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## COURSE INFORMATION SHEET

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

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

### **Course contents:**

Brief outline of the course:

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

The student must perform in concert and semester exams:

Day Form:

3 pieces of different styles from different periods.

External form:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended reading:

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

**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

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

**Course evaluation:**

Assessed students in total: 9

| A     | B     | C   | D   | E   | FX  |
|-------|-------|-----|-----|-----|-----|
| 88.89 | 11.11 | 0.0 | 0.0 | 0.0 | 0.0 |

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

|   |
|---|
| <b>Last modification:</b> 13.07.2022  |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD. |

## COURSE INFORMATION SHEET

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



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

### **Course contents:**

Brief outline of the course:

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

The student must perform in concert and semester exams:

Day Form:

3 pieces of different styles from different periods.

External form:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended reading:

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2. BACH, J. S.: Fünfzehn Arien aus Kantaten für Sopran. Frankfurt : C. F. Peters, 1955.
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14. MALOVEC, J.: Two spiritual songs. Bratislava : Slovak Music Fund, 1991.
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[www.newmusicforkids.org](http://www.newmusicforkids.org),  
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[www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores)  
<http://musescores.com>  
<http://enscores.com>  
<http://www.free-scores.com>

**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

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

**Course evaluation:**

Assessed students in total: 5

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

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

|   |
|---|
| <b>Last modification:</b> 13.07.2022  |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD. |

## COURSE INFORMATION SHEET

|   |                                      |
|---|--------------------------------------|
| <b>University:</b> Catholic University in Ružomberok  |                                      |
| <b>Faculty:</b> Faculty of Education  |                                      |
| <b>Course code:</b> KHU/Hz-BD111A/22  | <b>Course title:</b> Accompanying 3b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |                                      |
| <b>Credits:</b> 1   | <b>Working load:</b> 25 hours        |
| <b>Recommended semester/trimester:</b> 3.   |                                      |
| <b>Level of study:</b> I.   |                                      |
| <b>Prerequisites:</b>   |                                      |
| <b>Requirements for passing the course:</b><br>Course completion requirements and method of verification of acquired knowledge, skills and competences:<br>Verification of the student's acquisition of the relevant knowledge, skills and competencies is carried out in exercises during the semester classes, public performances and semester performances in the subject Singing.<br>A maximum of 40 points may be earned for participation in the exercises. Students may earn a maximum of 30 points for semester performances, a maximum of 20 points for public performances, and 10 points for internal performances. A minimum of 60 points is required to pass the course.<br>Continuous assessment: in classes, internal and public performances (courses, workshops, concerts and competitions).<br>Final assessment: public performance and semester play.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0% |                                      |
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1. study of the instrumental part and its perfect technical preparation;
2. study of the soloist part and its perfect vocal-technical preparation;
3. to follow the part of instrumental accompaniment;
4. to work out the tempo, dynamic-agogical aspect of the composition;
5. to become familiar with the critical points of the soloist's part and the accompaniment, and to establish the so-called footholds in the composition in case of memory or harmony failure;
6. to tempo and sound balance the two parts into a harmonious whole.

The student must perform in concert and semester exams:

Day Form:

3 pieces of different styles from different periods.

External form:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended reading:

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

**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

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

**Course evaluation:**

Assessed students in total: 9

| A     | B     | C   | D   | E   | FX  |
|-------|-------|-----|-----|-----|-----|
| 77.78 | 22.22 | 0.0 | 0.0 | 0.0 | 0.0 |

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

|   |
|---|
| <b>Last modification:</b> 13.07.2022  |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD. |

## COURSE INFORMATION SHEET

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



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

### **Course contents:**

Brief outline of the course:

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

The student must perform in concert and semester exams:

Day Form:

3 pieces of different styles from different periods.

External form:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended reading:

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

**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

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

**Course evaluation:**

Assessed students in total: 5

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

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

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|---|
| <b>Last modification:</b> 13.07.2022  |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD. |

## COURSE INFORMATION SHEET

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

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

### **Course contents:**

Brief outline of the course:

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

The student must perform in concert and semester exams:

Day Form:

3 pieces of different styles from different periods.

External form:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended reading:

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

**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

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

**Course evaluation:**

Assessed students in total: 9

| A     | B     | C   | D   | E   | FX  |
|-------|-------|-----|-----|-----|-----|
| 77.78 | 22.22 | 0.0 | 0.0 | 0.0 | 0.0 |

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

|   |
|---|
| <b>Last modification:</b> 13.07.2022  |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD. |

## COURSE INFORMATION SHEET

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



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

### **Course contents:**

Brief outline of the course:

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

The student must perform in concert and in semester exams:

Day Form:

2 pieces of different styles from different periods.

External form:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended readings:

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

**Language of instruction:**

Slovak, Czech, English, German, Italian

**Notes:**

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

**Course evaluation:**

Assessed students in total: 6

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

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

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

## COURSE INFORMATION SHEET

|   |  |
|---|--|
| <b>University:</b> Catholic University in Ružomberok  |  |
| <b>Faculty:</b> Faculty of Education  |  |
| <b>Course code:</b> KHU/Hv-BD103C/22  | <b>Course title:</b> Chamber Ensemble 2b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |  |
| <b>Credits:</b> 1   | <b>Working load:</b> 25 hours            |
| <b>Recommended semester/trimester:</b> 2.   |  |
| <b>Level of study:</b> I.   |  |
| <b>Prerequisites:</b>   |  |
| <b>Requirements for passing the course:</b><br>Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences:<br>Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out on the basis of practical examinations during the semester teaching of the subject, public performances (concerts)<br>A maximum of 50 points can be obtained for participation in the exercises. A student may earn a maximum of 50 points for semester performances. At least 60 points are required to pass the course. The final assessment will be in the form of semesterly performances.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |  |
| <b>Learning outcomes of the course:</b><br>The aim of the course:<br>The aim of the course is to introduce students to the issues of chamber singing and playing, to develop their interpretative expression, to raise the artistic level of the respective musical ensemble, to disseminate the true art and represent KU through artistic performances and sound recordings, to rehearse relevant compositions according to the current needs of the chamber ensemble.<br>Learning Outcomes:<br>Upon completion of the course, the student will acquire the following knowledge, skills and competences:<br>- orientation in the chamber repertoire.<br>- Singing and playing from the page, orientation in choral, ensemble and orchestral scores.<br>- Ability to work independently on the staging of a musical work, presenting one's concept of the interpretation of a chosen musical work. |  |
| <b>Course contents:</b>   |  |

Rehearsal of appropriate pieces according to the current needs of the chamber ensemble and according to the particular interests and abilities of the students.

**Recommended or required literature:**

Recommended reading:

1. MENDELSSOHN – BARTHOLDY, F.: Chorbuch Mendelssohn. Stuttgart : Carus-Verlag, 2009.
2. BAJAN, J. P. Duchovné piesne pre dva hlasy. Ružomberok : Verbum, 2011.
3. Chorbuch Mozart – Haydn. Stuttgart : Carus-Verlag, 2005.
4. Kölner Chorbuch. Abendlob / Evensong. Stuttgart : Carus-Verlag, 2004.
5. ZAHRADNÍKOVÁ, Z. (ed.): Slovenská duchovná hudba v 18. storočí II : Výber zo sakrálnych diel s mariánskou tematikou autorov žijúcich na území Slovenska. Ružomberok, 2011.
6. ADAMKO, R. (ed.): Slovenská duchovná hudba v 18. storočí I : Výber zo sakrálnych diel autorov žijúcich na území Slovenska. Ružomberok, 2011.
7. HOCHÉL, P. (ed.): František Xaver Zomb - Mariánske antifóny. Ružomberok 2017.

Further sheet music available at:

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

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

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

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

**Language of instruction:**

Slovak language

**Notes:**

**Course evaluation:**

Assessed students in total: 9

| A     | B   | C   | D   | E   | FX    |
|-------|-----|-----|-----|-----|-------|
| 88.89 | 0.0 | 0.0 | 0.0 | 0.0 | 11.11 |

**Name of lecturer(s):** prof. ThDr. Rastislav Adamko, PhD., Mgr. art. Mgr. Martina Procházková, PhD.

**Last modification:** 01.04.2022

**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/Hv-BD100C/22   | <b>Course title:</b> Chamber Ensemble 1b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |  |
| <b>Credits:</b> 1  | <b>Working load:</b> 25 hours            |
| <b>Recommended semester/trimester:</b> 1.  |  |
| <b>Level of study:</b> I.  |  |
| <b>Prerequisites:</b>  |  |
| <b>Requirements for passing the course:</b><br>Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences:<br>Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out on the basis of practical examinations during the semester teaching of the subject, public performances (concerts).<br>A maximum of 50 points can be obtained for participation in the exercises. A maximum of 50 points may be awarded for semester performances. At least 60 points are required to pass the course. The final assessment will be in the form of semesterly performance.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%  |  |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>The aim of the course is to introduce students to the issues of chamber singing and playing, to develop their interpretative expression, to raise the artistic level of the respective musical ensemble, to disseminate the true art and represent KU through artistic performances and sound recordings, to rehearse relevant compositions according to the current needs of the chamber ensemble.<br>Learning Outcomes:<br>Upon completion of the course, the student will acquire the following knowledge, skills and competences:<br>- orientation in the chamber repertoire.<br>- Singing and playing from the page, orientation in choral, ensemble and orchestral scores.<br>- Ability to work independently on the staging of a musical work, presenting one's concept of the interpretation of a chosen musical work. |  |
| <b>Course contents:</b>  |  |

Rehearsal of appropriate pieces according to the current needs of the chamber ensemble and according to the particular interests and abilities of the students.

**Recommended or required literature:**

Recommended reading:

Odporúčaná literatúra: 1. MENDELSSOHN – BARTHOLDY, F.: Chorbuch Mendelssohn. Stuttgart : Carus-Verlag, 2009. 2. BAJAN, J. P. Duchovné piesne pre dva hlasy. Ružomberok : Verbum, 2011. 3. Chorbuch Mozart – Haydn. Stuttgart : Carus-Verlag, 2005. 4. Kölner Chorbuch. Abendlob / Evensong. Stuttgart : Carus-Verlag, 2004. 5. ZAHRADNÍKOVÁ, Z. (ed.): Slovenská duchovná hudba v 18. storočí II : Výber zo sakrálnych diel s mariánskou tematikou autorov žijúcich na území Slovenska. Ružomberok, 2011. 6. ADAMKO, R. (ed.): Slovenská duchovná hudba v 18. storočí I : Výber zo sakrálnych diel autorov žijúcich na území Slovenska. Ružomberok, 2011. 7. HOCHÉL, P. (ed.): František Xaver Zomb - Mariánske antifóny. Ružomberok 2017.

Further sheet music available at:

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

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

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

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

**Language of instruction:**

Slovak language, English language

**Notes:**

**Course evaluation:**

Assessed students in total: 15

| A     | B   | C   | D   | E   | FX    |
|-------|-----|-----|-----|-----|-------|
| 86.67 | 0.0 | 0.0 | 0.0 | 0.0 | 13.33 |

**Name of lecturer(s):** prof. ThDr. Rastislav Adamko, PhD., Mgr. art. Mgr. Martina Procházková, PhD.

**Last modification:** 01.04.2022

**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/Hv-BD106C/22  | <b>Course title:</b> Chamber Ensemble 3b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |  |
| <b>Credits:</b> 1   | <b>Working load:</b> 25 hours            |
| <b>Recommended semester/trimester:</b> 3.   |  |
| <b>Level of study:</b> I.   |  |
| <b>Prerequisites:</b>   |  |
| <b>Requirements for passing the course:</b><br>Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences:<br>Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out on the basis of practical examinations during the semester teaching of the subject, public performances (concerts).<br>A maximum of 50 points can be obtained for participation in the exercises. A maximum of 50 points may be awarded for semester performances. At least 60 points are required to pass the course. The final assessment will be in the form of semesterly performances.  |  |
| <b>Learning outcomes of the course:</b><br>The aim of the course:<br>The aim of the course is to introduce students to the issues of chamber singing and playing, to develop their interpretative expression, to raise the artistic level of the respective musical ensemble, to disseminate the true art and represent KU through artistic performances and sound recordings, to rehearse relevant compositions according to the current needs of the chamber ensemble.<br>Learning Outcomes:<br>Upon completion of the course, the student will acquire the following knowledge, skills and competences:<br>- orientation in the chamber repertoire.<br>- Singing and playing from the page, orientation in choral, ensemble and orchestral scores.<br>- Ability to work independently on the staging of a musical work, presenting one's concept of the interpretation of a chosen musical work. |  |
| <b>Course contents:</b><br>Rehearsal of appropriate pieces according to the current needs of the chamber ensemble and according to the particular interests and abilities of the students.  |  |



**Recommended or required literature:**

Recommended literature:

1. MENDELSSOHN - BARTHOLDY, F.: Chorbuch Mendelssohn. Stuttgart : Carus-Verlag, 2009.
2. BAJAN, J. P. Spiritual songs for two voices. Ružomberok : Verbum, 2011.
3. Chorbuch Mozart - Haydn. Stuttgart : Carus-Verlag, 2005.
4. Kölner Chorbuch. Abendlob / Evensong. Stuttgart : Carus-Verlag, 2004.
5. ZÁHRADNÍKOVÁ, Z. (ed.): Slovak sacred music in the 18th century II : a selection of sacred works with Marian themes by authors living in Slovakia. Ružomberok, 2011.
6. ADAMKO, R. (ed.). Ružomberok, 2011.
7. HOCHÉL, P. (František Xaver Zomb - Marian Antiphons. Ružomberok 2017.

Further sheet music available at:

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

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

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

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

**Language of instruction:**

Slovak language

**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):** prof. ThDr. Rastislav Adamko, PhD., Mgr. art. Mgr. Martina Procházková, PhD.

**Last modification:** 23.03.2022

**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

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|---|--|
| <b>University:</b> Catholic University in Ružomberok  |  |
| <b>Faculty:</b> Faculty of Education  |  |
| <b>Course code:</b> KHU/Hv-BD109C/22  | <b>Course title:</b> Chamber Ensemble 4b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |  |
| <b>Credits:</b> 1   | <b>Working load:</b> 25 hours            |
| <b>Recommended semester/trimester:</b> 4.   |  |
| <b>Level of study:</b> I.   |  |
| <b>Prerequisites:</b>   |  |
| <b>Requirements for passing the course:</b><br>Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences:<br>Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out on the basis of practical examinations during the semester teaching of the subject, public performances (concerts).<br>A maximum of 50 points can be obtained for participation in the exercises. A maximum of 50 points may be awarded for semester performances. At least 60 points are required to pass the course. The final assessment will be in the form of semesterly playbacks.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |  |
| <b>Learning outcomes of the course:</b><br>The aim of the course:<br>The aim of the course is to introduce students to the issues of chamber singing and playing, to develop their interpretative expression, to raise the artistic level of the respective musical ensemble, to disseminate the true art and represent KU through artistic performances and sound recordings, to rehearse relevant compositions according to the current needs of the chamber ensemble.<br>Learning Outcomes:<br>Upon completion of the course, the student will acquire the following knowledge, skills and competences:<br>- orientation in the chamber repertoire.<br>- Singing and playing from the page, orientation in choral, ensemble and orchestral scores.<br>- Ability to work independently on the staging of a musical work, presenting one's concept of the interpretation of a chosen musical work. |  |
| <b>Course contents:</b>   |  |

|  |     |     |     |     |     |
|--|-----|-----|-----|-----|-----|
| Rehearsal of appropriate pieces according to the current needs of the chamber ensemble and according to the particular interests and abilities of the students.  |     |     |     |     |     |
| <b>Recommended or required literature:</b><br>1. J. S. Bach: Sämtliche Kantaten, Moteten, Choräle und Geistliche Lieder. Kassel : Bärenreiter, 2007.<br>2. carols for choirs. London : Oxford University Press, 1961.<br>3. Brahms, Schubert, Mendelssohn for worship and concert. Stuttgart : Carus, 1997.<br>4. choir book church year. Stuttgart : Carus, 2009.<br>5. cantabile. Mainz : Schott, 2007.<br>Další notový materiál dostupný na:<br><a href="http://www.newmusicforkids.org">www.newmusicforkids.org</a> ,<br><a href="http://www.cpdll.org">www.cpdll.org</a> ,<br><a href="http://www.imsl.petrucchi">www.imsl.petrucchi</a> ,<br><a href="http://www.dlib.indiana.edu/variations/scores">www.dlib.indiana.edu/variations/scores</a> a iné. |     |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak language   |     |     |     |     |     |
| <b>Notes:</b>  |     |     |     |     |     |
| <b>Course evaluation:</b><br>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> prof. ThDr. Rastislav Adamko, PhD., Mgr. art. Mgr. Martina Procházková, PhD.   |     |     |     |     |     |
| <b>Last modification:</b> 23.03.2022   |     |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.  |     |     |     |     |     |

## COURSE INFORMATION SHEET

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|--|--|
| <b>University:</b> Catholic University in Ružomberok   |  |
| <b>Faculty:</b> Faculty of Education   |  |
| <b>Course code:</b> KHU/Hv-BD112C/22   | <b>Course title:</b> Chamber Ensemble 5b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |  |
| <b>Credits:</b> 1  | <b>Working load:</b> 25 hours            |
| <b>Recommended semester/trimester:</b> 5.  |  |
| <b>Level of study:</b> I.  |  |
| <b>Prerequisites:</b>  |  |
| <b>Requirements for passing the course:</b><br>Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences:<br>Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out on the basis of practical examinations during the semester teaching of the subject, public performances (concerts)<br>A maximum of 50 points can be obtained for participation in the exercises. A student may earn a maximum of 50 points for semester performances. At least 60 points are required to pass the course. The final assessment will be in the form of semesterly performance.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |  |
| <b>Learning outcomes of the course:</b><br>The aim of the course:<br>The aim of the course is to introduce students to the issues of chamber singing and playing, to develop their interpretative expression, to raise the artistic level of the respective musical ensemble, to disseminate true art and represent KU by realizing artistic performances and sound recordings, to rehearse relevant compositions according to the current needs of the chamber ensemble.<br>Learning Outcomes:<br>Upon completion of the course, the student will acquire the following knowledge, skills and competences:<br>- orientation in the chamber repertoire.<br>- Singing and playing from the page, orientation in choral, ensemble and orchestral scores.<br>- Ability to work independently on the staging of a musical work, presenting one's concept of the interpretation of a chosen musical work. |  |
| <b>Course contents:</b>  |  |

|  |      |     |     |     |     |
|--|------|-----|-----|-----|-----|
| Rehearsal of appropriate pieces according to the current needs of the chamber ensemble and according to the particular interests and abilities of the students.  |      |     |     |     |     |
| <b>Recommended or required literature:</b><br>1. J. S. Bach: Sämtliche Kantaten, Moteten, Choräle und Geistliche Lieder. Kassel : Bärenreiter, 2007.<br>2. Carols for choirs. London : Oxford University Press, 1961.<br>3. Brahms, Schubert, Mendelssohn für Gottesdienst und Konzert. Stuttgart : Carus, 1997.<br>4. Chorbuch Kirchenjahr. Stuttgart : Carus, 2009.<br>5. Cantabile. Mainz : Schott, 2007. |      |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak language   |      |     |     |     |     |
| <b>Notes:</b>  |      |     |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 4   |      |     |     |     |     |
| A  | B    | C   | D   | E   | FX  |
| 75.0   | 25.0 | 0.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD., Mgr. art. Mgr. Martina Procházková, PhD.   |      |     |     |     |     |
| <b>Last modification:</b> 23.03.2022   |      |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.  |      |     |     |     |     |

