level in ZUŠ.
8. Vocal literature from the works of European composers and its use at the secondary level in ZUŠ - practical examples and didactic application.
9. Content of education - curriculum, syllabus and educational standards of the subject of singing in adult studies, individual learning plan of the pupil, appropriate vocal literature.
10. Chamber and choral singing. Methodology of working with duets, chamber ensembles, vocal education in children's and youth choirs, methodological procedures for studying and developing multi-voice compositions.
- 11.- 13. Independent development of sample preparation according to the teacher's assignment - application of theoretical knowledge, presentation and solution of practical tasks, analysis of the correctness of the chosen methodological procedures.

**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. KALMÁROVÁ, L., SLÁVIKOVÁ, Z.: Hlas v učiteľskej praxi. Prešov: Súzvuk, 2003
6. KRBAŤA, P. Psychológia hudby nielen pre hudobníkov. Vrútky: Peter Krbaťa, 2008.
7. PETLÁK, E. Všeobecná didaktika. Bratislava: Iris, 2004.
8. 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
9. 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
10. RAKOVÁ, M.- ŠTÍPLOVÁ, L.-TICHÁ, A. Zpíváme a nasloucháme hudbě s nejmenšími. Praha, 2009.
11. RANINEC, J. Kompendium hlasového a speváckeho pedagóga. Bratislava: Oto Németh, 2008.
12. RANINEC, J. Ľudský hlas a jeho kultivovanie, Bratislava: Veda, 1997, 2003.
13. RANINEC, J. Vývin tvorby a interpretácie vokálnych skladieb. AU v Banskej Bystrici, 2005.
14. SEDLÁK, F. Hudební vývoj dítěte. Praha: Supraphon, 1974.
15. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha: Supraphon, 1989.
16. STANISLAV, J. Hudba, spev, reč. Bratislava: Opus, 1978.
17. ŠIMO VÁ O.: Teória hudobnej výchovy. Základy vokálnej interpretácie. Bratislava, UK, 1997.
18. TICHÁ, A. Učíme děti zpívat. Praha: Portál, 2005, 2009.
19. TICHÁ, A.- RAKOVÁ, M. Zpíváme a hrajeme si s nejmenšími. Praha: Portál, 2007.
20. TUREK, I. Didaktika. Bratislava: Edícia Škola, 2014.
21. ŽIARNA, M.: Adekvátny výber speváckeho repertoáru pre žiakov ZUŠ. In: Slovenská hudba : revue pre hudobnú kultúru. Bratislava: AEPRESS Bratislava, 2014. Roč. 40, č. 1.
22. ŽIARNA, M., PROCHÁZKOVÁ, M.: Príprava na pedagogický výstup zo spevu. Ružomberok : Verbum : Katolícka univerzita , 2017.
23. ŽIARNA, M.: Príprava 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.
24. ŽIARNA, M. Teória hlasovej výchovy. Ružomberok : Verbum, 2015.

**Language of instruction:**

Slovak

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

Assessed students in total: 2

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

**Name of lecturer(s):** PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD., 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-ME108A/22	<b>Course title:</b> Didactics and Methodology of Singing 3
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s / 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> To pass the course, you must obtain at least 70 points. 20 points can be earned for active participation in class. The continuous assessment is dependent on the student's activity in completing the sub-tasks (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). Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject and at the Contiguous Teaching Practice in the teaching of singing. 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 deepen the theoretical and practical knowledge of the basic procedural and pedagogical-psychological aspects of teaching singing (individual and group) at different levels of education in ZUŠ. The knowledge is also deepened by a historical perspective on the development of vocal art and the different methodologies of singing in different European singing schools. The acquired theoretical knowledge is the starting point for practical vocal-educational activity of a teacher in a ZUŠ and is an essential part of solving model situations in singing and performing activity. Learning outcomes: After completing the course the student will acquire the following knowledge, skills and competences: - has a deep and transversal, professional and methodological knowledge in the field of music pedagogy and singing teaching, - knows and understands the theories, methods and procedures used in the field of teaching singing,	

- is familiar with the appropriate music literature to be used in the pedagogical process,
- can actively acquire new knowledge and information, integrate and use it in applications for the development of music pedagogy,
- knows how to use innovative methods in the teaching process,
- is able to respond promptly and appropriately to the individual needs of artistic development of the individual.

**Course contents:**

1. The development of vocal art in prehistoric and exotic countries.
2. The development of vocal art and pedagogy in antiquity and the Middle Ages.
3. The development of vocal art and pedagogy since the Baroque period in Italy.
4. The development of vocal art and pedagogy in France.
5. The development of vocal art and pedagogy in Germany.
6. The development of vocal art and pedagogy in Russia.
7. Development of vocal art and pedagogy in the Czech Republic.
8. Development of vocal art and pedagogy in Slovakia.
9. Non-artistic genres in vocal performance - different vocal qualities and effects and possibilities of their application in folk, musical, pop, rock singing at different levels of education, preparation of musical background, sounding and singing on the microphone.
10. Tremor in singing performance and its prevention, methodological procedures in the treatment of tremor at different levels of education.
- 11.- 13. Independent elaboration of sample preparation according to the teacher's assignment - application of theoretical knowledge, presentation and solution of practical tasks, analysis of the correctness of the chosen methodological procedures.

**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. KALMÁROVÁ, L., SLÁVIKOVÁ, Z.: Hlas v učiteľskej praxi. Prešov: Súzvuk, 2003.
6. KRBAŤA, P. Psychológia hudby nielen pre hudobníkov. Vrútky: Peter Krbaťa, 2008.
7. MUDIČKOVÁ, M. Tréma pri speváckom vystúpení a jej prevencia vo vyučovaní spevu na nižšom sekundárnom stupni vzdelávania v ZUŠ (diplomová práca). Ružomberok, PF KU, 2021.
8. ORFIONOV, A., I. Niektoré zvláštnosti rusko- sovietskej vokálnej školy. Bratislava: VŠMU, 1981.
9. ORFIONOV, A., I. Vybrané state o práci vokálneho pedagóga pri výchove mužských hlasov na vysokých hudobných školách. Bratislava: VŠMU, 1981.
10. PETLÁK, E. Všeobecná didaktika. Bratislava: Iris, 2004.
11. 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.
12. PROCHÁZKOVÁ, Martina: 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. ISBN 978-80-558-1628-9
13. RANINEC, J. Európske spevácke školy. Bratislava: s.n., 2008.
14. RANINEC, J. Kompendium hlasového a speváckeho pedagóga. Bratislava: Oto Németh, 2008.
15. RANINEC, J. Ľudský hlas a jeho kultivovanie, Bratislava: Veda, 1997, 2003.
16. RANINEC, J. Vývin tvorby a interpretácie vokálnych skladieb. AU v Banskej Bystrici, 2005.
17. SEDLÁK, F. Hudební vývoj dítěte. Praha: Supraphon, 1974.
18. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha: Supraphon, 1989.
19. STANISLAV, J. Hudba, spev, reč. Bratislava: Opus, 1978.
20. TICHÁ, A. Učíme děti zpívat. Praha: Portál, 2005, 2009.
21. TUGENDLIEB, F. Hlasová výchova zpěváků populární hudby. Praha Hudební a vydavatelská agentura Pepa, 2002.
22. TUREK, I. Didaktika. Bratislava: Edícia Škola, 2014.
23. ŽIARNA, M.: Adekvátny výber speváckeho repertoáru pre žiakov ZUŠ. In: Slovenská hudba : revue pre hudobnú kultúru. Bratislava: AEPress Bratislava, 2014. Roč. 40, č. 1.
24. ŽIARNA, M., PROCHÁZKOVÁ, M.: Príprava na pedagogický výstup zo spevu. Ružomberok : Verbum : Katolícka univerzita , 2017.
25. ŽIARNA, M.: Príprava 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.
26. ŽIARNA, M. Teória hlasovej výchovy. Ružomberok : Verbum, 2007, 2015.

**Language of instruction:**

Slovak

**Notes:**



<b>Course evaluation:</b>					
Assessed students in total: 1					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD., 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/Hz-ME108C/22	<b>Course title:</b> Interpretation Course 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. Passive or active participation in the Interpretation Courses is a prerequisite for credit. 100 points can be earned for active participation, 50 points for passive participation. At least 60 points are required to pass the course. The final grade is contingent upon active participation in the Interpretive Courses. Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: Interpretation of compositions of different musical styles and periods under the guidance of invited lecturers. Characteristics of composers' works in the context of historical periods. Learning Outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies: Knowledge: - Ability to characterize a musical work in terms of form and performance, search for and use appropriate literature. Skills: - Interpretation of studied compositions at a professional artistic level, forming creative artistic-aesthetic opinions and expressing them by forming own judgements. Competencies:	

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

## COURSE INFORMATION SHEET

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

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

## COURSE INFORMATION SHEET

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

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

**Course contents:**

Lecture:

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

Workshop:

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak, Italian, German, English, Polish

**Notes:**

The course takes place in the winter semester.

**Course evaluation:**

Assessed students in total: 1

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

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

**Last modification:** 01.08.2022

**Supervisor(s):**

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



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-ME101A/22	<b>Course title:</b> Interpretation Seminar (Singing) 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Course completion requirements and method of verification of acquired knowledge, skills and competences: A condition for obtaining credit is participation in seminars, for which a maximum of 30 points can be obtained, for presentation and seminar work a maximum of 50 points, 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. 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 and outputs (presentation, seminar work, artistic performances) during the semester teaching and continuously in classes 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. Course Assessment: 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 performing arts in the field of song, opera, operetta, dance and musical repertoire in the 20th-21st centuries and to become familiar with the possibilities of applying performance-expressive elements and means of completing the performance in selected works. To deepen knowledge in the field of interpretation of compositions of different stylistic	

periods and genres and the interpretation of prominent Slovak and foreign performers. To apply the acquired knowledge to one's own performance and pedagogical practice.

Learning outcomes:

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

Knowledge:

- In the field of song, opera, operetta, dance and musical theatre in the period of the 20th-21st centuries;
- Adequate selection and realisation of the elements and means of completing a performance into one's own performance practice.

Skills:

- To be able to search for and use the necessary information in specialist literature, from the internet and electronic media to solve practical performance tasks in the vocal arts;
- master the performance and expressive aspects of interpreting solo and chamber works from different stylistic periods;
- present the studied compositions at a professional level and create a valuable artistic-performance.

Competencies:

- Ability to work independently to solve performance problems in self-study, rehearsal with instrumental accompaniment, and in a chamber ensemble;
- ability to apply the knowledge and skills acquired in the educational process.

**Course contents:**

1. The origin and development of operetta in Europe: Strauss, Lehár, Kalmán...
2. 2. Specifics of the performance requirements of operetta arias and their realization in the interpretation of the world's great performers.
3. The origin and development of operetta and dance melodies in Slovakia: Trnavský, Dusík...
4. The aesthetic ideal of tone creation, specifics of the means of presentation and expression of operetta arias and dance melodies in the interpretation of major Slovak performers.
5. Realization of the interpretative requirements in selected operetta and dance works by Slovak authors.
6. Origin and development of artificial song and opera creation in Slovakia in the 19th-21st centuries.
7. Realization of interpretative requirements in selected songs by Slovak authors.
8. Development of sacred vocal music by Slovak composers.
9. Development of children's vocal literature and creation for in the works of Slovak composers.
10. Implementation of performance requirements in selected works of Slovak composers.
11. The emergence and development of artificial song and opera in Bohemia in the 19th-21st centuries.
12. Implementation of interpretative requirements in selected works by Czech authors.
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. CHALUPKA, E.: Cestami k tvorivej profesionalite : sprievodca slovenskou hudbou 20. storočia I. Bratislava : STIMUL, 2015.
3. KRAUSE, E.: Oper von A-Z. Leipzig: V. Breitkopf-Härtel M., 1961.
4. MAKOVICKÁ, E.: Dejiny literatúry spevu. Bratislava : VŠMU, 2002.
5. MARTINÁKOVÁ, Z.: Metódy, analýzy a interpretácie hudby z historického a systematického aspektu 2. Bratislava : Vysoká škola múzických umení, 1998.
6. PROCHÁZKOVÁ, M. Biblické piesne I. op. 190 a II. op. 229 Víťazoslava 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.
7. 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.
8. PROCHÁZKOVÁ, M.: Vokálna tvorba Gejzu Dusíka (1907-1988) a jej využitie vo vyučovaní spevu na pedagogických fakultách In: Janáčkiana 2018 . Ostrava (Česko) : Ostravská univerzita, 2019.
9. RANINEC, J.: Vývin tvorby a interpretácie vokálnych skladieb. Banská Bystrica: AU, 2005.
10. RANINEC, J.: Európske spevácke školy. Bratislava, 2008.
11. SCHNIERER, M.: Hudba 20. storočia. Brno : Janáčkova akademie múzických umení , 2005.
12. ZEMKO, J: Spevácka interpretácia. Banská Bystrica : Katedra vokálnej interpretácie Fakulty múzických umení Akadémie umení, 2014.
13. ŽIARNA, M.: Duchovné piesne v tvorbe slovenských skladateľov 20. storočia z aspektu interpretačnej praxe. In: Nové trendy v hudobnej výchove a vzdelávaní . Ružomberok : Verbum - vydavateľstvo Katolíckej univerzity v Ružomberku, 2010.
14. ŽIARNA, M.: Interpretačná analýza piesní Selsame Lieder I. od Petra Martinčeka van Groba. In Horizonty umenia 3. Banská Bystrica : Akadémia umení v Banskej Bystrici, 2015.