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |  |
| <b>Faculty:</b> Faculty of Education   |  |
| <b>Course code:</b> KHU/Hv-BD115C/22   | <b>Course title:</b> Chamber Ensemble 6b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |  |
| <b>Credits:</b> 1  | <b>Working load:</b> 25 hours            |
| <b>Recommended semester/trimester:</b> 6.  |  |
| <b>Level of study:</b> I.  |  |
| <b>Prerequisites:</b>  |  |
| <b>Requirements for passing the course:</b><br>Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences:<br>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, public performances (concerts).<br>A maximum of 50 points can be obtained for participation in the exercises. A maximum of 50 points may be awarded for semester performances. At least 60 points are required to pass the course. The final assessment will be in the form of semesterly performance.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |  |
| <b>Learning outcomes of the course:</b><br>The aim of the course:<br>The aim of the course is to introduce students to the issues of chamber singing and playing, to develop their interpretative expression, to raise the artistic level of the respective musical ensemble, to disseminate true art and represent KU by realizing artistic performances and sound recordings, to rehearse relevant compositions according to the current needs of the chamber ensemble.<br>Learning Outcomes:<br>Upon completion of the course, the student will acquire the following knowledge, skills and competences:<br>- orientation in the chamber repertoire.<br>- Singing and playing from the page, orientation in choral, ensemble and orchestral scores.<br>- Ability to work independently on the staging of a musical work, presenting one's concept of the interpretation of a chosen musical work. |  |
| <b>Course contents:</b>  |  |

|   |       |     |     |     |     |
|---|-------|-----|-----|-----|-----|
| Rehearsal of appropriate pieces according to the current needs of the chamber ensemble and according to the particular interests and abilities of the students. |       |     |     |     |     |
| <b>Recommended or required literature:</b>  |       |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak language  |       |     |     |     |     |
| <b>Notes:</b>   |       |     |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 3  |       |     |     |     |     |
| A   | B     | C   | D   | E   | FX  |
| 33.33   | 66.67 | 0.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD., Mgr. art. Mgr. Martina Procházková, PhD.  |       |     |     |     |     |
| <b>Last modification:</b> 23.03.2022  |       |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>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/Hv-BD103A/22  | <b>Course title:</b> Choir 1b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 2 <b>hours per semester:</b> 26<br><b>Teaching method:</b> on-site   |                               |
| <b>Credits:</b> 1   | <b>Working load:</b> 25 hours |
| <b>Recommended semester/trimester:</b> 1.   |                               |
| <b>Level of study:</b> I.   |                               |
| <b>Prerequisites:</b>   |                               |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject.<br>When evaluating a subject, a maximum of 100 points can be obtained. In order to successfully complete the subject, it is necessary to obtain at least 60 points.<br>Continuous assessment: active participation in exercises; in the event of a pandemic situation, sending a video recording of the conductor singing selected songs.<br>Final assessment: Participation and activity in rehearsals and performances of the Benedictus Choir will be assessed.<br>Subject evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0% |                               |
| <b>Learning outcomes of the course:</b><br>After completing the subject, the student will acquire the following knowledge, skills and competences:<br>- has practical knowledge in the field of choral singing; knowledge about composers of choral works and repertoire is deepened<br>- the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound,<br>- the ability to sing "prima vista"<br>- developing overall musicality<br>- orientation in the choral score<br>- is capable of working independently with the choir, solving specific problems in the field of interpretation of choral works and presenting his own intentions and conception of the musical work.   |                               |



**Course contents:**

Rehearsal of relevant choral compositions according to current cultural and social events and activities of the Benedictus university choir (preparation of compositions for the opening and closing of the academic year, Advent concert, final concert and, preparation of chants for mass, etc.)

**Recommended or required literature:**

1. Slovenská duchovná hudba v 18. storočí I : Výber zo sakrálnych diel autorov žijúcich na území Slovenska. Ed. Adamko, R. Ružomberok, 2011.
2. Slovenská duchovná hudba v 18. storočí II : Výber zo sakrálnych diel s mariánskou tematikou autorov žijúcich na území Slovenska. Ed. Zahradníková, Z. Ružomberok, 2011.
3. ASCHNER, A.: Duchovná tvorba II. Zborové diela (výber). Ed. P. Hochel. Ružomberok : Verbum, 2013.
4. Musica nova spiritualis. Ed. Z. Zahradníková. Ružomberok : Verbum, 2014.
5. Weihnachtslieder. Chorbuch dreistimmig. Stuttgart : Carus, 2012.
6. Chorbuch a tre. Dreistimmige Chorsätze für den Gottesdienst. Stuttgart : Carus, 2009.
7. Chorbuch Kirchenjahr. Stuttgart : Carus, 2009.
8. Chorbuch Advent. Stuttgart : Carus, 1998.
9. [www.imslp.org](http://www.imslp.org)
10. [www.cpdll.org](http://www.cpdll.org)

**Language of instruction:**

Slovak, English

**Notes:**

addition to the subject is the optional subject Choir Training

**Course evaluation:**

Assessed students in total: 25

| A    | B   | C   | D   | E   | FX   |
|------|-----|-----|-----|-----|------|
| 80.0 | 0.0 | 4.0 | 0.0 | 0.0 | 16.0 |

**Name of lecturer(s):** doc. PaedDr. Zuzana Zahradníková, PhD.

**Last modification:** 27.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

|   |                               |
|---|-------------------------------|
| <b>University:</b> Catholic University in Ružomberok  |                               |
| <b>Faculty:</b> Faculty of Education  |                               |
| <b>Course code:</b> KHU/Hv-BD107A/22  | <b>Course title:</b> Choir 2b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 2 <b>hours per semester:</b> 26<br><b>Teaching method:</b> on-site   |                               |
| <b>Credits:</b> 1   | <b>Working load:</b> 25 hours |
| <b>Recommended semester/trimester:</b> 2.   |                               |
| <b>Level of study:</b> I.   |                               |
| <b>Prerequisites:</b>   |                               |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject.<br>When evaluating a subject, a maximum of 100 points can be obtained. In order to successfully complete the subject, it is necessary to obtain at least 60 points.<br>Continuous assessment: active participation in exercises; in the event of a pandemic situation, sending a video recording of the conductor singing selected songs.<br>Final assessment: Participation and activity in rehearsals and performances of the Benedictus Choir will be assessed.<br>Subject evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0% |                               |
| <b>Learning outcomes of the course:</b><br>After completing the subject, the student will acquire the following knowledge, skills and competences:<br>- has practical knowledge in the field of choral singing; knowledge about composers of choral works and repertoire is deepened<br>- the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound,<br>- the ability to sing "prima vista"<br>- developing overall musicality<br>- orientation in the choral score<br>- is capable of working independently with a choir, solving specific problems in the field of interpretation of choral works and presenting his own intentions and conception of a musical work  |                               |
| <b>Course contents:</b>   |                               |

Rehearsal of relevant choral compositions according to current cultural and social events and activities of the university choir Benedictus (preparation of compositions for the opening and closing of the academic year, final concert and, nationwide event Night of Music, preparation of chants for liturgical celebrations, etc.)

**Recommended or required literature:**

1. Musica nova spiritualis. Ed. Z. Zahradníková. Ružomberok : Verbum, 2014.
2. ASCHNER, A.: Duchovná tvorba II. Zborové diela (výber). Ed. P. Hochel. Ružomberok : Verbum, 2013.
3. Slovenská duchovná hudba v 18. storočí I : Výber zo sakrálnych diel autorov žijúcich na území Slovenska. Ed. Adamko, R. Ružomberok, 2011.
4. Slovenská duchovná hudba v 18. storočí II : Výber zo sakrálnych diel s mariánskou tematikou autorov žijúcich na území Slovenska. Ed. Zahradníková, Z. Ružomberok, 2011.
5. Weihnachtslieder. Chorbuch dreistimmig. Stuttgart : Carus, 2012.
6. Chorbuch a tre. Dreistimmige Chorsätze für den Gottesdienst. Stuttgart : Carus, 2009.
7. Chorbuch Kirchenjahr. Stuttgart : Carus, 2009.
8. Chorbuch Advent. Stuttgart : Carus, 1998.
9. [www.imslp.org](http://www.imslp.org)
10. [www.cpdll.org](http://www.cpdll.org)

**Language of instruction:**

Slovak, English

**Notes:**

Choir Training is an optional subject that complements the subject.

**Course evaluation:**

Assessed students in total: 13

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

**Name of lecturer(s):** doc. PaedDr. Zuzana Zahradníková, PhD.

**Last modification:** 28.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

|   |                               |
|---|-------------------------------|
| <b>University:</b> Catholic University in Ružomberok  |                               |
| <b>Faculty:</b> Faculty of Education  |                               |
| <b>Course code:</b> KHU/Hv-BD111A/22  | <b>Course title:</b> Choir 3b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 2 <b>hours per semester:</b> 26<br><b>Teaching method:</b> on-site   |                               |
| <b>Credits:</b> 1   | <b>Working load:</b> 25 hours |
| <b>Recommended semester/trimester:</b> 3.   |                               |
| <b>Level of study:</b> I.   |                               |
| <b>Prerequisites:</b>   |                               |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject.<br>When evaluating a subject, a maximum of 100 points can be obtained. In order to successfully complete the subject, it is necessary to obtain at least 60 points.<br>Continuous assessment: active participation in exercises; in the event of a pandemic situation, sending a video recording of the conductor singing selected songs.<br>Final assessment: Participation and activity in rehearsals and performances of the Benedictus Choir will be assessed.<br>Subject evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0% |                               |
| <b>Learning outcomes of the course:</b><br>After completing the subject, the student will acquire the following knowledge, skills and competences:<br>- has practical knowledge in the field of choral singing; knowledge about composers of choral works and repertoire is deepened<br>- the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound,<br>- the ability to sing "prima vista"<br>- developing overall musicality<br>- orientation in the choral score<br>- is capable of working independently with the choir, solving specific problems in the field of interpretation of choral works and presenting his own intentions and conception of the musical work.   |                               |

**Course contents:**

Rehearsal of relevant choral compositions according to current cultural and social events and activities of the university choir Benedictus (preparation of compositions for the opening and closing of the academic year, Advent concert, nationwide event Night of Music, preparation of chants for liturgical celebrations, etc.)

**Recommended or required literature:**

1. Musica nova spiritualis. Ed. Z. Zahradníková. Ružomberok : Verbum, 2014.
2. ASCHNER, A.: Duchovná tvorba II. Zborové diela (výber). Ed. P. Hochel. Ružomberok : Verbum, 2013.
3. Slovenská duchovná hudba v 18. storočí I : Výber zo sakrálnych diel autorov žijúcich na území Slovenska. Ed. Adamko, R. Ružomberok, 2011.
4. Slovenská duchovná hudba v 18. storočí II : Výber zo sakrálnych diel s mariánskou tematikou autorov žijúcich na území Slovenska. Ed. Zahradníková, Z. Ružomberok, 2011.
5. Weihnachtslieder. Chorbuch dreistimmig. Stuttgart : Carus, 2012.
6. Chorbuch a tre. Dreistimmige Chorsätze für den Gottesdienst. Stuttgart : Carus, 2009.
7. Chorbuch Mozart – Haydn. Stuttgart : Carus-Verlag , 2008.
8. Chorbuch Advent. Stuttgart : Carus, 1998.
9. [www.imslp.org](http://www.imslp.org)
10. [www.cpdll.org](http://www.cpdll.org)

**Language of instruction:**

Slovak, English

**Notes:**

Doplnením predmetu je aj výberový predmet Sústreďenie zboru.

**Course evaluation:**

Assessed students in total: 21

| A     | B    | C   | D   | E   | FX   |
|-------|------|-----|-----|-----|------|
| 85.71 | 4.76 | 0.0 | 0.0 | 0.0 | 9.52 |

**Name of lecturer(s):** doc. PaedDr. Zuzana Zahradníková, PhD.

**Last modification:** 28.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

|   |                               |
|---|-------------------------------|
| <b>University:</b> Catholic University in Ružomberok  |                               |
| <b>Faculty:</b> Faculty of Education  |                               |
| <b>Course code:</b> KHU/Hv-BD115A/22  | <b>Course title:</b> Choir 4b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 2 <b>hours per semester:</b> 26<br><b>Teaching method:</b> on-site   |                               |
| <b>Credits:</b> 1   | <b>Working load:</b> 25 hours |
| <b>Recommended semester/trimester:</b> 4.   |                               |
| <b>Level of study:</b> I.   |                               |
| <b>Prerequisites:</b>   |                               |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject.<br>When evaluating a subject, a maximum of 100 points can be obtained. In order to successfully complete the subject, it is necessary to obtain at least 60 points.<br>Continuous assessment: active participation in exercises; in the event of a pandemic situation, sending a video recording of the conductor singing selected songs.<br>Final assessment: Participation and activity in rehearsals and performances of the Benedictus Choir will be assessed.<br>Subject evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0% |                               |
| <b>Learning outcomes of the course:</b><br>After completing the subject, the student will acquire the following knowledge, skills and competences:<br>- has practical knowledge in the field of choral singing; knowledge about composers of choral works and repertoire is deepened<br>- the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound,<br>- the ability to sing "prima vista"<br>- developing overall musicality<br>- orientation in the choral score<br>- is capable of working independently with the choir, solving specific problems in the field of interpretation of choral works and presenting his own intentions and conception of the musical work.   |                               |

**Course contents:**

Rehearsal of relevant choral compositions according to current cultural and social events and activities of the university choir Benedictus (preparation of compositions for the opening and closing of the academic year, final concert and, nationwide event Night of Music, preparation of chants for liturgical celebrations, etc.)

**Recommended or required literature:**

1. Slovenská duchovná hudba v 18. storočí I : Výber zo sakrálnych diel autorov žijúcich na území Slovenska. Ed. Adamko, R. Ružomberok, 2011.
2. Slovenská duchovná hudba v 18. storočí II : Výber zo sakrálnych diel s mariánskou tematikou autorov žijúcich na území Slovenska. Ed. Zahradníková, Z. Ružomberok, 2011.
3. ASCHNER, A.: Duchovná tvorba II. Zborové diela (výber). Ed. P. Hochel. Ružomberok : Verbum, 2013.
4. Musica nova spiritualis. Ed. Z. Zahradníková. Ružomberok : Verbum, 2014.
5. Weihnachtslieder. Chorbuch dreistimmig. Stuttgart : Carus, 2012.
6. Chorbuch a tre. Dreistimmige Chorsätze für den Gottesdienst. Stuttgart : Carus, 2009.
7. Chorbuch Kirchenjahr. Stuttgart : Carus, 2009.
8. Chorbuch Advent. Stuttgart : Carus, 1998.
9. [www.imslp.org](http://www.imslp.org)
10. [www.cpdll.org](http://www.cpdll.org)

**Language of instruction:**

Slovak, English

**Notes:**

Choir Training is an optional subject that complements the subject.

**Course evaluation:**

Assessed students in total: 9

| A     | B   | C     | D   | E   | FX  |
|-------|-----|-------|-----|-----|-----|
| 88.89 | 0.0 | 11.11 | 0.0 | 0.0 | 0.0 |

**Name of lecturer(s):** doc. PaedDr. Zuzana Zahradníková, PhD.

**Last modification:** 28.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

|   |                               |
|---|-------------------------------|
| <b>University:</b> Catholic University in Ružomberok  |                               |
| <b>Faculty:</b> Faculty of Education  |                               |
| <b>Course code:</b> KHU/Hv-BD118A/22  | <b>Course title:</b> Choir 5b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 2 <b>hours per semester:</b> 26<br><b>Teaching method:</b> on-site   |                               |
| <b>Credits:</b> 1   | <b>Working load:</b> 25 hours |
| <b>Recommended semester/trimester:</b> 5.   |                               |
| <b>Level of study:</b> I.   |                               |
| <b>Prerequisites:</b>   |                               |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject.<br>When evaluating a subject, a maximum of 100 points can be obtained. In order to successfully complete the subject, it is necessary to obtain at least 60 points.<br>Continuous assessment: active participation in exercises; in the event of a pandemic situation, sending a video recording of the conductor singing selected songs.<br>Final assessment: Participation and activity in rehearsals and performances of the Benedictus Choir will be assessed.<br>Subject evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0% |                               |
| <b>Learning outcomes of the course:</b><br>After completing the subject, the student will acquire the following knowledge, skills and competences:<br>- has practical knowledge in the field of choral singing; knowledge about composers of choral works and repertoire is deepened<br>- the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound,<br>- the ability to sing "prima vista"<br>- developing overall musicality<br>- orientation in the choral score<br>- is capable of working independently with the choir, solving specific problems in the field of interpretation of choral works and presenting his own intentions and conception of the musical work.   |                               |



**Course contents:**

Rehearsal of relevant choral compositions according to current cultural and social events and activities of the university choir Benedictus (preparation of compositions for the opening and closing of the academic year, Advent concert, nationwide event Night of Music, preparation of chants for liturgical celebrations, etc.)

**Recommended or required literature:**

1. J. S. Bach: Sämtliche Kantaten, Moteten, Choräle und Geistliche Lieder. Kassel : Bärenreiter, 2007.
2. Carols for choirs. London : Oxford University Press, 1961.
3. Brahms, Schubert, Mendelssohn für Gottesdienst und Konzert. Stuttgart : Carus, 1997
4. Chorbuch Kirchenjahr. Stuttgart : Carus, 2009.
5. Cantabile. Mainz : Schott, 2007.
6. Slovenská duchovná hudba v 18. storočí II : Výber zo sakrálnych diel s mariánskou tematikou autorov žijúcich na území Slovenska. Ed. Zahradníková, Z. Ružomberok, 2011.
7. Slovenská duchovná hudba v 18. storočí I : Výber zo sakrálnych diel autorov žijúcich na území Slovenska. Ed. Adamko, R. Ružomberok, 2011.
8. [www.imslp.org](http://www.imslp.org)
9. [www.cpd1.org](http://www.cpd1.org)

**Language of instruction:**

Slovak, English

**Notes:**

Choir Training is an optional subject that complements the subject.