**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:** 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-ME104A/22	<b>Course title:</b> Interpretation Seminar (Singing) 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly: hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Course completion requirements and method of verification of acquired knowledge, skills and competences: A condition for obtaining credit is participation in seminars, for which a maximum of 30 points can be obtained, for presentation and seminar work a maximum of 50 points, 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. 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 and outputs (presentation, seminar work, artistic performances) during the semester teaching and continuously in classes 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. 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 performing arts in the area of world song and opera repertoire and to become familiar with the possibilities of applying the elements and means of completing the performance in selected works. To deepen knowledge in the field of interpretation of compositions	

of different stylistic periods and genres and interpretation of significant Slovak and foreign performers. To apply the acquired knowledge to one's own performance and pedagogical practice.

Learning outcomes:

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

Knowledge:

- In the field of world song and opera repertoire, methods of adequate interpretation and the most important performers;
- the correct selection and implementation of the elements and means of completing the performance into one's own performance practice.

Skills:

- 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 vocal arts;
- master the performance and expressive aspects of interpreting solo and chamber works from different stylistic periods;
- present the studied compositions at a professional level and create a valuable artistic-performance.

Competencies:

- Ability to work independently to solve performance problems in self-study, rehearsal with instrumental accompaniment, and in a chamber ensemble;
- ability to apply the knowledge and skills acquired in the educational process.

**Course contents:**

1. Specifics of aesthetics and tone production in nonartistic music of the 20th-21st centuries.
2. The origin and development of the American musical and its influence on European music.
3. The emergence and development of the musical in Europe.
4. Specifics of the interpretation of songs from musicals and their application in artistic and pedagogical practice.
5. The origin and development of the Czech and Slovak musical.
6. Overview of important foreign and Slovak musical performers.
7. Application of Czech-Slovak musical production in artistic interpretation and pedagogical practice.
8. American musical films and the specifics of song interpretation.
9. Slovak musical films and specifics of song interpretation.
10. Application of songs from musical films in artistic interpretation and pedagogical practice.
11. Contemporary foreign popular music and specifics of its interpretation.
12. Contemporary Slovak popular music and specifics of its interpretation.
13. Methods of 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. CHALUPKA, E.: Cestami k tvorivej profesionalite : sprievodca slovenskou hudbou 20. storočia I. Bratislava : STIMUL, 2015.
3. KRAUSE, E.: Oper von A-Z. Leipzig: V. Breitkopf-Härtel M., 1961.
4. MAKOVICKÁ, E.: Dejiny literatúry spevu. Bratislava : VŠMU, 2002.
5. MARTINÁKOVÁ, Z.: Metódy, analýzy a interpretácie hudby z historického a systematického aspektu 2. Bratislava : Vysoká škola múzických umení, 1998.
6. PROCHÁZKOVÁ, M.: Využitie piesňového repertoáru z oblasti nonartificiálnej hudby vo vyučovaní spevu na primárnom stupni umeleckého vzdelávania v ZUŠ. s. 42-48. In: Nonartificiálna hudba v edukácii II. Nitra : PF UKF, 2020.
7. RANINEC, J.: Vývin tvorby a interpretácie vokálnych skladieb. Banská Bystrica: AU, 2005.
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. SCHNIERER, M.: Hudba 20. storočia. Brno : Janáčkova akademie múzických umení, 2005.
11. ZEMKO, J: Spevácka interpretácia. Banská Bystrica : Katedra vokálnej interpretácie Fakulty múzických umení Akadémie umení, 2014.
12. ŽIARNA, M.: Aktuálne otázky vokálnej techniky v muzikálovom a pop-rockovom speve In: Horizonty umenia. Banská Bystrica : Akadémia umení v Banskej Bystrici, 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:** 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-ME107A/22	<b>Course title:</b> Interpretation Seminar (Singing) 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly: hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The condition for obtaining the credit is participation in seminars, for which it is possible to obtain a maximum of 30 points, for the presentation and seminar work a maximum of 50 points, for the elaboration 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. 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 and outputs (presentation, seminar work, artistic performances) during the semester teaching and continuously in classes 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. 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 a general overview of the performing arts and the latest trends in the interpretation of compositions of different stylistic periods, to know the specifics and possibilities of the application of performance and expressive means in the interpretation of solo and chamber compositions, and to correctly evaluate the interpretation of major Slovak and foreign performers. To apply the acquired knowledge to one's own performance and pedagogical practice. Learning outcomes:	

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

**Knowledge:**

- In the field of solo and chamber song, opera, oratorio and musical repertoire and methods of adequate interpretation and the most important performers;
- the correct selection and implementation of the elements and means of completing a performance into one's own performance practice.

**Skills:**

- To be able to search for and use the necessary information in specialist literature, from the internet and electronic media to solve practical performance tasks in the vocal arts;
- master the performance and expressive aspects of interpreting solo and chamber works from different stylistic periods;
- present the studied compositions at a professional level and create a valuable artistic-performance.

**Competencies:**

- Ability to work independently to solve performance problems in self-study, rehearsal with instrumental accompaniment, and in a chamber ensemble;
- ability to apply the knowledge and skills acquired in the educational process.