**Course evaluation:**

Assessed students in total: 16

| A     | B    | C    | D    | E   | FX  |
|-------|------|------|------|-----|-----|
| 81.25 | 6.25 | 6.25 | 6.25 | 0.0 | 0.0 |

**Name of lecturer(s):** doc. PaedDr. Zuzana Zahradníková, PhD.

**Last modification:** 28.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

|   |                               |
|---|-------------------------------|
| <b>University:</b> Catholic University in Ružomberok  |                               |
| <b>Faculty:</b> Faculty of Education  |                               |
| <b>Course code:</b> KHU/Hv-BD120A/22  | <b>Course title:</b> Choir 6b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 2 <b>hours per semester:</b> 26<br><b>Teaching method:</b> on-site   |                               |
| <b>Credits:</b> 1   | <b>Working load:</b> 25 hours |
| <b>Recommended semester/trimester:</b> 6.   |                               |
| <b>Level of study:</b> I.   |                               |
| <b>Prerequisites:</b>   |                               |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject.<br>When evaluating a subject, a maximum of 100 points can be obtained. In order to successfully complete the subject, it is necessary to obtain at least 60 points.<br>Continuous assessment: active participation in exercises; in the event of a pandemic situation, sending a video recording of the conductor singing selected songs.<br>Final assessment: Participation and activity in rehearsals and performances of the Benedictus Choir will be assessed.<br>Subject evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0% |                               |
| <b>Learning outcomes of the course:</b><br>After completing the subject, the student will acquire the following knowledge, skills and competences:<br>- has practical knowledge in the field of choral singing; knowledge about composers of choral works and repertoire is deepened<br>- the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound,<br>- the ability to sing "prima vista"<br>- developing overall musicality<br>- orientation in the choral score<br>- is capable of working independently with the choir, solving specific problems in the field of interpretation of choral works and presenting his own intentions and conception of the musical work.   |                               |

**Course contents:**

Rehearsal of relevant choral compositions according to current cultural and social events and activities of the university choir Benedictus (preparation of compositions for the opening and closing of the academic year, final concert and, nationwide event Night of Music, preparation of chants for mass, etc.)

**Recommended or required literature:**

J. S. Bach: Sämtliche Kantaten, Moteten, Choräle und Geistliche Lieder. Kassel : Bärenreiter, 2007.

Carols for choirs. London : Oxford University Press, 1961.

Brahms, Schubert, Mendelssohn für Gottesdienst und Konzert. Stuttgart : Carus, 1997.

Chorbuch Kirchenjahr. Stuttgart : Carus, 2009.

Cantabile. Mainz : Schott, 2007.

Slovenská duchovná hudba v 18. storočí II : Výber zo sakrálnych diel s mariánskou tematikou autorov žijúcich na území Slovenska. Ed. Zahradníková, Z. Ružomberok, 2011.

Slovenská duchovná hudba v 18. storočí I : Výber zo sakrálnych diel autorov žijúcich na území Slovenska. Ed. Adamko, R. Ružomberok, 2011.

**Language of instruction:**

Slovak, English

**Notes:**

Choir Training is an optional subject that complements the subject.

**Course evaluation:**

Assessed students in total: 6

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

**Name of lecturer(s):** doc. PaedDr. Zuzana Zahradníková, PhD.

**Last modification:** 28.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

|  |                                       |
|--|---------------------------------------|
| <b>University:</b> Catholic University in Ružomberok   |                                       |
| <b>Faculty:</b> Faculty of Education   |                                       |
| <b>Course code:</b> KHU/Hv-BD102C/22   | <b>Course title:</b> Choir Retreat 1b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |                                       |
| <b>Credits:</b> 1  | <b>Working load:</b> 25 hours         |
| <b>Recommended semester/trimester:</b> 1.  |                                       |
| <b>Level of study:</b> I.  |                                       |
| <b>Prerequisites:</b>  |                                       |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject.<br>When evaluating a subject, a maximum of 100 points can be obtained. In order to successfully complete the subject, it is necessary to obtain at least 60 points.<br>Final evaluation: Active participation in the choir gathering, which takes place before the artistic performance of the Benedictus choir, is evaluated.<br>Subject evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0%  |                                       |
| <b>Learning outcomes of the course:</b><br>After completing the subject, the student will acquire the following knowledge, skills and competences:<br>- acquisition of practical knowledge in the field of choral singing; acquires knowledge about the composers of choral works and choral repertoire of various stylistic periods<br>- the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound,<br>- orientation in the choral score<br>- the ability to develop and perform a choral work at an appropriate artistic level<br>- developing overall musicality<br>- the ability to work independently with a choir, to solve specific problems in the field of interpretation of choral works and to present one's own intentions and conception of a musical work. |                                       |
| <b>Course contents:</b>  |                                       |

Rehearsal of relevant choral compositions according to current cultural and social events and activities of the university choir Benedictus (preparation of compositions before their presentation at festivals, competitions, art tours, or participation in CD recording).

**Recommended or required literature:**

1. Musica nova spiritualis. Ed. Z. Zahradníková. Ružomberok : Verbum, 2014.
2. ASCHNER, A.: Duchovná tvorba II. Zborové diela (výber). Ed. P. Hochel. Ružomberok : Verbum, 2013.
3. Slovenská duchovná hudba v 18. storočí I : Výber zo sakrálnych diel autorov žijúcich na území Slovenska. Ed. Adamko, R. Ružomberok, 2011.
4. Slovenská duchovná hudba v 18. storočí II : Výber zo sakrálnych diel s mariánskou tematikou autorov žijúcich na území Slovenska. Ed. Zahradníková, Z. Ružomberok, 2011.
5. Weihnachtslieder. Chorbuch dreistimmig. Stuttgart : Carus, 2012.
6. Chorbuch a tre. Dreistimmige Chorsätze für den Gottesdienst. Stuttgart : Carus, 2009.
- Chorbuch Mozart – Haydn. Stuttgart : Carus-Verlag , 2008.
7. Chorbuch Advent. Stuttgart : Carus, 1998.
8. [www.imslp.org](http://www.imslp.org)
9. [www.cpd1.org](http://www.cpd1.org)

**Language of instruction:**

Slovak

**Notes:**

The subject Choir Training is a supplement to the subject Choral Singing.

**Course evaluation:**

Assessed students in total: 25

| A    | B   | C   | D   | E   | FX   |
|------|-----|-----|-----|-----|------|
| 84.0 | 0.0 | 0.0 | 0.0 | 0.0 | 16.0 |

**Name of lecturer(s):** doc. PaedDr. Zuzana Zahradníková, PhD.

**Last modification:** 27.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

|  |                                       |
|--|---------------------------------------|
| <b>University:</b> Catholic University in Ružomberok   |                                       |
| <b>Faculty:</b> Faculty of Education   |                                       |
| <b>Course code:</b> KHU/Hv-BD105C/22   | <b>Course title:</b> Choir Retreat 2b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |                                       |
| <b>Credits:</b> 1  | <b>Working load:</b> 25 hours         |
| <b>Recommended semester/trimester:</b> 2.  |                                       |
| <b>Level of study:</b> I.  |                                       |
| <b>Prerequisites:</b>  |                                       |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject.<br>When evaluating a subject, a maximum of 100 points can be obtained. In order to successfully complete the subject, it is necessary to obtain at least 60 points.<br>Final evaluation: Active participation in the choir gathering, which takes place before the artistic performance of the Benedictus choir, is evaluated.<br>Subject evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0%  |                                       |
| <b>Learning outcomes of the course:</b><br>After completing the subject, the student will acquire the following knowledge, skills and competences:<br>- acquisition of practical knowledge in the field of choral singing; acquires knowledge about the composers of choral works and choral repertoire of various stylistic periods<br>- the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound,<br>- orientation in the choral score<br>- the ability to develop and perform a choral work at an appropriate artistic level<br>- developing overall musicality<br>- the ability to work independently with a choir, to solve specific problems in the field of interpretation of choral works and to present one's own intentions and conception of a musical work. |                                       |
| <b>Course contents:</b>  |                                       |

|  |     |     |     |     |     |
|--|-----|-----|-----|-----|-----|
| Rehearsal of relevant choral compositions according to current cultural and social events and activities of the university choir Benedictus (preparation of compositions before their presentation at festivals, competitions, art tours, or participation in CD recording).   |     |     |     |     |     |
| <b>Recommended or required literature:</b> <ol style="list-style-type: none"> <li>1. Musica nova spiritualis. Ed. Z. Zahradníková. Ružomberok : Verbum, 2014.</li> <li>2. ASCHNER, A.: Duchovná tvorba II. Zborové diela (výber). Ed. P. Hochel. Ružomberok : Verbum, 2013.</li> <li>3. Slovenská duchovná hudba v 18. storočí I : Výber zo sakrálnych diel autorov žijúcich na území Slovenska. Ed. Adamko, R. Ružomberok, 2011.</li> <li>4. Slovenská duchovná hudba v 18. storočí II : Výber zo sakrálnych diel s mariánskou tematikou autorov žijúcich na území Slovenska. Ed. Zahradníková, Z. Ružomberok, 2011.</li> <li>5. Weihnachtslieder. Chorbuch dreistimmig. Stuttgart : Carus, 2012.</li> <li>6. Chorbuch a tre. Dreistimmige Chorsätze für den Gottesdienst. Stuttgart : Carus, 2009.</li> <li>Chorbuch Mozart – Haydn. Stuttgart : Carus-Verlag , 2008.</li> <li>7. Chorbuch Advent. Stuttgart : Carus, 1998.</li> <li>8. <a href="http://www.imslp.org">www.imslp.org</a></li> <li>9. <a href="http://www.cpd1.org">www.cpd1.org</a></li> </ol> |     |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak  |     |     |     |     |     |
| <b>Notes:</b><br>The subject Choir Training is a supplement to the subject Choral Singing.   |     |     |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 13  |     |     |     |     |     |
| A  | B   | C   | D   | E   | FX  |
| 100.0  | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> doc. PaedDr. Zuzana Zahradníková, PhD.   |     |     |     |     |     |
| <b>Last modification:</b> 27.07.2022   |     |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>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/Hv-BD108C/22   | <b>Course title:</b> Choir Retreat 3b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |                                       |
| <b>Credits:</b> 1  | <b>Working load:</b> 25 hours         |
| <b>Recommended semester/trimester:</b> 3.  |                                       |
| <b>Level of study:</b> I.  |                                       |
| <b>Prerequisites:</b>  |                                       |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject.<br>When evaluating a subject, a maximum of 100 points can be obtained. In order to successfully complete the subject, it is necessary to obtain at least 60 points.<br>Final evaluation: Active participation in the choir gathering, which takes place before the artistic performance of the Benedictus choir, is evaluated.<br>Subject evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0%  |                                       |
| <b>Learning outcomes of the course:</b><br>After completing the subject, the student will acquire the following knowledge, skills and competences:<br>- acquisition of practical knowledge in the field of choral singing; acquires knowledge about the composers of choral works and choral repertoire of various stylistic periods<br>- the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound,<br>- orientation in the choral score<br>- the ability to develop and perform a choral work at an appropriate artistic level<br>- developing overall musicality<br>- the ability to work independently with a choir, to solve specific problems in the field of interpretation of choral works and to present one's own intentions and conception of a musical work. |                                       |
| <b>Course contents:</b>  |                                       |



Rehearsal of relevant choral compositions according to current cultural and social events and activities of the university choir Benedictus (preparation of compositions before their presentation at festivals, competitions, art tours, or participation in CD recording).

**Recommended or required literature:**

1. Musica nova spiritualis. Ed. Z. Zahradníková. Ružomberok : Verbum, 2014.
2. ASCHNER, A.: Duchovná tvorba II. Zborové diela (výber). Ed. P. Hochel. Ružomberok : Verbum, 2013.
3. Slovenská duchovná hudba v 18. storočí I : Výber zo sakrálnych diel autorov žijúcich na území Slovenska. Ed. Adamko, R. Ružomberok, 2011.
4. Slovenská duchovná hudba v 18. storočí II : Výber zo sakrálnych diel s mariánskou tematikou autorov žijúcich na území Slovenska. Ed. Zahradníková, Z. Ružomberok, 2011.
5. Weihnachtslieder. Chorbuch dreistimmig. Stuttgart : Carus, 2012.
6. Chorbuch a tre. Dreistimmige Chorsätze für den Gottesdienst. Stuttgart : Carus, 2009.
- Chorbuch Mozart – Haydn. Stuttgart : Carus-Verlag , 2008.
7. Chorbuch Advent. Stuttgart : Carus, 1998.
8. [www.imslp.org](http://www.imslp.org)
9. [www.cpd1.org](http://www.cpd1.org)

**Language of instruction:**

Slovak

**Notes:**

The subject Choir Training is a supplement to the subject Choral Singing.

**Course evaluation:**

Assessed students in total: 20

| A    | B   | C   | D   | E   | FX   |
|------|-----|-----|-----|-----|------|
| 90.0 | 0.0 | 0.0 | 0.0 | 0.0 | 10.0 |

**Name of lecturer(s):** doc. PaedDr. Zuzana Zahradníková, PhD.

**Last modification:** 27.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

|  |                                       |
|--|---------------------------------------|
| <b>University:</b> Catholic University in Ružomberok   |                                       |
| <b>Faculty:</b> Faculty of Education   |                                       |
| <b>Course code:</b> KHU/Hv-BD111C/22   | <b>Course title:</b> Choir Retreat 4b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |                                       |
| <b>Credits:</b> 1  | <b>Working load:</b> 25 hours         |
| <b>Recommended semester/trimester:</b> 4.  |                                       |
| <b>Level of study:</b> I.  |                                       |
| <b>Prerequisites:</b>  |                                       |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject.<br>When evaluating a subject, a maximum of 100 points can be obtained. In order to successfully complete the subject, it is necessary to obtain at least 60 points.<br>Final evaluation: Active participation in the choir gathering, which takes place before the artistic performance of the Benedictus choir, is evaluated.<br>Subject evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0%  |                                       |
| <b>Learning outcomes of the course:</b><br>After completing the subject, the student will acquire the following knowledge, skills and competences:<br>- acquisition of practical knowledge in the field of choral singing; acquires knowledge about the composers of choral works and choral repertoire of various stylistic periods<br>- the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound,<br>- orientation in the choral score<br>- the ability to develop and perform a choral work at an appropriate artistic level<br>- developing overall musicality<br>- the ability to work independently with a choir, to solve specific problems in the field of interpretation of choral works and to present one's own intentions and conception of a musical work. |                                       |
| <b>Course contents:</b>  |                                       |

Rehearsal of relevant choral compositions according to current cultural and social events and activities of the university choir Benedictus (preparation of compositions before their presentation at festivals, competitions, art tours, or participation in CD recording).

**Recommended or required literature:**

1. Musica nova spiritualis. Ed. Z. Zahradníková. Ružomberok : Verbum, 2014.
2. ASCHNER, A.: Duchovná tvorba II. Zborové diela (výber). Ed. P. Hochel. Ružomberok : Verbum, 2013.
3. Slovenská duchovná hudba v 18. storočí I : Výber zo sakrálnych diel autorov žijúcich na území Slovenska. Ed. Adamko, R. Ružomberok, 2011.
4. Slovenská duchovná hudba v 18. storočí II : Výber zo sakrálnych diel s mariánskou tematikou autorov žijúcich na území Slovenska. Ed. Zahradníková, Z. Ružomberok, 2011.
5. Weihnachtslieder. Chorbuch dreistimmig. Stuttgart : Carus, 2012.
6. Chorbuch a tre. Dreistimmige Chorsätze für den Gottesdienst. Stuttgart : Carus, 2009.
- Chorbuch Mozart – Haydn. Stuttgart : Carus-Verlag , 2008.
7. Chorbuch Advent. Stuttgart : Carus, 1998.
8. [www.imslp.org](http://www.imslp.org)
9. [www.cpd1.org](http://www.cpd1.org)

**Language of instruction:**

Slovak

**Notes:**

The subject Choir Training is a supplement to the subject Choral Singing.

**Course evaluation:**

Assessed students in total: 8

| A    | B   | C    | D   | E   | FX  |
|------|-----|------|-----|-----|-----|
| 87.5 | 0.0 | 12.5 | 0.0 | 0.0 | 0.0 |

**Name of lecturer(s):** doc. PaedDr. Zuzana Zahradníková, PhD.

**Last modification:** 27.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

|  |                                       |
|--|---------------------------------------|
| <b>University:</b> Catholic University in Ružomberok   |                                       |
| <b>Faculty:</b> Faculty of Education   |                                       |
| <b>Course code:</b> KHU/Hv-BD114C/22   | <b>Course title:</b> Choir Retreat 5b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |                                       |
| <b>Credits:</b> 1  | <b>Working load:</b> 25 hours         |
| <b>Recommended semester/trimester:</b> 5.  |                                       |
| <b>Level of study:</b> I.  |                                       |
| <b>Prerequisites:</b>  |                                       |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject.<br>When evaluating a subject, a maximum of 100 points can be obtained. In order to successfully complete the subject, it is necessary to obtain at least 60 points.<br>Final evaluation: Active participation in the choir gathering, which takes place before the artistic performance of the Benedictus choir, is evaluated.<br>Subject evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0%  |                                       |
| <b>Learning outcomes of the course:</b><br>After completing the subject, the student will acquire the following knowledge, skills and competences:<br>- acquisition of practical knowledge in the field of choral singing; acquires knowledge about the composers of choral works and choral repertoire of various stylistic periods<br>- the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound,<br>- orientation in the choral score<br>- the ability to develop and perform a choral work at an appropriate artistic level<br>- developing overall musicality<br>- the ability to work independently with a choir, to solve specific problems in the field of interpretation of choral works and to present one's own intentions and conception of a musical work. |                                       |
| <b>Course contents:</b>  |                                       |

Rehearsal of relevant choral compositions according to current cultural and social events and activities of the university choir Benedictus (preparation of compositions before their presentation at festivals, competitions, art tours, or participation in CD recording).

**Recommended or required literature:**

1. J. S. Bach: Sämtliche Kantaten, Moteten, Choräle und Geistliche Lieder. Kassel : Bärenreiter, 2007.
2. Carols for choirs. London : Oxford University Press, 1961.
3. Brahms, Schubert, Mendelssohn für Gottesdienst und Konzert. Stuttgart : Carus, 1997
4. Chorbuch Kirchenjahr. Stuttgart : Carus, 2009.
5. Cantabile. Mainz : Schott, 2007.
6. Slovenská duchovná hudba v 18. storočí II : Výber zo sakrálnych diel s mariánskou tematikou autorov žijúcich na území Slovenska. Ed. Zahradníková, Z. Ružomberok, 2011.
7. Slovenská duchovná hudba v 18. storočí I : Výber zo sakrálnych diel autorov žijúcich na území Slovenska. Ed. Adamko, R. Ružomberok, 2011.
8. [www.imslp.org](http://www.imslp.org)
9. [www.cpdll.org](http://www.cpdll.org)

**Language of instruction:**

Slovak

**Notes:**

The subject Choir Training is a supplement to the subject Choral Singing.

**Course evaluation:**

Assessed students in total: 13

| A     | B   | C    | D    | E   | FX  |
|-------|-----|------|------|-----|-----|
| 84.62 | 0.0 | 7.69 | 7.69 | 0.0 | 0.0 |

**Name of lecturer(s):** doc. PaedDr. Zuzana Zahradníková, PhD.

**Last modification:** 28.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

|  |                                       |
|--|---------------------------------------|
| <b>University:</b> Catholic University in Ružomberok   |                                       |
| <b>Faculty:</b> Faculty of Education   |                                       |
| <b>Course code:</b> KHU/Hv-BD116C/22   | <b>Course title:</b> Choir Retreat 6b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |                                       |
| <b>Credits:</b> 1  | <b>Working load:</b> 25 hours         |
| <b>Recommended semester/trimester:</b> 6.  |                                       |
| <b>Level of study:</b> I.  |                                       |
| <b>Prerequisites:</b>  |                                       |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject.<br>When evaluating a subject, a maximum of 100 points can be obtained. In order to successfully complete the subject, it is necessary to obtain at least 60 points.<br>Final evaluation: Active participation in the choir gathering, which takes place before the artistic performance of the Benedictus choir, is evaluated.<br>Subject evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0%  |                                       |
| <b>Learning outcomes of the course:</b><br>After completing the subject, the student will acquire the following knowledge, skills and competences:<br>- acquisition of practical knowledge in the field of choral singing; acquires knowledge about the composers of choral works and choral repertoire of various stylistic periods<br>- the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound,<br>- orientation in the choral score<br>- the ability to develop and perform a choral work at an appropriate artistic level<br>- developing overall musicality<br>- the ability to work independently with a choir, to solve specific problems in the field of interpretation of choral works and to present one's own intentions and conception of a musical work. |                                       |
| <b>Course contents:</b>  |                                       |

|   |     |     |     |     |     |
|---|-----|-----|-----|-----|-----|
| Rehearsal of relevant choral compositions according to current cultural and social events and activities of the university choir Benedictus (preparation of compositions before their presentation at festivals, competitions, art tours, or participation in CD recording).  |     |     |     |     |     |
| <b>Recommended or required literature:</b> <ol style="list-style-type: none"> <li>1. J. S. Bach: Sämtliche Kantaten, Moteten, Choräle und Geistliche Lieder. Kassel : Bärenreiter, 2007.</li> <li>2. Carols for choirs. London : Oxford University Press, 1961.</li> <li>3. Brahms, Schubert, Mendelssohn für Gottesdienst und Konzert. Stuttgart : Carus, 1997.</li> <li>4. Chorbuch Kirchenjahr. Stuttgart : Carus, 2009.</li> <li>5. Cantabile. Mainz : Schott, 2007.</li> <li>6. Slovenská duchovná hudba v 18. storočí II : Výber zo sakrálnych diel s mariánskou tematikou autorov žijúcich na území Slovenska. Ed. Zahradníková, Z. Ružomberok, 2011.</li> <li>7. Slovenská duchovná hudba v 18. storočí I : Výber zo sakrálnych diel autorov žijúcich na území Slovenska. Ed. Adamko, R. Ružomberok, 2011.</li> <li>8. <a href="http://www.imslp.org">www.imslp.org</a></li> <li>9. <a href="http://www.cpdll.org">www.cpdll.org</a></li> </ol> |     |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak   |     |     |     |     |     |
| <b>Notes:</b><br>The subject Choir Training is a supplement to the subject Choral Singing.  |     |     |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 6  |     |     |     |     |     |
| A   | B   | C   | D   | E   | FX  |
| 100.0   | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> doc. PaedDr. Zuzana Zahradníková, PhD.  |     |     |     |     |     |
| <b>Last modification:</b> 27.07.2022  |     |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.   |     |     |     |     |     |

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |  |
| <b>Faculty:</b> Faculty of Education   |  |
| <b>Course code:</b> KHU/Hz-BD116A/22   | <b>Course title:</b> Compulsory Piano 1b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |  |
| <b>Credits:</b> 1  | <b>Working load:</b> 25 hours            |
| <b>Recommended semester/trimester:</b> 1.  |  |
| <b>Level of study:</b> I.  |  |
| <b>Prerequisites:</b>  |  |
| <b>Requirements for passing the course:</b><br>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.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |  |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>The aim of the course is to acquire basic knowledge in piano playing, to increase the recital and technical level of playing, to develop the ability to work independently.<br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences:<br>Knowledge:<br>- The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible.<br>- The student will be able to read and interpret a musical text.<br>- Has a working knowledge of the technical and expressive possibilities of instrumental playing and is familiar with different stylistic periods.<br>- Is able to arrange and arrange simple musical formations and improvise.<br>- Possesses professional competencies to work as a music teacher's assistant in elementary schools.<br>- He is able to acquire new knowledge independently and actively expand his knowledge |  |



**Course contents:**

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

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

**Recommended or required literature:**

Recommended reading: selection

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

**Language of instruction:**

Slovak

**Notes:**

The subject is implemented in the form of individual lessons.

**Course evaluation:**

Assessed students in total: 8

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

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

**Last modification:** 11.07.2022

**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

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|--|--|
| <b>University:</b> Catholic University in Ružomberok   |  |
| <b>Faculty:</b> Faculty of Education   |  |
| <b>Course code:</b> KHU/Hz-BD117A/22   | <b>Course title:</b> Compulsory Piano 2b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |  |
| <b>Credits:</b> 1  | <b>Working load:</b> 25 hours            |
| <b>Recommended semester/trimester:</b> 2.  |  |
| <b>Level of study:</b> I.  |  |
| <b>Prerequisites:</b>  |  |
| <b>Requirements for passing the course:</b><br>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.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |  |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>The aim of the course is to improve the basic knowledge of piano playing, to increase the recital and technical level of playing, to develop the ability to work independently.<br>Learning outcomes:<br>After completing the course the student will acquire the following knowledge, skills and competences:<br>- The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible.<br>- The student will be able to read a musical text and interpret it.<br>- Practical knowledge of the technical and expressive possibilities of instrumental playing and orientation in different stylistic periods.<br>- Is able to arrange and arrange simple musical formations and improvise.<br>- Possesses professional competencies to work as a music teacher's assistant in elementary schools.<br>- Is able to independently acquire new knowledge and actively expand his/her knowledge |  |
| <b>Course contents:</b>  |  |

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

## COURSE INFORMATION SHEET

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

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| - Is able to independently acquire new knowledge and actively expand his/her knowledge   |       |       |     |     |     |
| <b>Course contents:</b><br>Brief outline of the course: according to the individual level of the student<br>1. 4 scales in straight and counter movement<br>2. 1 stage<br>3. compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century)<br>4. improvisation and transposition of folk songs using cadence  |       |       |     |     |     |
| <b>Recommended or required literature:</b><br>Recommended reading: selection<br>1. <a href="https://www.cpd.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP)">https://www.cpd.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP)</a><br>2. Album of etudes I. - V.<br>3. C. Czerny. Op. 740, 299, 599<br>4. J. S. Bach: Booklet of Compositions for A. M. Bach, Little Preludes and Fughettas, 2-part Inventions and 3-part Sinfonias<br>5. Classics and their Contemporaries I.<br>6. Classics and their contemporaries II.<br>7. Sonatinas and rondos I., II.<br>8. R. Schumann: Album for Youth<br>9. P. I. Tchaikovsky: Album for Youth<br>10. E. Hradecky: Little Jazz Album<br>11. I. Jurníčková: Little Piano Romance |       |       |     |     |     |
| <b>Language of instruction:</b><br>Slovak  |       |       |     |     |     |
| <b>Notes:</b><br>The course is implemented in the form of individual lessons.  |       |       |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 7   |       |       |     |     |     |
| A  | B     | C     | D   | E   | FX  |
| 71.43  | 14.29 | 14.29 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> PaedDr. Miriam Matejová, PhD.  |       |       |     |     |     |
| <b>Last modification:</b> 11.07.2022   |       |       |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.  |       |       |     |     |     |

## COURSE INFORMATION SHEET

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

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

**Course contents:**

Brief outline of the course:

According to the individual level of the student:

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

**Recommended or required literature:**

Recommended reading: selection

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

**Language of instruction:**

Slovak

**Notes:**

The course is implemented in the form of individual lessons.

**Course evaluation:**

Assessed students in total: 3

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

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

**Last modification:** 11.07.2022

**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |  |
| <b>Faculty:</b> Faculty of Education   |  |
| <b>Course code:</b> KHU/Hz-BD120A/22   | <b>Course title:</b> Compulsory Piano 5b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |  |
| <b>Credits:</b> 1  | <b>Working load:</b> 25 hours            |
| <b>Recommended semester/trimester:</b> 5.  |  |
| <b>Level of study:</b> I.  |  |
| <b>Prerequisites:</b>  |  |
| <b>Requirements for passing the course:</b><br>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.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |  |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>The aim of the course is to improve and deepen knowledge in piano playing, to increase the recital and technical level of playing, to develop the ability to work independently.<br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences:<br>- The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible.<br>- The student will be able to read a musical text and interpret it.<br>- Practical knowledge of the technical and expressive possibilities of instrumental playing and orientation in different stylistic periods.<br>- Is able to arrange and arrange simple musical formations and improvise.<br>- Possesses professional competencies to work as a music teacher's assistant in elementary schools.<br>- He is able to acquire new knowledge independently and actively expand his knowledge |  |
| <b>Course contents:</b>  |  |



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

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |  |
| <b>Faculty:</b> Faculty of Education   |  |
| <b>Course code:</b> KHU/Hz-BD121A/22   | <b>Course title:</b> Compulsory Piano 6b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |  |
| <b>Credits:</b> 1  | <b>Working load:</b> 25 hours            |
| <b>Recommended semester/trimester:</b> 6.  |  |
| <b>Level of study:</b> I.  |  |
| <b>Prerequisites:</b>  |  |
| <b>Requirements for passing the course:</b><br>Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences:<br>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.<br>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.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%                     |  |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>The aim of the course is to improve and deepen knowledge in piano playing, to increase the recital and technical level of playing, to develop the ability to work independently.<br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences:<br>- Know as much literature of varying technical and artistic difficulty and stylistic periods as possible.<br>- The student will be able to read and interpret a musical text.<br>- has a working knowledge of the technical and expressive possibilities of instrumental playing and is familiar with different stylistic periods.<br>- is able to arrange and arrange simple musical formations and improvise.<br>- Possesses the professional competencies to work as an assistant music teacher in elementary schools. |  |

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| - is able to independently acquire new knowledge and actively expand his/her knowledge  |     |     |     |     |     |
| <b>Course contents:</b><br>Brief outline of the course: according to the individual level of the student<br>4 scales in straight and counter movement<br>1 stage<br>compositions of 2 different stylistic periods (Baroque, Classicism, Romanticism, 20th century)<br>improvisation and transposition of folk songs using cadence   |     |     |     |     |     |
| <b>Recommended or required literature:</b><br>Recommended reading: selection<br>1. Album of etudes I. - V.<br>2. C. Czerny. Op. 740, 299, 599<br>3. J. S. Bach: Booklet of Compositions for A. M. Bach, Small Preludes and Fughettas, 2-part Inventions and 3-part Sinfonias<br>4. Classics and their Contemporaries I.<br>5. Classics and their contemporaries II.<br>6. Sonatinas and rondos I., II.<br>7. R. Schumann: Album for Youth<br>8. P. I. Tchaikovsky: Album for Youth<br>9. E. Hradecky: Little Jazz Album<br>10. I. Jurníčková: Little Piano Romance<br>11. <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> |     |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak   |     |     |     |     |     |
| <b>Notes:</b><br>The course is implemented in the form of individual lessons.   |     |     |     |     |     |
| <b>Course evaluation:</b><br>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. Miriam Matejová, PhD.   |     |     |     |     |     |
| <b>Last modification:</b> 11.07.2022  |     |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>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-BD101C/22  | <b>Course title:</b> Creative Musical Activities 1b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |   |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours                       |
| <b>Recommended semester/trimester:</b> 1.   |   |
| <b>Level of study:</b> I.   |   |
| <b>Prerequisites:</b>   |   |
| <b>Requirements for passing the course:</b><br>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:<br>80% of the interim assessment and 20% of the final assessment. The continuous assessment includes active participation in the exercises (80% of the assessment). The final assessment includes a final presentation of the students' collaborative work (20% of the assessment). A minimum of 60% of the course grade is required for successful completion of the course.<br>Course Assessment:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%  |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>This is a practical course with an emphasis on vocal activities, aimed at expanding the repertoire of games and various other (not only) musical activities of the future teacher. The aim of the course is the students' own activity and creativity, the ability to create meaningful (musical) units "here and now". Each unit includes a phase of exploration and improvisation and a phase of reflection and fixation. At the end of each co-creation there is a presentation of the students' results.<br>Learning outcomes:<br>Upon completion of the course, the student will acquire the following knowledge, skills and competencies:<br>Knowledge:<br>- The student knows the repertoire of games and creative activities within all musical activities, can reflect on the creative process in terms of musical-pedagogical and psychological laws.<br>Skills:<br>- The student develops musical skills within all musical activities, the skill of elementary vocal improvisation, as well as the ability to collaborate in a team |   |

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|--|-----|-----|-----|-----|-----|
| <b>Competencies:</b><br>- The student develops the ability to independently create his/her own practices in his/her teaching practice and the ability to create space for elementary children's creativity in his/her future practice  |     |     |     |     |     |
| <b>Course contents:</b><br>Games and creative activities with an emphasis on singing integrating activities:<br>1. Music and movement activities<br>2. Musical-dramatic activities 2.<br>3. Musical-instrumental activities<br>4. Music-reception activities   |     |     |     |     |     |
| <b>Recommended or required literature:</b><br>1. HATRÍK, J. 1997. The Jewel of Music I. (College texts) Nitra. ISBN 80-8050-141-6.<br>2. KRÚŠINSKÁ, M. 2019. Muzilienka: Musical encounters with children of toddler age 1+ Ružomberok: Verbum. 90 p. ISBN 978-80-561-0652-5.<br>3. KRÚŠINSKÁ, M. - ZELEIOVÁ, G. J. 2011. Music-educational and music-therapeutic modules: Implications from workshops accentuating sources of folklore and personal identity. Ružomberok: Catholic University of Ružomberok. 167 p. ISBN 978-80-8084-765-4.<br>4. KRÚŠINSKÁ, M. 2005. Creativity in music education as a means to the growth of children's musical abilities in primary school. In ACTA HUMANICA: Proceedings of the conference Humanization and globalization of the educational process in the information society in Borovo Sihoti. Žilina : University of Žilina. no. 1, pp. 289-298. ISSN 1336-5126.<br>5. KRÚŠINSKÁ, M. 2005. Methodological inspirations for developing the singing ability of children of the first stage of primary school. In Muses in school. Vol. 10, No. 4, pp.23-25. ISSN 1335-1605.<br>6. TICHÁ, A. 2005. Teaching children to sing : voice education through games for children aged 5 to 11. Prague: Portal. 148 p. 80-7178-916-X. |     |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak  |     |     |     |     |     |
| <b>Notes:</b><br>Prerequisite subjects: none   |     |     |     |     |     |
| <b>Course evaluation:</b><br>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. Martina Krušinská, PhD.  |     |     |     |     |     |
| <b>Last modification:</b> 09.08.2022   |     |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>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-BD104C/22  | <b>Course title:</b> Creative Musical Activities 2b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |   |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours                       |
| <b>Recommended semester/trimester:</b> 2.   |   |
| <b>Level of study:</b> I.   |   |
| <b>Prerequisites:</b>   |   |
| <b>Requirements for passing the course:</b><br>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:<br>80% of the interim assessment and 20% of the final assessment. The continuous assessment includes active participation in the exercises (80% of the assessment). The final assessment includes a final presentation of the students' collaborative work (20% of the assessment). A minimum of 60% of the course grade is required for successful completion of the course.<br>Course Assessment:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%  |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>This is a practical course with an emphasis on music and movement activities, aimed at expanding the repertoire of games and various other (not only) musical activities of the future teacher. The aim of the course is the students' own activity and creativity, the ability to create meaningful (musical) units "here and now". Each unit includes a phase of exploration and improvisation and a phase of reflection and fixation. At the end of each co-creation there is a presentation of the students' results.<br>Learning outcomes:<br>Upon completion of the course, the student will acquire the following knowledge, skills and competencies:<br>Knowledge:<br>- The student knows the repertoire of games and creative activities within all musical activities, can reflect on the creative process in terms of musical-pedagogical and psychological laws.<br>Skills:<br>- The student develops musical skills within all musical activities, the skill of elementary music-movement improvisation, as well as the ability to cooperate in a team |   |

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| <b>Competencies:</b><br>- The student develops the ability to independently create his/her own practices in his/her teaching practice and the ability to create space for elementary children's creativity in his/her future practice  |     |     |     |     |     |
| <b>Course contents:</b><br>Games and creative activities with an emphasis on integrating movement activities:<br>1. Vocal_intonation activities<br>2. Musical-dramatic activities<br>3. Musical-instrumental activities<br>4. Music-reception activities   |     |     |     |     |     |
| <b>Recommended or required literature:</b><br>1. HATRÍK, J. 1997. The Jewel of Music I. (College texts) Nitra. ISBN 80-8050-141-6.<br>2. HERDEN, J. 1992. Music for children. Prague: Charles University. 194 p. ISBN 80-7066-522-X.<br>3. KRUSINSKÁ, M. 2019. Muzilienka: Musical encounters with children of toddler age 1+ Ružomberok: Verbum. 90 p. ISBN 978-80-561-0652-5.<br>4. KRUSINSKÁ, M. - ZELEIOVÁ, G. J. 2011. Music-educational and music-therapeutic modules: Implications from workshops accentuating sources of folklore and personal identity. Ružomberok: Catholic University of Ružomberok. 167 p. ISBN 978-80-8084-765-4.<br>5. KRUSINSKÁ, M. 2005. Creativity in music education as a means to the growth of children's musical abilities in primary school. In ACTA HUMANICA: Proceedings of the conference Humanization and globalization of the educational process in the information society in Borovo Sihoti. Žilina : University of Žilina. no. 1, pp. 289-298. ISSN 1336-5126.<br>6. KURKOVÁ, L. 1981. Children's creativity in music and movement for folk art schools. Prague : State Pedagogical Publishing House. 101 s. |     |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak  |     |     |     |     |     |
| <b>Notes:</b><br>Prerequisite subjects: none   |     |     |     |     |     |
| <b>Course evaluation:</b><br>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. Martina Krušinská, PhD., prof. ThDr. Rastislav Adamko, PhD.  |     |     |     |     |     |
| <b>Last modification:</b> 09.08.2022   |     |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.  |     |     |     |     |     |