**Course contents:**

1. Specifics, aesthetic ideals and performance requirements of the Italian school of singing.
2. Specifics, aesthetic ideals and interpretative requirements of the French singing school.
3. The specifics, aesthetic ideals and interpretative requirements of the German singing school.
4. Specifics, aesthetic ideals and interpretative requirements of the Czech singing school.
5. The specifics, aesthetic ideals and interpretative requirements of the Italian singing school.
6. Specifics, aesthetic ideals and interpretative requirements of the Slovak singing school.
7. Duets from world and Slovak song literature (Gounod, Bartholdy, Brahms, Dvořák, Varlamov, Dargomizhsky, Urbanec...).
8. Duets from world and Slovak oratorio and opera literature (Handel, Mozart, Verdi,...)
9. Duets from world and Slovak operetta and musical literature (Lehár, Dusík...)
10. Specifics of performance-expression requirements in the interpretation of two-part compositions.
11. Stylistic, stylistic, performance, expression, interpretation requirements, musical taste, musical intelligence and their influence in the interpretation of solo and chamber music.
12. Emotion as part of achieving adequate expression in the performance of solo and chamber music.
13. Ways of applying the acquired knowledge to one's own performance practice.



**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. CHALUPKA, Ľ.: Cestami k tvorivej profesionalite : sprievodca slovenskou hudbou 20. storočia I. Bratislava : STIMUL, 2015.
4. KRAUSE, E.: Oper von A-Z. Leipzig: V. Breitkopf-Härtel M., 1961.
5. KOL.: Harenberg Kulturführer. Oper. Mannheim: BI – FA Brockhaus AG, 2007.
6. KOL: MGG - Die Music in Geschichte und Gegenwart 1-17. Kessel: Bärenreiter.
7. KOL.: The New Grove - Dictionary of Music and Musicians 1-29. New York: Oxford University Press.
8. MAKOVICKÁ, Ľ.: 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. MATEJOVÁ, M.: Úvod so hudobnej estetiky : učebné texty. Ružomberok : Verbum, 2019.
11. MURPHEY, T.: Music and song. Oxford : Oxford University Press, 1992.
12. PROCHÁZKOVÁ, M.: Vokálna tvorba Gejzu Dusíka (1907-1988) a jej využitie vo vyučovaní spevu na pedagogických fakultách In: Janáčkiana 2018 . Ostrava (Česko) : Ostravská univerzita, 2019.
13. RANINEC, J.: Vývin tvorby a interpretácie vokálnych skladieb. Banská Bystrica: AU, 2005.
14. RANINEC, J.: Európske spevácke školy. Bratislava, 2008.
15. SCHNIERER, M.: Hudba 20. stoloetí. Brno : Janáčkova akademie múzických umení, 2005.
16. SOUTHWELL-SANDER, P. Verdi : ilustrované životopisy slávnych skladateľov. Bratislava : Champagne Avantgarde, 1995.
17. TROJAN, J.: Dějiny opery : tvůrci předloh, libretisté, skladatelé a jejich díla. Praha : Paseka, 2001
18. WAGNER., R.: Opera a dráma. Praha : Paseka, 2002.
19. ZEMKO, J: Spevácka interpretácia. Banská Bystrica : Katedra vokálnej interpretácie Fakulty múzických umení Akadémie umení, 2014.
20. ZOLTAI, D., ZÁGORŠEKOVÁ, M., IMRO, I.: Dejiny hudobnej estetiky : étos a afekt. Bratislava : Opus, 1983.

**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:** 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-ME100A/22	<b>Course title:</b> Singing 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Course completion requirements and method of verification of acquired knowledge, skills and competences: A maximum of 50 points can be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semesterly playback. At least 60 points are 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). Verification of the extent to which the student has acquired the relevant knowledge, skills and competences is carried out on the basis of theoretical and practical examinations during the semester classes of the course and at internal and public performances. Course Assessment: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To continue to develop and deepen the acquired vocal-technical (consolidation of the correct resonant sound of the voice, breath support, intelligible articulation, expanding the range, increasing the difficulty of compositions) and interpretive skills (adequate implementation of dynamic-agogical changes, melodic ornaments, musical articulation, expressive elements: mimicry, gestures), which are a prerequisite for a cultivated and artistically valuable singing performance. The methodological procedures of voice training and the selection of vocal recital compositions are based on the individual vocal-technical level of each student. The mastery of theoretical and practical skills should lead to autonomy in the selection of repertoire, its study, solving vocal-technical problems, the choice of appropriate means of performance-expression and the implementation of the acquired knowledge in artistic and pedagogical practice. Learning outcomes:	

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

Knowledge:

- of didactic principles and methodological procedures of teaching singing, which help in solving various pedagogical problems and contribute to his/her independence, self-realization and self-development.

Skills:

- To master the technique of soft and free tone production on a controlled breath support with balanced vocalisation and intelligible articulation throughout the vocal range;
- master the correct production of legato, staccato, tenuto, glissando, portamento;
- to present staged compositions at an appropriate vocal-technical and interpretative level and thus achieve a professional artistic performance;
- to present his/her views and concepts by implementing the elements and means of perfecting the performance in the interpretation of the chosen vocal repertoire.

Competencies:

- Ability to work independently in solving pedagogical problems, to use creative and innovative methods and means in teaching singing and to demonstrate organizational skills in both artistic and pedagogical areas;
- the ability to respond promptly and appropriately to the individual's vocal-technical and performance needs for artistic development, taking into account the individual's individual disposition.

**Course contents:**

The student must present on the semester exams:

2 songs

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. DIBÁK, I.: Lyrické piesne pre spev a klavír. Op. 61. Bratislava : Hudobný fond, 1997.
13. DIDI, V.: Ty a ja – Ľudia sú láskou bohatí : cyklus piesní pre mezzosoprán, flautu a klavír. Banská Bystrica : Akadémia umení, Fakulta múzických umení, 2012.
14. DIDI, V.: Slnko nežne vpustím do očí : cyklus piesní pre mezzosoprán, klarinet a cimbal. Banská Bystrica : Akadémia umení, Fakulta múzických umení, 2012.
15. DVOŘÁK, A.: Biblické písne. Praha : Edition Bärenbreiter Praha, 2009.
16. FIGUŠ- BYSTRÝ, V.: Slovenské ľudové piesne so sprievodom klavíra. Bratislava : Slovenský hudobný fond, 1980.
17. JANÁČEK, L.: Písne. Brno : Editio Morava, 1998.
18. KRČMÉRY-VRTELOVÁ, J.: Písne piatich storočí - barok. Bratislava : Opus, 1992.
19. KRČMÉRY-VRTELOVÁ, J.: Písne piatich storočí - klasicizmus. Bratislava : Opus, 1992.
20. KRČMÉRY-VRTELOVÁ, J.: Písne piatich storočí - romantizmus. Bratislava : Opus, 1989.
21. MALOVEC, J.: Dve duchovné piesne. Bratislava : Slovenský hudobný fond, 1991.
22. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
23. MARTINŮ, B.: Dve písne na texty negerskej poezie. Praha : Supraphon, 1976.
24. MAYERBERGER, K.: Šesť piesní. Bratislava : Hudobný fond, 1994.
25. NOVÁK, M.: Písne môjmu milému. Bratislava : Slovenský hudobný fond, 1982.
26. NOVÁK, M.: Písne o horách. Bratislava : Opus, 1978.
27. NOVÁK, M.: Písne o kvetoch. Bratislava : Opus, 1978.
28. PARÍK, I.: Ária pre tenor. Bratislava : Slovenský hudobný fond, 1991.
29. PARÍK, I.: Ária pre soprán. Bratislava : Slovenský hudobný fond, 1992.
30. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava, Hudobné centrum, 2001.
31. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 2. Bratislava : Opus, 1979.
32. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 3. Bratislava : Opus, 1980.
33. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 4, 5. Bratislava : Opus, 1981.
34. SUCHOŇ. E.: Štyri slovenské ľudové piesne pre spev a klavír. Bratislava : Hudobný fond, 1985.
35. URBANEC, B.: Májová láska – cyklus piesní pre spev a klavír na slová K. Bendovej. Bratislava : Slovenské vydavateľstvo krásnej literatúry, 1956.
36. VALENTA, I.: Keby ste podali pohár vody. Bratislava : Valenta, 1991.
37. ZEMANOVSKÝ, A.: Tri ľúbostné piesne. Bratislava : Slovenský hudobný fond, 1989.
38. www.cpd.org.

<b>Language of instruction:</b> Slovak, English					
<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> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 28.03.2023					
<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-ME103A/22	<b>Course title:</b> Singing 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be earned for participation in the exercises. A student may earn a maximum of 50 points for semester passes. At least 60 points are 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). Verification of the extent to which the student has acquired the relevant knowledge, skills and competences is carried out on the basis of theoretical and practical examinations during the semester classes of the course and at internal and public performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To continue to develop and deepen the acquired vocal-technical (consolidation of the correct resonant sound of the voice, breath support, intelligible articulation, expanding the range, increasing the difficulty of compositions) and interpretive skills (adequate implementation of dynamic-agogical changes, musical articulation, melodic ornaments, expressive elements: mimicry, gestures), which are a prerequisite for a cultivated and artistically valuable singing performance. The methodological procedures of voice training and the selection of vocal recital compositions are based on the individual vocal-technical level of each student. The mastery of theoretical and practical skills should lead to autonomy in the selection of repertoire, its study, solving vocal-technical problems, the choice of appropriate means of performance-expression and the implementation of the acquired knowledge in artistic and pedagogical practice. <b>Learning outcomes:</b> After completing the course the student will acquire the following knowledge, skills and competences:	

**Knowledge:**

- of didactic principles and methodological procedures of teaching singing, which help in solving various pedagogical problems and contribute to his/her independence, self-realization and self-development.

**Skills:**

- To master the technique of soft and free tone production on a controlled breath support with balanced vocalisation and intelligible articulation throughout the vocal range;  
- master the correct production of legato, staccato, tenuto, glissando, portamento;  
- to present staged compositions at an appropriate vocal-technical and interpretative level and thus achieve a professional artistic performance;  
- to present his/her views and concepts by implementing the elements and means of perfecting the performance in the interpretation of the chosen vocal repertoire.

**Competencies:**

- Ability to work independently in solving pedagogical problems, to use creative and innovative methods and means in teaching singing and to demonstrate organizational skills in both artistic and pedagogical areas;  
- the ability to respond promptly and appropriately to the individual's vocal-technical and performance needs for artistic development, taking into account the individual's individual disposition.

**Course contents:**

The student must present on the semester exams:

2 songs;

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. DIBÁK, I.: Lyrické piesne pre spev a klavír. Op. 61. Bratislava : Hudobný fond, 1997.
13. DIDI, V.: Ty a ja – Ľudia sú láskou bohatí : cyklus piesní pre mezzosoprán, flautu a klavír. Banská Bystrica : Akadémia umení, Fakulta múzických umení, 2012.
14. DIDI, V.: Slnko nežne vpustím do očí : cyklus piesní pre mezzosoprán, klarinet a cimbal. Banská Bystrica : Akadémia umení, Fakulta múzických umení, 2012.
15. DVOŘÁK, A.: Biblické písně. Praha : Edition Bärenbreiter Praha, 2009.
16. FIGUŠ- BYSTRÝ, V.: Slovenské ľudové piesne so sprievodom klavíra. Bratislava : Slovenský hudobný fond, 1980.
17. JANÁČEK, L.: Písne. Brno : Editio Morava, 1998.
18. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - barok. Bratislava : Opus, 1992.
19. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - klasicizmus. Bratislava : Opus, 1992.
20. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - romantizmus. Bratislava : Opus, 1989.
21. MALOVEC, J.: Dve duchovné piesne. Bratislava : Slovenský hudobný fond, 1991.
22. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
23. MARTINŮ, B.: Dve písne na texty negerskej poezie. Praha : Supraphon, 1976.
24. MAYERBERGER, K.: Šesť piesní. Bratislava : Hudobný fond, 1994.
25. NOVÁK, M.: Piesne môjmu milému. Bratislava : Slovenský hudobný fond, 1982.
26. NOVÁK, M.: Piesne o horách. Bratislava : Opus, 1978.
27. NOVÁK, M.: Piesne o kvetoch. Bratislava : Opus, 1978.
28. PARÍK, I.: Ária pre tenor. Bratislava : Slovenský hudobný fond, 1991.
29. PARÍK, I.: Ária pre soprán. Bratislava : Slovenský hudobný fond, 1992.
30. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava, Hudobné centrum, 2001.
31. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 2. Bratislava : Opus, 1979.
32. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 3. Bratislava : Opus, 1980.
33. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 4, 5. Bratislava : Opus, 1981.
34. SUCHOŇ. E.: Štyri slovenské ľudové piesne pre spev a klavír. Bratislava : Hudobný fond, 1985.
35. URBANEC, B.: Májová láska – cyklus piesní pre spev a klavír na slová K. Bendovej. Bratislava : Slovenské vydavateľstvo krásnej literatúry, 1956.
36. VALENTA, I.: Keby ste podali pohár vody. Bratislava : Valenta, 1991.
37. ZEMANOVSKÝ, A.: Tri ľúbostné piesne. Bratislava : Slovenský hudobný fond, 1989.
38. www.cpd.org.