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |   |
| <b>Faculty:</b> Faculty of Education   |   |
| <b>Course code:</b> KHU/Hz-BD107C/22   | <b>Course title:</b> Creative Musical Activities 3b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 2  | <b>Working load:</b> 50 hours                       |
| <b>Recommended semester/trimester:</b> 3.  |   |
| <b>Level of study:</b> I.  |   |
| <b>Prerequisites:</b>  |   |
| <b>Requirements for passing the course:</b><br>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:<br>80% of the interim assessment and 20% of the final assessment. The continuous assessment includes active participation in the exercises (80% of the assessment). The final assessment includes a final presentation of the students' collaborative work (20% of the assessment). A minimum of 60% of the course grade is required for successful completion of the course.<br>Course Assessment:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>This is a practical course with an emphasis on musical-instrumental activities, aimed at expanding the repertoire of games and various other (not only) musical activities of the future teacher. The aim of the course is the students' own activity and creativity, the ability to create meaningful (musical) units "here and now". Each unit includes a phase of exploration and improvisation and a phase of reflection and fixation. At the end of each co-creation there is a presentation of the students' results.<br>Learning outcomes:<br>Upon completion of the course, the student will acquire the following knowledge, skills and competencies:<br>Knowledge:<br>- The student knows the repertoire of games and creative activities within all musical activities, can reflect on the creative process in terms of musical-pedagogical and psychological laws.<br>Skills:<br>- The student develops musical skills within all musical activities, the skill of elementary musical improvisation, as well as the ability to collaborate in a team |   |



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| <b>Competencies:</b><br>- The student develops the ability to independently create his/her own practices in his/her teaching practice and the ability to create space for elementary children's creativity in his/her future practice  |     |     |     |     |     |
| <b>Course contents:</b><br>Games and creative activities with an emphasis on instrumental integrating activities:<br>1. Vocal-intonation activities<br>2. Music-movement activities<br>3. Musical-dramatic activities<br>4. Music-reception activities   |     |     |     |     |     |
| <b>Recommended or required literature:</b><br>1. HATRÍK, J. 1997. The Jewel of Music I. (College texts) Nitra. ISBN 80-8050-141-6.<br>2. HURNÍK, I. - EBEN, P. 1983. Pentatonics. Prague: Editio Supraphon. 53 s.<br>3. HURNÍK, I. - EBEN, P. 1982. Beginnings. Prague: Editio Supraphon. 99 s.<br>4. HURNÍK, I. - EBEN, P. 1972. DUR - MOLL. Prague: Editio Supraphon. 107 s.<br>5. KRÚŠINSKÁ, M. 2019. Muzilienka: Musical encounters with children of toddler age 1+ Ružomberok: Verbum. 90 p. ISBN 978-80-561-0652-5.<br>6. KRÚŠINSKÁ, M. - ZELEIOVÁ, G. J. 2011. Music-educational and music-therapeutic modules: Implications from workshops accentuating sources of folklore and personal identity. Ružomberok: Catholic University of Ružomberok. 167 p. ISBN 978-80-8084-765-4.<br>7. KRÚŠINSKÁ, M. 2005. Creativity in music education as a means to the growth of children's musical abilities in primary school. In ACTA HUMANICA: Proceedings of the conference Humanization and globalization of the educational process in the information society in Borovo Sihoti. Žilina : University of Žilina. no. 1, pp. 289-298. ISSN 1336-5126. |     |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak  |     |     |     |     |     |
| <b>Notes:</b><br>Prerequisite subjects: none   |     |     |     |     |     |
| <b>Course evaluation:</b><br>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. Martina Krušinská, PhD.  |     |     |     |     |     |
| <b>Last modification:</b> 09.08.2022   |     |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.  |     |     |     |     |     |

## COURSE INFORMATION SHEET

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|---|---|
| <b>University:</b> Catholic University in Ružomberok  |   |
| <b>Faculty:</b> Faculty of Education  |   |
| <b>Course code:</b> KHU/Hz-BD110C/22  | <b>Course title:</b> Creative Musical Activities 4b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |   |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours                       |
| <b>Recommended semester/trimester:</b> 4.   |   |
| <b>Level of study:</b> I.   |   |
| <b>Prerequisites:</b>   |   |
| <b>Requirements for passing the course:</b><br>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:<br>80% of the interim assessment and 20% of the final assessment. The continuous assessment includes active participation in the exercises (80% of the assessment). The final assessment includes a final presentation of the students' collaborative work (20% of the assessment). A minimum of 60% of the course grade is required for successful completion of the course.<br>Course Assessment:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%  |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>This is a practical course with an emphasis on music-dramatic activities, aimed at expanding the repertoire of plays and various other (not only) musical activities of the future teacher. The aim of the course is the students' own activity and creativity, the ability to create meaningful (musical) units "here and now". Each unit includes a phase of exploration and improvisation and a phase of reflection and fixation. At the end of each co-creation there is a presentation of the students' results.<br>Learning outcomes:<br>Upon completion of the course, the student will acquire the following knowledge, skills and competencies:<br>Knowledge:<br>- The student knows the repertoire of games and creative activities within all musical activities, can reflect on the creative process in terms of musical-pedagogical and psychological laws.<br>Skills:<br>- The student develops musical skills within all musical activities, the skill of elementary musical-dramatic improvisation, as well as the ability to collaborate in a team |   |

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| <b>Competencies:</b><br>- The student develops the ability to independently create his/her own practices in his/her teaching practice and the ability to create space for elementary children's creativity in his/her future practice   |     |     |     |     |     |
| <b>Course contents:</b><br>Games and creative activities with an emphasis on drama integrating activities:<br>1. Vocal-intonation activities<br>2. Musical-movement activities<br>3. Musical-instrumental activities<br>4. Music-reception activities   |     |     |     |     |     |
| <b>Recommended or required literature:</b><br>1. FELIX, B. 2003. Musico-dramatic activities at the 1st level of primary school. Banská Bystrica : Methodological and pedagogical centre. 64 p. ISBN 80-8041-451-3.<br>2. HATRÍK, J. 1997. Drahokam hudby I. (University teaching texts) Nitra: University of Constantine the Philosopher. ISBN 80-8050-141-6.<br>3. KRÚŠINSKÁ, M. 2019. Muzilienka: Musical encounters with children of toddler age 1+ Ružomberok: Verbum. 90 p. ISBN 978-80-561-0652-5.<br>4. KRÚŠINSKÁ, M. - ZELEIOVÁ, G. J. 2011. Music-educational and music-therapeutic modules: Implications from workshops accentuating sources of folklore and personal identity. Ružomberok: Catholic University of Ružomberok. 167 p. ISBN 978-80-8084-765-4.<br>5. KRÚŠINSKÁ, M. 2005. Creativity in music education as a means to the growth of children's musical abilities in primary school. In ACTA HUMANICA: Proceedings of the conference Humanization and globalization of the educational process in the information society in Borovo Sihoti. Žilina : University of Žilina. no. 1, pp. 289-298. ISSN 1336-5126. |     |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak   |     |     |     |     |     |
| <b>Notes:</b><br>Prerequisite subjects: none  |     |     |     |     |     |
| <b>Course evaluation:</b><br>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. Martina Krušinská, PhD., prof. ThDr. Rastislav Adamko, PhD.   |     |     |     |     |     |
| <b>Last modification:</b> 09.08.2022  |     |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.   |     |     |     |     |     |

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |   |
| <b>Faculty:</b> Faculty of Education   |   |
| <b>Course code:</b> KHU/Hz-BD113C/22   | <b>Course title:</b> Creative Musical Activities 5b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 2  | <b>Working load:</b> 50 hours                       |
| <b>Recommended semester/trimester:</b> 5.  |   |
| <b>Level of study:</b> I.  |   |
| <b>Prerequisites:</b>  |   |
| <b>Requirements for passing the course:</b><br>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:<br>80% of the interim assessment and 20% of the final assessment. The continuous assessment includes active participation in the exercises (80% of the assessment). The final assessment includes a final presentation of the students' collaborative work (20% of the assessment). A minimum of 60% of the course grade is required for successful completion of the course.<br>Course Assessment:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>This is a practical course with an emphasis on music-reception activities, aimed at expanding the repertoire of games and various other (not only) musical activities of the future teacher. The aim of the course is the students' own activity and creativity, the ability to create meaningful (musical) units "here and now". Each unit includes a phase of exploration and improvisation and a phase of reflection and fixation. At the end of each co-creation there is a presentation of the students' results.<br>Learning outcomes:<br>Upon completion of the course, the student will acquire the following knowledge, skills and competencies:<br>Knowledge:<br>- The student masters the repertoire of games and creative activities in all music listening activities, he/she can reflect on the process in terms of musical-pedagogical and psychological laws<br>Skills:<br>- The student develops musical skills within all musical activities, in particular competence in active and creative music listening, as well as competence in collaborative teamwork |   |

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| <b>Competencies:</b><br>- The student develops the ability to independently create his/her own practices in his/her teaching practice and the ability to create space for children's own activity and elementary creativity in his/her future practice  |     |     |     |     |     |
| <b>Course contents:</b><br>Games and creative activities with an emphasis on receptive integrative activities:<br>1. Vocal-intonation activities<br>2. Music-movement activities<br>3. Musical-instrumental activities<br>4. Musical-dramatic activities  |     |     |     |     |     |
| <b>Recommended or required literature:</b><br>1. HATRÍK, J. 1997. The Jewel of Music I. (College texts) Nitra. ISBN 80-8050-141-6.<br>2. HERDEN, J. 1992. Music for children. Prague: Charles University. 194 p. ISBN 80-7066-522-X.<br>3. HERDEN, J. 1997. We pay attention and not just listen : listening to music with pupils in the second year of primary school and the lower years of eight-year grammar schools. Prague : Scientia. 210 p. ISBN 80-7183-087-9.<br>4. KRÚŠINSKÁ, M. 2019. Muzilienka: Musical encounters with children of toddler age 1+ Ružomberok: Verbum. 90 p. ISBN 978-80-561-0652-5.<br>5. KRÚŠINSKÁ, M. - ZELEIOVÁ, G. J. 2011. Music-educational and music-therapeutic modules: Implications from workshops accentuating sources of folklore and personal identity. Ružomberok: Catholic University of Ružomberok. 167 p. ISBN 978-80-8084-765-4.<br>6. KRÚŠINSKÁ, M. 2005. Creativity in music education as a means to the growth of children's musical abilities in primary school. In ACTA HUMANICA: Proceedings of the conference Humanization and globalization of the educational process in the information society in Borovo Sihoti. Žilina : University of Žilina. no. 1, pp. 289-298. ISSN 1336-5126. |     |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak   |     |     |     |     |     |
| <b>Notes:</b><br>Prerequisite subjects: none  |     |     |     |     |     |
| <b>Course evaluation:</b><br>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. Martina Krušinská, PhD.   |     |     |     |     |     |
| <b>Last modification:</b> 09.08.2022  |     |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.   |     |     |     |     |     |

## COURSE INFORMATION SHEET

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|---|---|
| <b>University:</b> Catholic University in Ružomberok  |   |
| <b>Faculty:</b> Faculty of Education  |   |
| <b>Course code:</b> KHU/Hv-BD113A/22  | <b>Course title:</b> Elementary Harmonization |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Lecture / Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 / 1 <b>hours per semester:</b> 13 / 13<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours                 |
| <b>Recommended semester/trimester:</b> 3.   |   |
| <b>Level of study:</b> I.   |   |
| <b>Prerequisites:</b>   |   |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of relevant knowledge, skills and competences of the student is carried out on the basis of the degree of activity and independent work of the student during the semester teaching of the subject.<br>The student may receive a maximum of 30 points for participation in lectures and exercises. The student may obtain a maximum of 70 points on the examination. A minimum of 60 points is required to pass the course.<br>Final assessment: practical cadence game, written test.<br>Course evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0%   |   |
| <b>Learning outcomes of the course:</b><br><b>Course Objective:</b><br>To master the issues that every teacher encounters in practice and which are closely related to playing musical instruments, musical analysis, composition and improvisation. The aim of the course is for the listener to master, both theoretically and practically, the principle of creating and combining chords in a basic (four-part) scale, the rules of leading or coordinating individual voice pairs, as well as the elementary harmonization of a melody or simple harmonic and contrapuntal analysis.<br><b>Learning outcomes:</b><br>Upon completion of the course, the student will acquire the following knowledge, skills and competences:<br>- knowledge of basic professional terminology in the field of harmony<br>- acquisition of the most important rules and principles in the creation and analysis of multiphonic notation. |   |

- the ability to create simple harmonic phrases, harmonic or contrapuntal accompaniment to a (given) melody, as well as an understanding of common harmonic-polyphonic phenomena present in musical literature.
- Independence in acquiring new knowledge in the field of harmonisation and the competence to assess its suitability for use in the pedagogical process.

**Course contents:**

1. Tonal - functional system.
2. Main and minor harmonic functions.
3. Four-voice treatment of the quintacord and its turnarounds.
3. Chordal affinities.
4. The joining of chords.
5. Strict and loose coupling, the coupling of chords in the so-called second relatedness.
6. Harmonic conclusions.
7. Basic harmonic cadence.
8. Chordally alien (melodic) tones.
9. Chromatic system.
10. Off-tone and alternating chords.
11. Phrygian function, N6.
12. Change of tonal centre - tonal leap, excursion, modulation (diatonic, chromatic, enharmonic, chromatic-enharmonic).

**Recommended or required literature:**

1. LA MOTTE, D. de: Kontrapunkt. Bratislava : Hudobné centrum, 2019.
2. TICHÝ, V.: Harmonicky myslet a slyšet. Praha, 2011.
3. JELÍNEK, S.: Cvičebnice kontrapunktické praxe. Kladno, 2006.
4. KOFRON, P.: Učebnice harmonie. Praha, 2002.
5. HŮLA, Z.: Nauka o kontrapunktu. Praha 1985.
6. ZIKA, P.: Učebnica hudobných foriem pre konzervatória. Bratislava 1974.
7. ŠÍN, O.: Úplná náuka o harmonii I. Praha 1949.
8. POSPÍŠIL, J.: Hudobná teória I. Bratislava 1980.

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 24

| A     | B     | C     | D    | E    | FX    |
|-------|-------|-------|------|------|-------|
| 33.33 | 20.83 | 16.67 | 8.33 | 4.17 | 16.67 |

**Name of lecturer(s):** prof. ThDr. Rastislav Adamko, PhD.

**Last modification:** 14.07.2022

**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

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|---|--|
| <b>University:</b> Catholic University in Ružomberok  |  |
| <b>Faculty:</b> Faculty of Education  |  |
| <b>Course code:</b> KHU/Hs-BD104B/22  | <b>Course title:</b> History and Literature of Singing 1 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Lecture<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |  |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours                            |
| <b>Recommended semester/trimester:</b> 3.   |  |
| <b>Level of study:</b> I.   |  |
| <b>Prerequisites:</b>   |  |
| <b>Requirements for passing the course:</b><br>Verification of the extent to which the student has acquired the relevant knowledge, skills and competencies is made on the basis of the quality of the presentation and seminar work and the application of the knowledge and skills acquired during the semester-long instruction in voice lessons, performance seminar, accompaniment and performance course.<br>Students may earn a maximum of 30 points for participation in lectures. A maximum of 70 points may be earned for presentation and seminar work. A minimum of 60 points is required to pass the course.<br>Final assessment: presentation and seminar paper.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%  |  |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>To deepen the theoretical knowledge of the development of vocal literature and singing, focusing on vocal-instrumental forms in individual historical periods from the beginning to the present and vocal compositions for individual voice disciplines, their technical and interpretative complexity and the possibility of their application in one's own artistic and educational practice.<br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences: <ul style="list-style-type: none"> <li>- the history and development of vocal art, stylistic periods, important composers of vocal literature and their works;</li> <li>- the development of vocal forms in different historical periods from the beginning to the present;</li> <li>- in the vocal chamber, vocal-instrumental and operatic literature of the various stylistic periods;</li> <li>- of repertoire for particular voice departments of different style periods.</li> </ul> |  |



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

**Course contents:**

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

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

Assessed students in total: 5

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

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

**Last modification:** 11.07.2022

**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

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

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

**Course contents:**

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

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

Assessed students in total: 5

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

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

**Last modification:** 11.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

|   |   |
|---|---|
| <b>University:</b> Catholic University in Ružomberok  |   |
| <b>Faculty:</b> Faculty of Education  |   |
| <b>Course code:</b> KHU/Hz-BD100A/22  | <b>Course title:</b> History of Gregorian Chant 1 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Lecture / Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 / 1 <b>hours per semester:</b> 13 / 13<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours                     |
| <b>Recommended semester/trimester:</b> 1.   |   |
| <b>Level of study:</b> I.   |   |
| <b>Prerequisites:</b>   |   |
| <b>Requirements for passing the course:</b><br>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.<br>The method of assessment and completion of the course will be in the form of the award of credit. Continuous assessment will take place in class. The final assessment of the student will be based on an oral examination.<br>Course evaluation:<br>A - 100%-94%<br>B - 93%-88%<br>C - 87%-81%<br>D - 80%-75%<br>E - 74%-69%<br>Fx - 68%- 0%                           |   |
| <b>Learning outcomes of the course:</b><br>The aim of the course is to acquire basic knowledge in the history of the oldest Christian liturgical chant - Gregorian chant.<br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences:<br>- acquisition of basic knowledge about the historical development of Gregorian chant in the context of the historical development of music.<br>- the ability to use and work with specialist literature<br>- the application of the knowledge acquired in the history of Western culture and in their own musical and liturgical history. |   |
| <b>Course contents:</b><br>1. Characteristics and definition of Gregorian chant.<br>2. Pre-Christian roots and beginnings of Gregorian chant.<br>3. Pope Gregory the Great and his significance. The first reforms of Gregorian chant.<br>4. The Golden Age of Gregorian chant. The developmental stages of Gregorian chant.  |   |

5. Beginnings and development of Gregorian chant in Slovakia.
6. Decadence of Gregorian chant: causes and consequences.
7. The reform of Gregorian chant in the 17th century. Editio Medicea.
8. The revival of Gregorian chant in the 19th and 20th centuries. The reform movement of Solesmes.
9. A survey of the most important liturgical-musical publications.
10. The status of Gregorian chant in the present day. AISCGre.

**Recommended or required literature:**

BEDNÁRIKOVÁ, J.: Gregorian chant in the context of the history of European liturgical music. Ružomberok : Verbum 2011, 171 p. ISBN 978-80-8084-756-2

BEDNÁRIKOVÁ, J.: Fundamentals of Gregorian chant. Ružomberok, KU 2003, 127 p. ISBN 80-89039-17-0

ŠTRBÁK, M.: Gregorian chant. A brief overview of the history and basics of St. Gallen notation. Košice 2015.

VESELOVSKA, E. - ADAMKO, R. - BEDNÁRIKOVÁ, J.: Medieval sources of church music in Slovakia. Bratislava 2017, 279 p. ISBN 978-80-89235-38-7

HILEY, D.: Western Plainchant. Oxford 2005. ISBN 0198165722

HILEY, D.: Gregorian chant. Cambridge 2011. 250 p. ISBN 978-05-2169-035-5

**Language of instruction:**

slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 12

| A     | B     | C    | D    | E   | FX  |
|-------|-------|------|------|-----|-----|
| 33.33 | 33.33 | 25.0 | 8.33 | 0.0 | 0.0 |

**Name of lecturer(s):** doc. PaedDr. Janka Bednáriková, PhD.

**Last modification:** 27.07.2022

**Supervisor(s):**

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



## COURSE INFORMATION SHEET

|   |   |
|---|---|
| <b>University:</b> Catholic University in Ružomberok  |   |
| <b>Faculty:</b> Faculty of Education  |   |
| <b>Course code:</b> KHU/Hz-BD102A/22  | <b>Course title:</b> History of Gregorian Chant 2 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Lecture / Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 / 1 <b>hours per semester:</b> 13 / 13<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours                     |
| <b>Recommended semester/trimester:</b> 2.   |   |
| <b>Level of study:</b> I.   |   |
| <b>Prerequisites:</b>   |   |
| <b>Requirements for passing the course:</b><br>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.<br>The method of assessment and completion of the course will be in the form of the award of credit. Continuous assessment will take place in class. The final assessment of the student will be based on an oral examination.<br>Course evaluation:<br>A - 100%-94%<br>B - 93%-88%<br>C - 87%-81%<br>D - 80%-75%<br>E - 74%-69%<br>Fx - 68%- 0%   |   |
| <b>Learning outcomes of the course:</b><br>The aim of the course is to acquire a basic knowledge of the oldest liturgical-musical sources in the European and domestic source database and to acquire the basics of Gregorian semiology with a focus on Sanctegalian and quadratic notation.<br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences:<br>- understanding and theoretical mastery of quadratic and Sanctgallen notation.<br>- application of theoretical knowledge to the practical reading of medieval notation.<br>- the ability to distinguish and explain Gregorian melody notation and to be able to apply it to the practical interpretation of Gregorian chant. |   |
| <b>Course contents:</b><br>1. The earliest liturgical and liturgical-musical sources: liturgical manuscripts, collections of hymns without musical notation, tonaries, theoretical writings, adiastrumatic and diastematic musical manuscripts.<br>2. Notation systems of Gregorian chant. Origin and overview of adiastrumatic notations.  |   |

3. Diastematic notation. Quadratic notation - basic concepts and features.
4. Gregorian semiology. Classification of neumes of Sanctgallen notation: basic, combined, specific and likvescent neumes, supplementary letters.
5. Overview of notation systems used in Slovakia in the medieval period.
6. Sources and fragmentary preserved monuments of Gregorian chant in Slovakia.

**Recommended or required literature:**

BEDNÁRIKOVÁ, J.: Basics of Gregorian chant. Ružomberok : KU 2003, 127 p. ISBN 80-89039-17-0

ŠTRBÁK, M.: Foundations of St. Gallen notation and its connection with the doctrine of modes. Ružomberok : KU 2004.

BEDNÁRIKOVÁ, J.: Gregorian chant in the context of the history of European liturgical music. Ružomberok : Verbum 2011, 171 p. ISBN 978-80-8084-756-2

KOLENA, M.: Contemporary trends in the interpretation of Gregorian chant. Bratislava, Lúč 2001.

BEDNÁRIKOVÁ, J.: Gregorian chant in Slovakia - historical context and current position in music-educational activities. In. Journal of the Czech Society for Musicology. Journal of the Czech Musicological Society, vol. III, No. 1-2, 2015, pp. 94-103.

BEDNÁRIKOVÁ, J.: Notated fragments of Gregorian chant in the archive-library collections of Bardejov, Prešov and Levoča. Ružomberok : Verbum 2010. 190 p. ISBN 978-80-8084-595-7

BEDNÁRIKOVÁ, J.: Medieval notated monuments in the Library of the Evangelical Church in Levoča. Ružomberok : Verbum 2010. 148 p. ISBN 978-80-8084-596-4

BEDNÁRIKOVÁ, J.: Adiastrumatic fragments of Gregorian chant of Slovak provenance in the library of the Batthyaneum in Alba Iulia. [In: ADAMKO, R. (ed.) Musica mediaeva liturgica: Proceedings of the musicological conference. Ružomberok: VERBUM 2010, pp. 68-92. 241s. (ISBN 978-80-80-8084-597-1)]

BEDNÁRIKOVÁ, J.: Notated fragments of Gregorian chant in the library collection of the Čaplovič Library of the Orava Museum P. O. Hviezdoslav in Dolný Kubín. In : JAGNEŠÁKOVÁ, M. (ed.): Proceedings of the Orava Museum 2010. Námestovo 2010, pp. 130-150. ISBN 978-80-89564-01-9

VESELOVSKA, E. - ADAMKO, R. - BEDNÁRIKOVÁ, J.: Medieval sources of church music in Slovakia. Bratislava 2017, 279 p. ISBN 978-80-89235-38-7

HILEY, D.: Western Plainchant. Oxford 2005. ISBN 0198165722.

HILEY, D.: Gregorian chant. Cambridge 2011. 250 s. ISBN 978-05-2169-035-5.

**Language of instruction:**

**Notes:**

**Course evaluation:**

Assessed students in total: 8

| A    | B    | C    | D    | E   | FX  |
|------|------|------|------|-----|-----|
| 37.5 | 25.0 | 25.0 | 12.5 | 0.0 | 0.0 |

**Name of lecturer(s):** doc. PaedDr. Janka Bednáriková, PhD.

**Last modification:** 27.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

|   |   |
|---|---|
| <b>University:</b> Catholic University in Ružomberok  |   |
| <b>Faculty:</b> Faculty of Education  |   |
| <b>Course code:</b> KHU/Hz-BD103A/22  | <b>Course title:</b> History of Gregorian Chant 3 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Lecture / Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 / 1 <b>hours per semester:</b> 13 / 13<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours                     |
| <b>Recommended semester/trimester:</b> 3.   |   |
| <b>Level of study:</b> I.   |   |
| <b>Prerequisites:</b>   |   |
| <b>Requirements for passing the course:</b><br>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.<br>The method of assessment and completion of the course will be in the form of the award of credit. Continuous assessment will take place in class. The final assessment of the student will be based on an oral examination.<br>Course evaluation:<br>A - 100%-94%<br>B - 93%-88%<br>C - 87%-81%<br>D - 80%-75%<br>E - 74%-69%<br>Fx - 68%- 0% |   |
| <b>Learning outcomes of the course:</b><br>The aim of the course is to acquire basic knowledge in the area of Gregorian chant modology.<br>Learning outcomes:<br>After completing the course the student will acquire the following knowledge, skills and competences:<br>- mastering the theoretical foundations and principles of determining Gregorian modology<br>- Recognition and identification of the basic Gregorian modes in practice, practical mastery of the eight psalm tones<br>- the ability to distinguish Gregorian modes and to apply the acquired knowledge in practical liturgical settings.             |   |
| <b>Course contents:</b><br>1. Modality of Gregorian chants, Gregorian modology.<br>2. Preparatory stages of the development of Gregorian composition.<br>3. Archaic modality of cantillation. Evolutionary procedures of archaic modality. Establishment of modality according to the Greek octoechos system.<br>4. Compositional styles of Gregorian chant.  |   |

|  |       |       |      |     |     |
|--|-------|-------|------|-----|-----|
| 5. The main compositional techniques and procedures.<br>6. Psalmody, its types and structure. Methods of interpretation of psalmody.<br>7. Practical psalmody - eight psalm settings, tonus peregrinus.  |       |       |      |     |     |
| <b>Recommended or required literature:</b><br>ŠTRBÁK, M.: Foundations of St. Gallen notation and its connection with the doctrine of modes. Ružomberok : KU 2004.<br>BEDNÁRIKOVÁ, J.: Fundamentals of Gregorian chant. Ružomberok : KU 2003, 127 p. ISBN 80-89039-17-0<br>BEDNÁRIKOVÁ, J.: Gregorian chant in the context of the history of European liturgical music. Ružomberok : Verbum 2011, 171 p. ISBN 978-80-8084-756-2<br>HILEY, D.: Western Plainchant. Oxford 2005. ISBN 0198165722.<br>HILEY, D.: Gregorian chant. Cambridge 2011. 250 s. ISBN 978-05-2169-035-5. |       |       |      |     |     |
| <b>Language of instruction:</b>  |       |       |      |     |     |
| <b>Notes:</b>  |       |       |      |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 13  |       |       |      |     |     |
| A  | B     | C     | D    | E   | FX  |
| 46.15  | 23.08 | 23.08 | 7.69 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> doc. PaedDr. Janka Bednáriková, PhD.   |       |       |      |     |     |
| <b>Last modification:</b> 27.07.2022   |       |       |      |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>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-BD104A/22  | <b>Course title:</b> History of Gregorian Chant 4 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Lecture / Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 / 1 <b>hours per semester:</b> 13 / 13<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours                     |
| <b>Recommended semester/trimester:</b> 4.   |   |
| <b>Level of study:</b> I.   |   |
| <b>Prerequisites:</b>   |   |
| <b>Requirements for passing the course:</b><br>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.<br>The method of assessment and completion of the course will be in the form of the award of credit. Continuous assessment will take place in class. The final assessment of the student will be based on an oral examination.<br>Course evaluation:<br>A - 100%-94%<br>B - 93%-88%<br>C - 87%-81%<br>D - 80%-75%<br>E - 74%-69%<br>Fx - 68%- 0% |   |
| <b>Learning outcomes of the course:</b><br>The aim of the course is to acquire basic knowledge in the field of musical forms of Gregorian chant.<br>Learning outcomes:<br>After completing the course the student will acquire the following knowledge, skills and competences:<br>- acquisition of basic theoretical knowledge and knowledge about musical forms of Gregorian chant<br>- recognition and analysis of musical forms of Gregorian chant<br>- the ability to distinguish Gregorian forms and to apply them to interpretation in the field of liturgical music.  |   |
| <b>Course contents:</b><br>1. Classification of musical forms of Gregorian chant.<br>2. Mass chants: liturgical recitative, Mass Ordinary (Kyrie, Gloria, Credo, Sanctus, Agnus Dei, Ite missa est, Asperges me / Vidi acquam), and Proprium: processional chants (Introit, Offertory, Compline) and interludes (Gradual, Alleluia, Tractus).<br>3. Songs of the Liturgy of the Hours: antiphon, psalm, responsory (brevis et prolixum), hymn.  |   |

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|--|------|------|------|-----|-----|
| 4. Other compositional types: tropes, sequences, liturgical drama, conductus, benedicamus Domino, historiae.   |      |      |      |     |     |
| 5. Status of Gregorian chant in Slovakia today. Practical use, scholae cantorum.   |      |      |      |     |     |
| <b>Recommended or required literature:</b><br>BEDNÁRIKOVÁ, J.: Basics of Gregorian chant. Ružomberok : KU 2003, 127 p. ISBN 80-89039-17-0<br>BEDNÁRIKOVÁ, J.: Gregorian chant in the context of the history of European liturgical music. Ružomberok : Verbum 2011, 171 p. ISBN 978-80-8084-756-2<br>BEDNÁRIKOVÁ, J.: Contemporary scholae cantorum in Slovakia. In. XVIII, no. 1, 2015, pp. 3-11.<br>VESELOVSKA, E. - ADAMKO, R. - BEDNÁRIKOVÁ, J.: Medieval sources of church music in Slovakia. Bratislava 2017, 279 p. ISBN 978-80-89235-38-7<br>BEDNÁRIKOVÁ, J.: The presence of Gregorian chant themes in music education textbooks for primary schools and in secondary school curricula. In: Studia scientifica Facultatis paedagogicae, vol. XV, No. 1, 2016, pp. 96-108. ISSN 1336-2232<br>BEDNÁRIKOVÁ, J.: Return to Gregorian chant in teaching at Slovak universities. In: Studia scientifica Facultatis paedagogicae, vol. XIV, No. 1, 2015, pp. 69-76. ISSN 1336-2232<br>HILEY, D.: Western Plainchant. Oxford 2005. ISBN 0198165722<br>HILEY, D.: Gregorian chant. Cambridge 2011. 250 s. ISBN 978-05-2169-035-5 |      |      |      |     |     |
| <b>Language of instruction:</b><br>Slovak  |      |      |      |     |     |
| <b>Notes:</b>  |      |      |      |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 8   |      |      |      |     |     |
| A  | B    | C    | D    | E   | FX  |
| 50.0   | 12.5 | 25.0 | 12.5 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> doc. PaedDr. Janka Bednáriková, PhD.   |      |      |      |     |     |
| <b>Last modification:</b> 27.07.2022   |      |      |      |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.  |      |      |      |     |     |

## COURSE INFORMATION SHEET

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

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



## COURSE INFORMATION SHEET

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

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

## COURSE INFORMATION SHEET

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|---|--|
| <b>University:</b> Catholic University in Ružomberok  |  |
| <b>Faculty:</b> Faculty of Education  |  |
| <b>Course code:</b> KHU/Ho-BD103B/22  | <b>Course title:</b> History of the organ and organ literature 1 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Lecture<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |  |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours                                    |
| <b>Recommended semester/trimester:</b> 3.   |  |
| <b>Level of study:</b> I.   |  |
| <b>Prerequisites:</b>   |  |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject.<br>A maximum of 40 points can be obtained for participation in lectures, and 60 points for written tests. To successfully complete the course, you must obtain at least 80 points.<br>The continuous evaluation depends on the activity in the lectures.<br>The final evaluation is conditional on the results of the written tests.<br>Subject evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0% |  |
| <b>Learning outcomes of the course:</b><br>After completing the subject, the student will acquire the following knowledge, skills and competences:<br>- has knowledge about the construction of the organ, its technical elements in individual countries and stylistic periods<br>- has knowledge of typical musical forms of organ music<br>- can navigate the repertoire of organ music in individual stylistic periods<br>- is able to independently solve specific problems in the field of organ music interpretation.  |  |
| <b>Course contents:</b><br>Discussions about composers and organs from the earliest periods to contemporary music, analysis of characteristic compositions for the given period - sound ideal, listening to compositions characteristic of the given countries, information on the construction of organs in different countries in individual periods from the Middle Ages to the present.<br>1. Spain: the development of the organ and organ literature<br>2. Italy: development of the organ and organ literature   |  |

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|--|-----|-----|-----|-----|-----|
| 3. France: organs in the 17th and 18th centuries, organ repertoire, 19th century, Cavaille-Coll, modern organs<br>4. Germany / Denmark / Holland / Austria: old organs / Types of organs and repertoire of organ works from the Romantic period and the 20th century   |     |     |     |     |     |
| <b>Recommended or required literature:</b><br>1. KLINDA, F.: Organ v kultúre dvoch tisícročí. Hudobné centrum : Bratislava, 2000.<br>2. LUCAS, V. von.: Reclams Orgelmusikführer. Stuttgart : Reclam , 2002.<br>3. ZAVARSKÝ, E.: Johann Sebastian Bach. Bratislava : Opus , 1971.<br>4. WILLIAMS, P: Johann Sebastian Bachs Orgelwerke 1 – 3. Mainz : Schott, 1996 – 2000.<br>5. FABER, R. – HARTMANN, P.: Handbuch Orgelmusik (Komponisten – Werke – Interpretation). Kassel : Bärenreiter, 2002.<br>6. <a href="https://organhistoricalsociety.org/">https://organhistoricalsociety.org/</a> |     |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak, English   |     |     |     |     |     |
| <b>Notes:</b><br>-   |     |     |     |     |     |
| <b>Course evaluation:</b><br>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. David Gerard di Fiore  |     |     |     |     |     |
| <b>Last modification:</b> 01.08.2022   |     |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.  |     |     |     |     |     |

## COURSE INFORMATION SHEET

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|---|--|
| <b>University:</b> Catholic University in Ružomberok  |  |
| <b>Faculty:</b> Faculty of Education  |  |
| <b>Course code:</b> KHU/Ho-BD106B/22  | <b>Course title:</b> History of the organ and organ literature 2 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Lecture<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |  |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours                                    |
| <b>Recommended semester/trimester:</b> 4.   |  |
| <b>Level of study:</b> I.   |  |
| <b>Prerequisites:</b>   |  |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject.<br>A maximum of 40 points can be obtained for participation in lectures, and 60 points for written tests. To successfully complete the course, you must obtain at least 80 points.<br>The continuous evaluation depends on the activity in the lectures.<br>The final evaluation is conditional on the results of the written tests.<br>Subject evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0% |  |
| <b>Learning outcomes of the course:</b><br>After completing the subject, the student will acquire the following knowledge, skills and competences:<br>- has deep knowledge about the construction of the organ, its construction and technical elements in individual countries and stylistic periods<br>- has knowledge of typical musical forms of organ music<br>- can navigate the repertoire of organ music in individual stylistic periods<br>- knows how to actively acquire information and use it to solve practical tasks in the field of organ interpretation<br>- is able to independently solve specific problems in the field of organ music interpretation.  |  |
| <b>Course contents:</b><br>Discussions about composers and organs from the earliest periods to contemporary music, analysis of characteristic compositions for the given period - sound ideal, listening to compositions characteristic of the given countries, information on the construction of organs in different countries in individual periods from the Middle Ages to the present.   |  |

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|--|-------|-----|-----|-----|-----|
| 1) England: old organs / Types of organs and repertoire of organ works from the Romantic period and the 20th century<br>2) USA: old organs / Organ types and repertoire of organ works from the Romantic period a 20th century<br>3) Slovakia and Bohemia: old organs / Types of organs and repertoire of organ works  |       |     |     |     |     |
| <b>Recommended or required literature:</b><br>1. MAYER, M. A.: Dejiny organa na Slovensku: od najstarších čias po súčasnosť. Bratislava : Divis - SLOVAKIA, 2009.<br>2. KLINDA, F.: Organ v kultúre dvoch tisícročí. Hudobné centrum : Bratislava, 2000.<br>3. MÚDRA, D.: Topografia hudby klasicizmu na Slovensku z pohľadu kanonických vizitácií. Bratislava : Veda, 2019.<br>4. GERGELYI, O. - WURM, K.: Historické organy na Slovensku. Bratislava : Opus, 1982.<br>5. <a href="https://organy.hc.sk/organari">https://organy.hc.sk/organari</a> |       |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak, English   |       |     |     |     |     |
| <b>Notes:</b><br>-   |       |     |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 1   |       |     |     |     |     |
| 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. David Gerard di Fiore  |       |     |     |     |     |
| <b>Last modification:</b> 01.08.2022   |       |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.  |       |     |     |     |     |

## COURSE INFORMATION SHEET

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

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

#### **Course contents:**

Lecture:

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

Workshop:

Daily form:

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

External form:

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

#### **Recommended or required literature:**

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

#### **Language of instruction:**

Slovak, English

#### **Notes:**

The course takes place in the winter semester.