<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
100.0	0.0	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> 28.03.2023					
<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-ME106A/22	<b>Course title:</b> Singing 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be earned for participation in the exercises. A student may earn a maximum of 50 points for semester passes. At least 60 points are 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). Verification of the extent to which the student has acquired the relevant knowledge, skills and competences is carried out on the basis of theoretical and practical examinations during the semester classes of the course and at internal and public performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To develop and deepen the acquired vocal-technical (to strengthen the correct resonant sound of the voice, breath support, intelligible articulation, expanding the range, increasing the difficulty of compositions) and interpretive skills (to adequately implement dynamic-agogical changes, musical articulation, melodic embellishments, expressive elements: mimicry, gestures), which are a prerequisite for a cultivated and artistically valuable singing performance. The methodological procedures of voice training and the selection of vocal recital compositions are based on the individual vocal-technical level of each student. The mastery of theoretical and practical skills should lead to autonomy in the selection of repertoire, its study, solving vocal-technical problems, the choice of appropriate means of performance-expression and the implementation of the acquired knowledge in artistic and pedagogical practice. Learning outcomes: After completing the course the student will acquire the following knowledge, skills and competences:	

**Knowledge:**

- of didactic principles and methodological procedures of teaching singing, which help in solving various pedagogical problems and contribute to his/her independence, self-realization and self-development.

**Skills:**

- To master the technique of soft and free tone production on a controlled breath support with balanced vocalisation and intelligible articulation throughout the vocal range;  
- master the correct production of legato, staccato, tenuto, glissando, portamento;  
- to present staged compositions at an appropriate vocal-technical and interpretative level and thus achieve a professional artistic performance;  
- to present his/her views and concepts by implementing the elements and means of perfecting the performance in the interpretation of the chosen vocal repertoire.

**Competencies:**

- Ability to work independently in solving pedagogical problems, to use creative and innovative methods and means in teaching singing and to demonstrate organizational skills in both artistic and pedagogical areas;  
- the ability to respond promptly and appropriately to the individual's vocal-technical and performance needs for artistic development, taking into account the individual's individual disposition.

**Course contents:**

Brief outline of the course:

The student must present the following on the semester exams:

3 compositions from the diploma concert.

**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. DIBÁK, I.: Lyrické piesne pre spev a klavír. Op. 61. Bratislava : Hudobný fond, 1997.
13. DIDI, V.: Ty a ja – Ľudia sú láskou bohatí : cyklus piesní pre mezzosoprán, flautu a klavír. Banská Bystrica : Akadémia umení, Fakulta múzických umení, 2012.
14. DIDI, V.: Slnko nežne vpustím do očí : cyklus piesní pre mezzosoprán, klarinet a cimbal. Banská Bystrica : Akadémia umení, Fakulta múzických umení, 2012.
15. DVOŘÁK, A.: Biblické písně. Praha : Edition Bärenbreiter Praha, 2009.
16. FIGUŠ- BYSTRÝ, V.: Slovenské ľudové piesne so sprievodom klavíra. Bratislava : Slovenský hudobný fond, 1980.
17. JANÁČEK, L.: Písne. Brno : Editio Morava, 1998.
18. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - barok. Bratislava : Opus, 1992.
19. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - klasicizmus. Bratislava : Opus, 1992.
20. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - romantizmus. Bratislava : Opus, 1989.
21. MALOVEC, J.: Dve duchovné piesne. Bratislava : Slovenský hudobný fond, 1991.
22. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
23. MARTINŮ, B.: Dve písne na texty negerskej poezie. Praha : Supraphon, 1976.
24. MAYERBERGER, K.: Šesť piesní. Bratislava : Hudobný fond, 1994.
25. NOVÁK, M.: Piesne môjmu milému. Bratislava : Slovenský hudobný fond, 1982.
26. NOVÁK, M.: Piesne o horách. Bratislava : Opus, 1978.
27. NOVÁK, M.: Piesne o kvetoch. Bratislava : Opus, 1978.
28. PARÍK, I.: Ária pre tenor. Bratislava : Slovenský hudobný fond, 1991.
29. PARÍK, I.: Ária pre soprán. Bratislava : Slovenský hudobný fond, 1992.
30. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava, Hudobné centrum, 2001.
31. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 2. Bratislava : Opus, 1979.
32. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 3. Bratislava : Opus, 1980.
33. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 4, 5. Bratislava : Opus, 1981.
34. SUCHOŇ. E.: Štyri slovenské ľudové piesne pre spev a klavír. Bratislava : Hudobný fond, 1985.
35. URBANEC, B.: Májová láska – cyklus piesní pre spev a klavír na slová K. Bendovej. Bratislava : Slovenské vydavateľstvo krásnej literatúry, 1956.
36. VALENTA, I.: Keby ste podali pohár vody. Bratislava : Valenta, 1991.
37. ZEMANOVSKÝ, A.: Tri ľúbostné piesne. Bratislava : Slovenský hudobný fond, 1989.
38. www.cpd.org.

<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	100.0	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-ME110A/22	<b>Course title:</b> Singing 4m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be earned for participation in the exercises. A student may earn a maximum of 50 points for semester passes. At least 60 points are 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). Verification of the extent to which the student has acquired the relevant knowledge, skills and competences is carried out on the basis of theoretical and practical examinations during the semester classes of the course and at internal and public performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To acquire vocal-technical (correct resonant sound of the voice, breath support, clear articulation, expanding the range, increasing the difficulty of compositions) and interpretive skills (adequate implementation of dynamic-agogical changes, musical articulation, melodic ornaments, expressive elements: mimicry, gestures), which are a prerequisite for a cultivated and artistically valuable singing performance. The methodological procedures of voice training and the selection of vocal recital compositions are based on the individual vocal-technical level of each student. The mastery of theoretical and practical skills should lead to autonomy in the selection of repertoire, its study, solving vocal-technical problems, the choice of appropriate means of performance-expression and the implementation of the acquired knowledge in artistic and pedagogical practice. <b>Learning outcomes:</b> After completing the course the student will acquire the following knowledge, skills and competences: <b>Knowledge:</b>	

- of didactic principles and methodological procedures of teaching singing, which help in solving various pedagogical problems and contribute to his/her independence, self-realization and self-development.