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| <b>Course evaluation:</b>  |     |     |     |     |     |
| Assessed students in total: 12   |     |     |     |     |     |
| A  | B   | C   | D   | E   | FX  |
| 100.0  | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., doc. PaedDr. Zuzana Zahradníková, PhD., Mgr. art. Martin Jurčo, PhD. |     |     |     |     |     |
| <b>Last modification:</b> 11.07.2022   |     |     |     |     |     |
| <b>Supervisor(s):</b>  |     |     |     |     |     |
| Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.                 |     |     |     |     |     |

## COURSE INFORMATION SHEET

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

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

#### **Course contents:**

Lecture:

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

Workshop:

Daily form:

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

External form:

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

Lecture:

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

#### **Recommended or required literature:**

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

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|---|-----|-----|-----|-----|-----|
| <b>Language of instruction:</b><br>Slovak, English  |     |     |     |     |     |
| <b>Notes:</b><br>The course takes place in the winter semester.   |     |     |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 11   |     |     |     |     |     |
| A   | B   | C   | D   | E   | FX  |
| 100.0   | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., doc. PaedDr. Zuzana Zahradníková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.       |     |     |     |     |     |
| <b>Last modification:</b> 11.07.2022  |     |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD. |     |     |     |     |     |

## COURSE INFORMATION SHEET

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

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

#### **Course contents:**

Lecture:

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

20th - 21st centuries. Analysis of the interpretation of compositions and its comparison with different interpreters from Slovakia and abroad.

Workshop:

Daily form:

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

External form:

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

#### **Recommended or required literature:**

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

#### **Language of instruction:**

Slovak, English

#### **Notes:**

The course takes place in the winter semester.

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| <b>Course evaluation:</b>  |     |     |     |     |     |
| Assessed students in total: 9  |     |     |     |     |     |
| A  | B   | C   | D   | E   | FX  |
| 100.0  | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Mgr. Martina Procházková, PhD., doc. PaedDr. Zuzana Zahradníková, PhD. |     |     |     |     |     |
| <b>Last modification:</b> 11.07.2022   |     |     |     |     |     |
| <b>Supervisor(s):</b>  |     |     |     |     |     |
| Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.                 |     |     |     |     |     |

## COURSE INFORMATION SHEET

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|---|--|
| <b>University:</b> Catholic University in Ružomberok  |  |
| <b>Faculty:</b> Faculty of Education  |  |
| <b>Course code:</b> KHU/Ho-BD101A/22  | <b>Course title:</b> Interpretation Seminar (Organ) 1b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |  |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours                          |
| <b>Recommended semester/trimester:</b> 1.   |  |
| <b>Level of study:</b> I.   |  |
| <b>Prerequisites:</b>   |  |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject.<br>A maximum of 40 points can be obtained for active participation in the seminar, and a maximum of 60 points for the seminar work. In order to successfully complete the subject, it is necessary to obtain at least 60 points.<br>Final assessment: seminar paper.<br>Subject evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0% |  |
| <b>Learning outcomes of the course:</b><br>After completing the subject, the student will acquire the following knowledge, skills and competences:<br>- acquisition of knowledge about musical forms in organ literature, about registration in the Renaissance and Baroque periods;<br>- interpretation of organ works by old masters with the correct solution of interpretation problems of individual compositions;<br>- the ability to work independently with the registration of organ compositions from the Renaissance and Baroque periods.  |  |
| <b>Course contents:</b><br>Analysis, listening and interpretation of early music (before J.S. Bach) from the following areas:<br>1. Italy,<br>2. North and South Germany,<br>3. Denmark (D. Buxtehude),<br>4. The Netherlands (J.P. Sweelinck),   |  |



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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak, English

**Notes:**

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**Course evaluation:**

Assessed students in total: 3

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

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

**Last modification:** 28.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

|   |  |
|---|--|
| <b>University:</b> Catholic University in Ružomberok  |  |
| <b>Faculty:</b> Faculty of Education  |  |
| <b>Course code:</b> KHU/Ho-BD103A/22  | <b>Course title:</b> Interpretation Seminar (Organ) 2b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |  |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours                          |
| <b>Recommended semester/trimester:</b> 2.   |  |
| <b>Level of study:</b> I.   |  |
| <b>Prerequisites:</b>   |  |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject.<br>A maximum of 40 points can be obtained for active participation in the seminar, and a maximum of 60 points for the seminar work. In order to successfully complete the subject, it is necessary to obtain at least 60 points.<br>Final assessment: seminar paper.<br>Subject evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0%     |  |
| <b>Learning outcomes of the course:</b><br>After completing the subject, the student will acquire the following knowledge, skills and competences:<br>- acquisition of knowledge in the field of musical interpretation of the works of J. S. Bach, composers of classicism and early romanticism;<br>- acquiring knowledge about registration and organ performers;<br>- interpretation of organ works by J.S. Bach, C. P. E. Bach;<br>- managing interpretation problems in individual compositions;<br>- the ability to work independently with the registration of organ compositions from the baroque period (works by J.S. Bach), classicism and early romanticism; |  |
| <b>Course contents:</b><br>Analysis, listening and interpretation of works:<br>1. J.S. Bach,<br>2. from the period of classicism<br>3. from the period of early romanticism.  |  |

**Recommended or required literature:**

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

**Language of instruction:**

Slovak, English

**Notes:**

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**Course evaluation:**

Assessed students in total: 3

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

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

**Last modification:** 27.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

|   |  |
|---|--|
| <b>University:</b> Catholic University in Ružomberok  |  |
| <b>Faculty:</b> Faculty of Education  |  |
| <b>Course code:</b> KHU/Ho-BD105A/22  | <b>Course title:</b> Interpretation Seminar (Organ) 3b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |  |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours                          |
| <b>Recommended semester/trimester:</b> 3.   |  |
| <b>Level of study:</b> I.   |  |
| <b>Prerequisites:</b>   |  |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject.<br>A maximum of 40 points can be obtained for active participation in the seminar, and a maximum of 60 points for the seminar work. In order to successfully complete the subject, it is necessary to obtain at least 60 points.<br>Final assessment: seminar paper.<br>Subject evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0% |  |
| <b>Learning outcomes of the course:</b><br>After completing the subject, the student will acquire the following knowledge, skills and competences:<br>- acquiring knowledge about musical forms, registration, organ performers, getting to know the organ repertoire;<br>- interpretation of French organ works by authors of the 19th century and the first half of the 20th century;<br>- coping with interpretation problems when interpreting individual compositions;<br>- the ability to work independently with the registration of organ compositions by French authors of the 19th century and the first half of the 20th century;                          |  |
| <b>Course contents:</b><br>Analyzing, listening and playing compositions:<br>French organ literature from the 19th and first half of the 20th century.  |  |

**Recommended or required literature:**

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

**Language of instruction:**

Slovak, English

**Notes:**

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**Course evaluation:**

Assessed students in total: 3

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

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

**Last modification:** 27.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

|   |  |
|---|--|
| <b>University:</b> Catholic University in Ružomberok  |  |
| <b>Faculty:</b> Faculty of Education  |  |
| <b>Course code:</b> KHU/Ho-BD107A/22  | <b>Course title:</b> Interpretation Seminar (Organ) 4b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |  |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours                          |
| <b>Recommended semester/trimester:</b> 4.   |  |
| <b>Level of study:</b> I.   |  |
| <b>Prerequisites:</b>   |  |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject.<br>A maximum of 40 points can be obtained for active participation in the seminar, and a maximum of 60 points for the seminar work. In order to successfully complete the subject, it is necessary to obtain at least 60 points.<br>Final assessment: seminar paper.<br>Subject evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0% |  |
| <b>Learning outcomes of the course:</b><br>After completing the subject, the student will acquire the following knowledge, skills and competences:<br>- acquiring knowledge about musical forms, registration, organ performers, getting to know the organ repertoire;<br>- interpretation of German organ works by authors of the 19th century and the first half of the 20th century;<br>- coping with interpretation problems when interpreting individual compositions;<br>- the ability to work independently with the registration of organ compositions by German authors of the 19th century and the first half of the 20th century;                          |  |
| <b>Course contents:</b><br>Analysis, listening and playing:<br>German organ works of the 19th and 1st half of the 20th century  |  |

**Recommended or required literature:**

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

**Language of instruction:**

Slovak, English

**Notes:**

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**Course evaluation:**

Assessed students in total: 1

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

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

**Last modification:** 27.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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|--|--|
| <b>University:</b> Catholic University in Ružomberok   |  |
| <b>Faculty:</b> Faculty of Education   |  |
| <b>Course code:</b> KHU/Ho-BD109A/22   | <b>Course title:</b> Interpretation Seminar (Organ) 5b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |  |
| <b>Credits:</b> 2  | <b>Working load:</b> 50 hours                          |
| <b>Recommended semester/trimester:</b> 5.  |  |
| <b>Level of study:</b> I.  |  |
| <b>Prerequisites:</b>  |  |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical outputs during the semester teaching of the subject.<br>A maximum of 40 points can be obtained for active participation in the seminar, and a maximum of 60 points for the seminar work. In order to successfully complete the subject, it is necessary to obtain at least 60 points.<br>Final assessment: seminar paper.<br>Subject evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0% |  |
| <b>Learning outcomes of the course:</b><br>- acquiring knowledge about musical forms, registration, organ performers, getting to know the organ repertoire;<br>- interpretation of organ works by romantic authors, 20th and 21st centuries;<br>- coping with interpretation problems when interpreting individual compositions;<br>- the ability to work independently with the registration of organ compositions from the 19th, 20th, and 21st centuries;   |  |
| <b>Course contents:</b><br>Analysis, listening and playing:<br>1. Repertoire from the Romantic period (countries except France and Germany)<br>2. Organ works of the 20th and 21st centuries - contemporary organ works (worldwide)  |  |



**Recommended or required literature:**

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

**Language of instruction:**

Slovak, English

**Notes:**

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**Course evaluation:**

Assessed students in total: 1

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

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

**Last modification:** 27.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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

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

## COURSE INFORMATION SHEET

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

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

## COURSE INFORMATION SHEET

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

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|--|-----|-----|-----|-----|-----|
| 2. Piano Sonatas: J. Haydn, W. A. Mozart, L. van Beethoven<br>3. Piano works by F. Schubert, R. Schumann, F. Chopin, F. Liszt, J. Brahms<br>4. Piano works by 20th and 21st century composers  |     |     |     |     |     |
| <b>Recommended or required literature:</b><br>1. M. Starosta: Kapitoly z dejín klavírneho umenia a pedagogiky klavírnej hry. Bratislava, 2000.<br>2. L. Hejnová: Česká klavírní sonatina v období klasicizmu. Hradec Králové, 2014.<br>3. R. Adámek: Klavírní interpretace skladeb. Banská Bystrica, 2013.<br>4. Problematika interpretácie klavírných skladieb Roberta Schumanna a Fryderyka Chopina. Zborník príspevkov. Ed. M. Matejová., Ružomberok, 2010. |     |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak  |     |     |     |     |     |
| <b>Notes:</b>  |     |     |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 5   |     |     |     |     |     |
| A  | B   | C   | D   | E   | FX  |
| 100.0  | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.   |     |     |     |     |     |
| <b>Last modification:</b> 14.07.2022   |     |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.  |     |     |     |     |     |

## COURSE INFORMATION SHEET

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



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

## COURSE INFORMATION SHEET

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

|   |      |     |     |     |     |
|---|------|-----|-----|-----|-----|
| 1. Interpretive Problems of Piano Playing: J. S. Bach, G. F. Handel<br>2. Piano Sonatas: J. Haydn, W. A. Mozart, L. van Beethoven<br>3. Piano works by F. Schubert, R. Schumann, F. Chopin, F. Liszt, J. Brahms<br>4. Piano compositions by 20th and 21st century composers   |      |     |     |     |     |
| <b>Recommended or required literature:</b><br>1. M. Starosta: Kapitoly z dejín klavírneho umenia a pedagogiky klavírnej hry. Bratislava, 2000.<br>2. L. Hejnová: Česká klavírní sonatina v období klasicizmu. Hradec Králové, 2014.<br>3. R. Adámek: Klavírní interpretace skladeb. Banská Bystrica, 2013.<br>4. Problematika interpretácie klavírných skladieb Roberta Schumann a Fryderyka Chopina. Zborník príspevkov. Ed. M. Matejová., Ružomberok, 2010. |      |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak   |      |     |     |     |     |
| <b>Notes:</b>   |      |     |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 5  |      |     |     |     |     |
| A   | B    | C   | D   | E   | FX  |
| 80.0  | 20.0 | 0.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.  |      |     |     |     |     |
| <b>Last modification:</b> 14.07.2022  |      |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.   |      |     |     |     |     |

## COURSE INFORMATION SHEET

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|---|--|
| <b>University:</b> Catholic University in Ružomberok  |  |
| <b>Faculty:</b> Faculty of Education  |  |
| <b>Course code:</b> KHU/Hs-BD101A/22  | <b>Course title:</b> Interpretation Seminar (Singing) 1b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |  |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours                            |
| <b>Recommended semester/trimester:</b> 1.   |  |
| <b>Level of study:</b> I.   |  |
| <b>Prerequisites:</b>   |  |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is realized on the basis of theoretical and practical examinations and outputs (presentation, seminar work, artistic performances) during semester teaching and continuously in lessons by checking the preparation of the interpretative analysis of the study vocal repertoire from the subject Singing. Verification of practical skills and competences is possible within the framework of the courses Singing, Chorepetition, Interpretation course, at public performances and semester performances.<br>Participation in seminars is a prerequisite for credit, for which a maximum of 30 points may be obtained, for presentation and seminar work a maximum of 50 points, and for the preparation of a performance analysis of the vocal repertoire studied 30 points. In order to pass the course, it is necessary to obtain at least 60 points.<br>Continuous assessment: active participation in seminars and preparation of a performance analysis of the study repertoire.<br>Final assessment: by the quality of the presentation, seminar work and analysis of the vocal repertoire studied.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0% |  |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>To become familiar with the origin, development and typology of folk and art song in Europe from the beginning to the present, elements of musical notation and singing part and possibilities of application of musical articulation, style-forming elements and means of expression in the interpretation of simple songs and arias by prominent Slovak and foreign performers and their application to the study repertoire.<br>Learning outcomes:   |  |

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

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

**Course contents:**

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

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

Assessed students in total: 5

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

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

**Last modification:** 08.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

|   |  |
|---|--|
| <b>University:</b> Catholic University in Ružomberok  |  |
| <b>Faculty:</b> Faculty of Education  |  |
| <b>Course code:</b> KHU/Hs-BD103A/22  | <b>Course title:</b> Interpretation Seminar (Singing) 2b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |  |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours                            |
| <b>Recommended semester/trimester:</b> 2.   |  |
| <b>Level of study:</b> I.   |  |
| <b>Prerequisites:</b>   |  |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is realized on the basis of theoretical and practical examinations and outputs (presentation, seminar work, artistic performances) during semester teaching and continuously in lessons by checking the preparation of the interpretative analysis of the study vocal repertoire from the subject Singing. Verification of practical skills and competences is possible within the framework of the courses Singing, Chorepetition, Interpretation course, at public performances and semester performances.<br>Participation in seminars is a prerequisite for credit, for which a maximum of 30 points may be obtained, for presentation and seminar work a maximum of 50 points, and for the preparation of a performance analysis of the vocal repertoire studied 30 points. In order to pass the course, it is necessary to obtain at least 60 points.<br>Continuous assessment: active participation in seminars and preparation of a performance analysis of the study repertoire.<br>Final assessment: by the quality of the presentation, seminar work and analysis of the vocal repertoire studied.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0% |  |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>To gain a general overview of the development of vocal expression (the method of tone production and the aesthetic ideal) and vocal and vocal-instrumental literature in the Medieval, Renaissance and Baroque periods. To become familiar with the possibilities of applying stylistic elements and means of performance and expression in the interpretation of compositions from the medieval, Renaissance and Baroque periods as performed by various ensembles and major performers and their application to the study repertoire.   |  |

**Learning Outcomes:**

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

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

**Course contents:**

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



**Recommended or required literature:**

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

**Language of instruction:**

Slovak

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

Assessed students in total: 3

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

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

## COURSE INFORMATION SHEET

|   |  |
|---|--|
| <b>University:</b> Catholic University in Ružomberok  |  |
| <b>Faculty:</b> Faculty of Education  |  |
| <b>Course code:</b> KHU/Hs-BD105A/22  | <b>Course title:</b> Interpretation Seminar (Singing) 3b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |  |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours                            |
| <b>Recommended semester/trimester:</b> 3.   |  |
| <b>Level of study:</b> I.   |  |
| <b>Prerequisites:</b>   |  |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is realized on the basis of theoretical and practical examinations and outputs (presentation, seminar work, artistic performances) during semester teaching and continuously in lessons by checking the preparation of the interpretative analysis of the study vocal repertoire from the subject Singing. Verification of practical skills and competences is possible within the framework of the courses Singing, Chorepetition, Interpretation course, at public performances and semester performances.<br>Participation in seminars is a prerequisite for credit, for which a maximum of 30 points may be obtained, for presentation and seminar work a maximum of 50 points, and for the preparation of a performance analysis of the vocal repertoire studied 30 points. In order to pass the course, it is necessary to obtain at least 60 points.<br>Continuous assessment: active participation in seminars and preparation of a performance analysis of the study repertoire.<br>Final assessment: by the quality of the presentation, seminar work and analysis of the vocal repertoire studied.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0% |  |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>To gain a general overview of the development of vocal expression (tone production, phrasing, dynamics, ornamentation) and vocal and vocal-instrumental literature in the Baroque and Classical periods. To become familiar with the possibilities of applying style-forming elements and means of performance and expression in the interpretation of compositions from the Baroque and Classical periods as performed by various ensembles and major performers and their application to the study repertoire.  |  |

**Learning Outcomes:**

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

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

**Course contents:**

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

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

Assessed students in total: 4

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

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

**Last modification:** 08.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

|   |  |
|---|--|
| <b>University:</b> Catholic University in Ružomberok  |  |
| <b>Faculty:</b> Faculty of Education  |  |
| <b>Course code:</b> KHU/Hs-BD107A/22  | <b>Course title:</b> Interpretation Seminar (Singing) 4b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |  |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours                            |
| <b>Recommended semester/trimester:</b> 4.   |  |
| <b>Level of study:</b> I.   |  |
| <b>Prerequisites:</b>   |  |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is realized on the basis of theoretical and practical examinations and outputs (presentation, seminar work, artistic performances) during semester teaching and continuously in lessons by checking the preparation of the interpretative analysis of the study vocal repertoire from the subject Singing. Verification of practical skills and competences is possible within the framework of the courses Singing, Chorepetition, Interpretation course, at public performances and semester performances.<br>Participation in seminars is a prerequisite for credit, for which a maximum of 30 points may be obtained, for presentation and seminar work a maximum of 50 points, and for the preparation of a performance analysis of the vocal repertoire studied 30 points. In order to pass the course, it is necessary to obtain at least 60 points.<br>Continuous assessment: active participation in seminars and preparation of a performance analysis of the study repertoire.<br>Final assessment: by the quality of the presentation, seminar work and analysis of the vocal repertoire studied.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0% |  |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>To gain a general overview of the origins of vocal expression (how tone, phrasing, dynamics, and agogics are created) and vocal and vocal-instrumental literature in the Classical and Romantic periods. To become familiar with the possibilities of the application of style-forming elements and performance-expression devices in the interpretation of compositions from the Classical and Romantic periods as performed by various ensembles and major performers and their application to the study repertoire.  |  |