Skills:

- To master the technique of soft and free tone production on a controlled breath support with balanced vocalisation and intelligible articulation throughout the vocal range;
- master the correct production of legato, staccato, tenuto, glissando, portamento;
- to present staged compositions at an appropriate vocal-technical and interpretative level and thus achieve a professional artistic performance;
- to present his/her views and concepts by implementing the elements and means of perfecting the performance in the interpretation of the chosen vocal repertoire.

Competencies:

- Ability to work independently in solving pedagogical problems, to use creative and innovative methods and means in teaching singing and to demonstrate organizational skills in both artistic and pedagogical areas;
- the ability to respond promptly and appropriately to the individual's vocal-technical and performance needs for artistic development, taking into account the individual's individual disposition.

**Course contents:**

The student must present on the semester exams:  
2 compositions from the diploma concert.

**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. DIBÁK, I.: Lyrické piesne pre spev a klavír. Op. 61. Bratislava : Hudobný fond, 1997.
13. DIDI, V.: Ty a ja – Ľudia sú láskou bohatí : cyklus piesní pre mezzosoprán, flautu a klavír. Banská Bystrica : Akadémia umení, Fakulta múzických umení, 2012.
14. DIDI, V.: Slnko nežne vpustím do očí : cyklus piesní pre mezzosoprán, klarinet a cimbal. Banská Bystrica : Akadémia umení, Fakulta múzických umení, 2012.
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19. KRČMÉRY-VRTELOVÁ, J.: Písne piatich storočí - klasicizmus. Bratislava : Opus, 1992.
20. KRČMÉRY-VRTELOVÁ, J.: Písne piatich storočí - romantizmus. Bratislava : Opus, 1989.
21. MALOVEC, J.: Dve duchovné piesne. Bratislava : Slovenský hudobný fond, 1991.
22. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
23. MARTINŮ, B.: Dve písne na texty negerskej poezie. Praha : Supraphon, 1976.
24. MAYERBERGER, K.: Šesť piesní. Bratislava : Hudobný fond, 1994.
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26. NOVÁK, M.: Písne o horách. Bratislava : Opus, 1978.
27. NOVÁK, M.: Písne o kvetoch. Bratislava : Opus, 1978.
28. PARÍK, I.: Ária pre tenor. Bratislava : Slovenský hudobný fond, 1991.
29. PARÍK, I.: Ária pre soprán. Bratislava : Slovenský hudobný fond, 1992.
30. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava, Hudobné centrum, 2001.
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32. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 3. Bratislava : Opus, 1980.
33. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 4, 5. Bratislava : Opus, 1981.
34. SUCHOŇ. E.: Štyri slovenské ľudové piesne pre spev a klavír. Bratislava : Hudobný fond, 1985.
35. URBANEC, B.: Májová láska – cyklus piesní pre spev a klavír na slová K. Bendovej. Bratislava : Slovenské vydavateľstvo krásnej literatúry, 1956.
36. VALENTA, I.: Keby ste podali pohár vody. Bratislava : Valenta, 1991.
37. ZEMANOVSKÝ, A.: Tri ľúbostné piesne. Bratislava : Slovenský hudobný fond, 1989.
38. www.cpd.org.



<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
100.0	0.0	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-ME112A/22	<b>Course title:</b> Singing 5m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be earned for participation in the exercises. A student may earn a maximum of 50 points for semester passes. At least 60 points are 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). Verification of the extent to which the student has acquired the relevant knowledge, skills and competences is carried out on the basis of theoretical and practical examinations during the semester classes of the course and at internal and public performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To acquire vocal-technical (correct resonant sound of the voice, breath support, clear articulation, expanding the range, increasing the difficulty of compositions) and interpretive skills (adequate implementation of dynamic-agogical changes, musical articulation, melodic ornaments, expressive elements: mimicry, gestures), which are a prerequisite for a cultivated and artistically valuable singing performance. The methodological procedures of voice training and the selection of vocal recital compositions are based on the individual vocal-technical level of each student. The mastery of theoretical and practical skills should lead to autonomy in the selection of repertoire, its study, solving vocal-technical problems, the choice of appropriate means of performance-expression and the implementation of the acquired knowledge in artistic and pedagogical practice. <b>Learning outcomes:</b> After completing the course the student will acquire the following knowledge, skills and competences: <b>Knowledge:</b>	

- of didactic principles and methodological procedures of teaching singing, which help in solving various pedagogical problems and contribute to his/her independence, self-realization and self-development.

Skills:

- To master the technique of soft and free tone production on a controlled breath support with balanced vocalisation and intelligible articulation throughout the vocal range;
- master the correct production of legato, staccato, tenuto, glissando, portamento;
- to present staged compositions at an appropriate vocal-technical and interpretative level and thus achieve a professional artistic performance;
- to present his/her views and concepts by implementing the elements and means of perfecting the performance in the interpretation of the chosen vocal repertoire.

Competencies:

- Ability to work independently in solving pedagogical problems, to use creative and innovative methods and means in teaching singing and to demonstrate organizational skills in both artistic and pedagogical areas;
- the ability to respond promptly and appropriately to the individual's vocal-technical and performance needs for artistic development, taking into account the individual's individual disposition.

**Course contents:**

The student must present on the semester exams:  
2 compositions from the diploma concert.

**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.
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19. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - klasicizmus. Bratislava : Opus, 1992.
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21. MALOVEC, J.: Dve duchovné piesne. Bratislava : Slovenský hudobný fond, 1991.
22. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
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24. MAYERBERGER, K.: Šesť piesní. Bratislava : Hudobný fond, 1994.
25. NOVÁK, M.: Piesne môjmu milému. Bratislava : Slovenský hudobný fond, 1982.
26. NOVÁK, M.: Piesne o horách. Bratislava : Opus, 1978.
27. NOVÁK, M.: Piesne o kvetoch. Bratislava : Opus, 1978.
28. PARÍK, I.: Ária pre tenor. Bratislava : Slovenský hudobný fond, 1991.
29. PARÍK, I.: Ária pre soprán. Bratislava : Slovenský hudobný fond, 1992.
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31. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 2. Bratislava : Opus, 1979.
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34. SUCHOŇ. E.: Štyri slovenské ľudové piesne pre spev a klavír. Bratislava : Hudobný fond, 1985.
35. URBANEC, B.: Májová láska – cyklus piesní pre spev a klavír na slová K. Bendovej. Bratislava : Slovenské vydavateľstvo krásnej literatúry, 1956.
36. VALENTA, I.: Keby ste podali pohár vody. Bratislava : Valenta, 1991.
37. ZEMANOVSKÝ, A.: Tri ľúbostné piesne. Bratislava : Slovenský hudobný fond, 1989.
38. www.cpd.org.

<b>Language of instruction:</b> Slovak					
<b>Notes:</b> Individual exercises.					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. 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-ME114A/22	<b>Course title:</b> Singing 6m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 6.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be earned for participation in the exercises. Students may earn a maximum of 50 points for semester playthroughs. At least 60 points are 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). Verification of the extent to which the student has acquired the relevant knowledge, skills and competences is carried out on the basis of theoretical and practical examinations during the semester classes of the course and at internal and public performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To acquire vocal-technical (correct resonant sound of the voice, breath support, clear articulation, expanding the range, increasing the complexity of compositions) and interpretive skills (adequate implementation of dynamic-agogical changes, musical articulation, melodic ornaments, expressive elements: mimicry, gestures)), which are a prerequisite for a cultivated and artistically valuable singing performance. The methodological procedures of voice training and the selection of vocal recital compositions are based on the individual vocal-technical level of each student. The mastery of theoretical and practical skills should lead to autonomy in the selection of repertoire, its study, solving vocal-technical problems, the choice of appropriate means of performance-expression and the implementation of the acquired knowledge in artistic and pedagogical practice. <b>Learning outcomes:</b> After completing the course the student will acquire the following knowledge, skills and competences: <b>Knowledge:</b>	

- of didactic principles and methodological procedures of teaching singing, which help in solving various pedagogical problems and contribute to his/her independence, self-realization and self-development.

Skills:

- To master the technique of soft and free tone production on a controlled breath support with balanced vocalisation and intelligible articulation throughout the vocal range;
- master the correct production of legato, staccato, tenuto, glissando, portamento;
- to present staged compositions at an appropriate vocal-technical and interpretative level and thus achieve a professional artistic performance;
- to present his/her views and concepts by implementing the elements and means of perfecting the performance in the interpretation of the chosen vocal repertoire.

Competencies:

- Ability to work independently in solving pedagogical problems, to use creative and innovative methods and means in teaching singing and to demonstrate organizational skills in both artistic and pedagogical areas;
- the ability to respond promptly and appropriately to the individual's vocal-technical and performance needs for artistic development, taking into account the individual's individual disposition.

**Course contents:**

The student must present on the semester exams:

External form:

2 compositions from the diploma concert.

**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. DIBÁK, I.: Lyrické piesne pre spev a klavír. Op. 61. Bratislava : Hudobný fond, 1997.
13. DIDI, V.: Ty a ja – Ľudia sú láskou bohatí : cyklus piesní pre mezzosoprán, flautu a klavír. Banská Bystrica : Akadémia umení, Fakulta múzických umení, 2012.
14. DIDI, V.: Slnko nežne vpustím do očí : cyklus piesní pre mezzosoprán, klarinet a cimbal. Banská Bystrica : Akadémia umení, Fakulta múzických umení, 2012.
15. DVOŘÁK, A.: Biblické písne. Praha : Edition Bärenbreiter Praha, 2009.
16. FIGUŠ- BYSTRÝ, V.: Slovenské ľudové piesne so sprievodom klavíra. Bratislava : Slovenský hudobný fond, 1980.
17. JANÁČEK, L.: Písne. Brno : Editio Morava, 1998.
18. KRČMÉRY-VRTELOVÁ, J.: Písne piatich storočí - barok. Bratislava : Opus, 1992.
19. KRČMÉRY-VRTELOVÁ, J.: Písne piatich storočí - klasicizmus. Bratislava : Opus, 1992.
20. KRČMÉRY-VRTELOVÁ, J.: Písne piatich storočí - romantizmus. Bratislava : Opus, 1989.
21. MALOVEC, J.: Dve duchovné piesne. Bratislava : Slovenský hudobný fond, 1991.
22. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
23. MARTINŮ, B.: Dve písne na texty negerskej poezie. Praha : Supraphon, 1976.
24. MAYERBERGER, K.: Šesť piesní. Bratislava : Hudobný fond, 1994.
25. NOVÁK, M.: Písne môjmu milému. Bratislava : Slovenský hudobný fond, 1982.
26. NOVÁK, M.: Písne o horách. Bratislava : Opus, 1978.
27. NOVÁK, M.: Písne o kvetoch. Bratislava : Opus, 1978.
28. PARÍK, I.: Ária pre tenor. Bratislava : Slovenský hudobný fond, 1991.
29. PARÍK, I.: Ária pre soprán. Bratislava : Slovenský hudobný fond, 1992.
30. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava, Hudobné centrum, 2001.
31. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 2. Bratislava : Opus, 1979.
32. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 3. Bratislava : Opus, 1980.
33. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 4, 5. Bratislava : Opus, 1981.
34. SUCHOŇ. E.: Štyri slovenské ľudové piesne pre spev a klavír. Bratislava : Hudobný fond, 1985.
35. URBANEC, B.: Májová láska – cyklus piesní pre spev a klavír na slová K. Bendovej. Bratislava : Slovenské vydavateľstvo krásnej literatúry, 1956.
36. VALENTA, I.: Keby ste podali pohár vody. Bratislava : Valenta, 1991.
37. ZEMANOVSKÝ, A.: Tri ľúbostné piesne. Bratislava : Slovenský hudobný fond, 1989.
38. www.cpd.org.



<b>Language of instruction:</b> Slovak					
<b>Notes:</b> Individual exercises.					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<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-ME100S/22		<b>Course title:</b> State Final Exam - Music with Didactics (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> 16		<b>Working load:</b> 400 hours			
<b>Recommended semester/trimester:</b> 5., 6..					
<b>Level of study:</b> II.					
<b>Prerequisites:</b>					
<b>Requirements for passing the course:</b>					
<b>Learning outcomes of the course:</b>					
<b>Course contents:</b>					
<b>Recommended or required literature:</b>					
<b>Language of instruction:</b>					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 5					
A	B	C	D	E	FX
40.0	0.0	20.0	40.0	0.0	0.0
<b>Name of lecturer(s):</b>					
<b>Last modification:</b>					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					