**Learning Outcomes:**

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

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

**Course contents:**

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

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

Assessed students in total: 2

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

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

**Last modification:** 08.07.2022

**Supervisor(s):**

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



## COURSE INFORMATION SHEET

|   |  |
|---|--|
| <b>University:</b> Catholic University in Ružomberok  |  |
| <b>Faculty:</b> Faculty of Education  |  |
| <b>Course code:</b> KHU/Hs-BD109A/22  | <b>Course title:</b> Interpretation Seminar (Singing) 5b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |  |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours                            |
| <b>Recommended semester/trimester:</b> 5.   |  |
| <b>Level of study:</b> I.   |  |
| <b>Prerequisites:</b>   |  |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is realized on the basis of theoretical and practical examinations and outputs (presentation, seminar work, artistic performances) during semester teaching and continuously in lessons by checking the preparation of the interpretative analysis of the study vocal repertoire from the subject Singing. Verification of practical skills and competences is possible within the framework of the courses Singing, Chorepetition, Interpretation course, at public performances and semester performances.<br>Participation in seminars is a prerequisite for credit, for which a maximum of 30 points may be obtained, for presentation and seminar work a maximum of 50 points, and for the preparation of a performance analysis of the vocal repertoire studied 30 points. In order to pass the course, it is necessary to obtain at least 60 points.<br>Continuous assessment: active participation in seminars and preparation of a performance analysis of the study repertoire.<br>Final assessment: by the quality of the presentation, seminar work and analysis of the vocal repertoire studied.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0% |  |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>To gain a general overview of the origins of vocal expression (how tone, phrasing, dynamics, and agogics are created) and vocal and vocal-instrumental literature during the Romantic and 20th century. To become familiar with the possibilities of applying style-forming elements and means of performance-expression in the interpretation of compositions from the Romantic period and the 20th century. in the interpretation of various ensembles and prominent performers and their application to the study repertoire.  |  |

**Learning Outcomes:**

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

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

**Course contents:**

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

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

Assessed students in total: 5

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

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

**Last modification:** 08.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

|   |   |
|---|---|
| <b>University:</b> Catholic University in Ružomberok  |   |
| <b>Faculty:</b> Faculty of Education  |   |
| <b>Course code:</b> KHU/Hz-BD105A/22  | <b>Course title:</b> Liturgical Music and Singing 1 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Lecture<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |   |
| <b>Credits:</b> 1   | <b>Working load:</b> 25 hours                       |
| <b>Recommended semester/trimester:</b> 3.   |   |
| <b>Level of study:</b> I.   |   |
| <b>Prerequisites:</b>   |   |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of independent work and its presentation during the semester teaching of the subject. For participation in lectures and exercises, the student can obtain a maximum of 30 points. The student may obtain a maximum of 70 points on the examination. A minimum of 60 points is required to pass the course.<br>Final assessment: oral examination.<br>Course evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0%   |   |
| <b>Learning outcomes of the course:</b><br>Course Objective: This course focuses on the historical interpretation of sacred music, beginning with the earliest days of liturgical singing, through the golden age of Gregorian chant, the music of the Renaissance, Baroque, and Classical periods, to the music of Romanticism and the 20th century, tracing the stylistic transformations of music and their impact on the creation of sacred works. The course also focuses on practical instruction in the performance of Gregorian chant as well as the performance of contemporary liturgical music in Slovakia. Learning Outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: - knowledge in the field of anthropology and theology of liturgical music and singing - elementary knowledge of music-liturgical terminology - interpretation of selected liturgical chants - ability to solve specific problems in the field of liturgical music interpretation independently - the ability to independently acquire new knowledge and actively expand one's knowledge in the field of liturgical music. |   |
| <b>Course contents:</b><br>1. The concept of liturgical music. 2. Aim and characteristics of liturgical music. 3. Functions of liturgical music. 4. Characteristics of liturgical music. 5. The ministerial function of liturgical music. 6. Liturgical music as a sign.  |   |

**Recommended or required literature:**

1. LEXMANN, J.: Teória liturgickej hudby. Bratislava, 2015.
2. ADAMKO, R. Polyštýlovosť a polyžánrovosť v liturgickej hudbe, in: Vývinové osobitosti pestovania liturgickej hudby na Slovensku, red. Podpera, R., Bratislava : Ústav hudobnej vedy SAV, 2007, s. 113-122.
3. ADAMKO, R. Cirkev a hudba v súčasnosti, in: Kríza kresťanskej kultúry? : Znepokojenia – nádej – perspektívy, red. Alena Piatrová, Trnava : Filozofická fakulta Trnavského univerzity v Trnave, 2007, s. 95-105.
4. ADAMKO, R.: Spevy vďakyvzdávania či zvelebovania? In: Adoramus Te : časopis o duchovnej hudbe, 2006, roč. 9, č. 3, s. 12-16.
5. LEXMANN, J.: Liturgický spevník I a jeho uvedenie do praxe. Bratislava : Ústav hudobnej vedy SAV, 1999.

**Language of instruction:**

Slovak

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

Assessed students in total: 12

| A     | B   | C    | D   | E   | FX  |
|-------|-----|------|-----|-----|-----|
| 91.67 | 0.0 | 8.33 | 0.0 | 0.0 | 0.0 |

**Name of lecturer(s):** prof. ThDr. Rastislav Adamko, PhD.

**Last modification:** 14.07.2022

**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

|   |   |
|---|---|
| <b>University:</b> Catholic University in Ružomberok  |   |
| <b>Faculty:</b> Faculty of Education  |   |
| <b>Course code:</b> KHU/Hz-BD106A/22  | <b>Course title:</b> Liturgical Music and Singing 2 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Lecture<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |   |
| <b>Credits:</b> 1   | <b>Working load:</b> 25 hours                       |
| <b>Recommended semester/trimester:</b> 4.   |   |
| <b>Level of study:</b> I.   |   |
| <b>Prerequisites:</b>   |   |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of independent work and its presentation during the semester teaching of the subject.<br>The student may obtain a maximum of 30 points for participation in lectures and exercises. The student may obtain a maximum of 70 points on the examination. A minimum of 60 points is required to pass the course.<br>Final assessment: oral examination of both the practical and theoretical part.<br>Course evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0%  |   |
| <b>Learning outcomes of the course:</b><br><b>Course Objective:</b><br>The course focuses on the acquisition of knowledge of musical-liturgical norms. In addition to the theoretical part of the course, the students continue to improve in the interpretation of contemporary liturgical singing and music.<br><b>Learning Outcomes:</b><br>Upon completion of the course, the student will acquire the following knowledge, skills and competencies: <ul style="list-style-type: none"> <li>- knowledge of music-liturgical terminology;</li> <li>- acquisition of musical-liturgical norms;</li> <li>- interpretation of selected liturgical chants (from memory and from sheet music);</li> <li>- Ability to select appropriate liturgical chants according to known principles;</li> <li>- ability to solve specific problems in the field of interpretation of liturgical music independently;</li> <li>- independence in selecting the correct musical repertoire for a particular liturgy;</li> </ul> |   |

- the ability to independently acquire new knowledge and actively expand one's knowledge in the field of liturgical music.

**Course contents:**

1. Performers of liturgical music.
2. The liturgical year.
3. Principles for the selection of hymns in the different liturgical seasons.
4. Forms and types of liturgical music.
5. Mass Ordinary and Proprium.
6. Chants of the Liturgy of the Hours.

**Recommended or required literature:**

1. LEXMANN, J.: Teória liturgickej hudby. Bratislava, 2015.
2. Kyriale. Solesmes 1979.
3. ADAMKO, R. Využitie tradičných hudobných foriem v súčasnej liturgii na Slovensku, in: Hudba v súčasnej liturgii. Edícia Musicologica Slovaca et Europaea XXIV, red. Podpera, Rastislav. Bratislava : Ústav hudobnej vedy SAV, 2006, s. 85-110.
4. ADAMKO, R. Tradícia tzv. „omšových piesní“ a jej využitie v obnovenej liturgii, in: 70. výročie vydania Jednotného katolíckeho spevníka : Zborník príspevkov z muzikologickej konferencie Dolná Krupá, 22.-23. 11. 2007, red. Urdová, Sylvia, Trnava – Bratislava : Slovenská muzikologická asociácia, Slovenské národné múzeum – Hudobné múzeum, Spolok sv. Vojtecha, Spoločnosť Mikuláša Schneidra-Trnavského, 2008, s. 130-135.
5. ADAMKO, R. Otvorené formy ako alternatíva k strofickým piesňam v súčasnej liturgickej tvorbe, in: Cantus Choralis Slovaca : Zborník materiálov z VI. Medzinárodného sympózia o zborovom speve, red. Pazúrik, M., Banská Bystrica : Univerzita Mateja Bela, 2004, s. 89-98.

**Language of instruction:**

Slovak

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

Assessed students in total: 7

| A     | B   | C   | D   | E   | FX    |
|-------|-----|-----|-----|-----|-------|
| 85.71 | 0.0 | 0.0 | 0.0 | 0.0 | 14.29 |

**Name of lecturer(s):** prof. ThDr. Rastislav Adamko, PhD.

**Last modification:** 14.07.2022

**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

|   |                                      |
|---|--------------------------------------|
| <b>University:</b> Catholic University in Ružomberok  |                                      |
| <b>Faculty:</b> Faculty of Education  |                                      |
| <b>Course code:</b> KHU/Hv-BD104A/22  | <b>Course title:</b> Music History 1 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Lecture / Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 / 1 <b>hours per semester:</b> 13 / 13<br><b>Teaching method:</b> on-site  |                                      |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours        |
| <b>Recommended semester/trimester:</b> 1., 3., 5.   |                                      |
| <b>Level of study:</b> I.   |                                      |
| <b>Prerequisites:</b>   |                                      |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A student passes the course if he/she demonstrates theoretical knowledge and can identify representative works by composers from the relevant period of music history.<br>Final assessment: theoretical part of the written test (50%), practical part of the written test - aural test (50%). At least 60 % is required to pass the course.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |                                      |
| <b>Learning outcomes of the course:</b><br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences:<br>- have knowledge of the historical development of musical art, artistic periods and their representatives.<br>- The student is able to use professional literature, musical material, discography and professional electronic media in his/her artistic-pedagogical practice.<br>- is able to independently solve specific problems in the field of music performance.<br>- is able to identify and professionally define individual musical styles, styles, genres, compositional techniques or creative processes of selected composers, as well as the most artistically and historically significant works of the world music repertoire. |                                      |
| <b>Course contents:</b><br>Brief outline of the course:<br>1. 1.<br>2. 2.   |                                      |



3. Monodial/rhythmic-monomelodic style.
4. Polymelodic style.
5. Characteristic features of the musical baroque.
6. Important representatives of the early, middle and high Baroque.
7. Forms and types of Baroque vocal-instrumental music. Representatives, representative works.
8. Forms and types of Baroque instrumental music and music for keyboard instruments. Representatives, representative works.
9. Medieval and Renaissance music on the territory of present-day Slovakia
10. Early Baroque and Baroque music on the territory of present-day Slovakia

**Recommended or required literature:**

Recommended reading:

1. BUKOVINSKÁ, J.: Little Encyclopedia of Music I. Ancient - Medieval - Renaissance. Košice 1999
2. BUKOVINSKÁ, J.: Small Encyclopaedia of Music II. Baroque - Classicism. Košice 2000
3. HRČKOVÁ, N.: History of Music I. European Middle Ages. Bratislava 200
4. HRČKOVÁ, N.: History of Music II. Renaissance. Bratislava 2004
5. Characteristics of Baroque music. Ostrava 2006

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 27

| A     | B     | C     | D     | E     | FX   |
|-------|-------|-------|-------|-------|------|
| 22.22 | 18.52 | 11.11 | 29.63 | 11.11 | 7.41 |

**Name of lecturer(s):** PaedDr. Miriam Matejová, PhD., prof. ThDr. Rastislav Adamko, PhD.

**Last modification:** 24.03.2022

**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/Hv-BD108A/22  | <b>Course title:</b> Music History 2 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Lecture / Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 / 1 <b>hours per semester:</b> 13 / 13<br><b>Teaching method:</b> on-site  |                                      |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours        |
| <b>Recommended semester/trimester:</b> 2., 4.   |                                      |
| <b>Level of study:</b> I.   |                                      |
| <b>Prerequisites:</b>   |                                      |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A student passes the course if he/she demonstrates theoretical knowledge and can identify representative works by composers from the relevant period of music history.<br>Final assessment: theoretical part of the written test (50%), practical part of the written test - aural test (50%). At least 60 % is required to pass the course.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |                                      |
| <b>Learning outcomes of the course:</b><br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences:<br>- have knowledge of the historical development of musical art, artistic periods and their representatives.<br>- The student is able to use professional literature, musical material, discography and professional electronic media in his/her artistic-pedagogical practice.<br>- is able to independently solve specific problems in the field of music performance.<br>- is able to identify and professionally define individual musical styles, styles, genres, compositional techniques or creative processes of selected composers, as well as the most artistically and historically significant works of the world music repertoire. |                                      |
| <b>Course contents:</b><br>Brief outline of the course:<br>1. Characteristic features of musical classicism.  |                                      |

2. Early Classicism: the French clavecinists, their predecessors and followers, the older Viennese school, the Mannheim school, the Berlin (North German) school.
3. Early Classicism: the sons of J. S. Bach, L. Mozart, the birth and development of comic opera, the operatic reform of Ch. W. Gluck, predecessors, successors.
4. Forms and types of instrumental music in the Classical period. Representatives, representative works.
5. Forms and types of vocal-instrumental music in the Classical period. Representatives, representative works.
6. Viennese Classicism. Joseph Haydn
7. Viennese Classicism. Wolfgang Amadeus Mozart.
8. Viennese Classicism. Ludwig van Beethoven.
9. The turn of High Classicism and Early Romanticism
10. Works of the representatives of Slovak Classicism

**Recommended or required literature:**

Recommended reading:

1. BUKOVINSKÁ, J.: Little Encyclopedia of Music II. Baroque - Classicism. Košice 2000
2. History of music: an overview of the European history of music. Ostrava, 2013.
3. ŠIŠKOVÁ, I.: History of Music IV. Classical music. Bratislava, 2012
4. ŠAFARÍK, J.: History of Music I. - II. Prague 2002, Věrovany 2006
5. VYSLOUŽIL, J.: Musical Dictionary for Everyone II. Composers and music writers. Vizovice 2005

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 20

| A    | B    | C    | D    | E    | FX  |
|------|------|------|------|------|-----|
| 35.0 | 25.0 | 15.0 | 15.0 | 10.0 | 0.0 |

**Name of lecturer(s):** PaedDr. Miriam Matejová, PhD., prof. ThDr. Rastislav Adamko, PhD.

**Last modification:** 24.03.2022

**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/Hv-BD112A/22  | <b>Course title:</b> Music History 3 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Lecture / Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 / 1 <b>hours per semester:</b> 13 / 13<br><b>Teaching method:</b> on-site  |                                      |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours        |
| <b>Recommended semester/trimester:</b> 1., 3., 5.   |                                      |
| <b>Level of study:</b> I.   |                                      |
| <b>Prerequisites:</b>   |                                      |
| <b>Requirements for passing the course:</b><br>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.<br>A student passes the course if he/she demonstrates theoretical knowledge and can identify representative works by composers from the relevant period in the history of music.<br>Final assessment: theoretical part of the written test (50%), practical part of the written test - aural test (50%). At least 60 % is required to pass the course.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |                                      |
| <b>Learning outcomes of the course:</b><br>Learning outcomes:<br>After completing the course the student will acquire the following knowledge, skills and competences:<br>- have knowledge of the historical development of musical art, artistic periods and their representatives.<br>- The student is able to use professional literature, musical material, discography and professional electronic media in his/her artistic-pedagogical practice.<br>- is able to independently solve specific problems in the field of music performance.<br>- is able to identify and professionally define individual musical styles, styles, genres, compositional techniques or creative processes of selected composers, as well as the most artistically and historically significant works of the world music repertoire. |                                      |
| <b>Course contents:</b><br>1. Characteristic features of musical romanticism<br>2. Early Romanticism. F. Schubert.  |                                      |

|  |      |       |      |       |      |
|--|------|-------|------|-------|------|
| 3. Early Romanticism C. M. von Weber.<br>4. So-called pure Romanticism. F. Mendelssohn - Bartholdy.<br>5. So-called pure romanticism. R. Schumann.<br>6. So-called pure Romanticism. F. Chopin.<br>7. Neo-Romanticism. H. Berlioz.<br>8. Neo-Romanticism. F. Liszt.<br>9. Neo-Romanticism. R. Wagner.<br>10. Music production in the territory of present-day Slovakia in the 19th century.  |      |       |      |       |      |
| <b>Recommended or required literature:</b><br>Recommended reading:<br>1.BUKOVINSKÁ, J.: Little Encyclopedia of Music III. Romanticism. Košice 2001<br>2.HRČKOVÁ, N. (ed.). Music of the 19th century. Bratislava 201<br>3.NAVRÁTIL, M.: History of music: an overview of European history of music. Ostrava, 2013.<br>4.ŠAFAŘÍK, J.: Dějiny hudby I. - II. Prague 2002, Věrovany 2006<br>5.VYSLOUŽIL, J.: Music dictionary for everyone II. Composers and music writers. Vizovice 2005 |      |       |      |       |      |
| <b>Language of instruction:</b><br>Slovak  |      |       |      |       |      |
| <b>Notes:</b>  |      |       |      |       |      |
| <b>Course evaluation:</b><br>Assessed students in total: 21  |      |       |      |       |      |
| A  | B    | C     | D    | E     | FX   |
| 28.57  | 9.52 | 14.29 | 9.52 | 28.57 | 9.52 |
| <b>Name of lecturer(s):</b> PaedDr. Miriam Matejová, PhD., prof. ThDr. Rastislav Adamko, PhD.  |      |       |      |       |      |
| <b>Last modification:</b> 24.03.2022   |      |       |      |       |      |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.  |      |       |      |       |      |

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |                                      |
| <b>Faculty:</b> Faculty of Education   |                                      |
| <b>Course code:</b> KHU/Hv-BD116A/22   | <b>Course title:</b> Music History 4 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Lecture / Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 / 1 <b>hours per semester:</b> 13 / 13<br><b>Teaching method:</b> on-site   |                                      |
| <b>Credits:</b> 2  | <b>Working load:</b> 50 hours        |
| <b>Recommended semester/trimester:</b> 2., 4.  |                                      |
| <b>Level of study:</b> I.  |                                      |
| <b>Prerequisites:</b>  |                                      |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of relevant knowledge, skills and competences of the student is carried out on the basis of the degree of activity and independent work of the student during the semester teaching of the subject.<br>The student may receive a maximum of 30 points for participation in lectures and exercises. The student may obtain a maximum of 70 points on the examination. A minimum of 60 points is required to pass the course.<br>Final assessment: written test.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%  |                                      |
| <b>Learning outcomes of the course:</b><br>Learning outcomes:<br>After completing the course the student will acquire the following knowledge, skills and competences:<br>- acquiring knowledge about the characteristic features of individual musical styles, styles, genres and compositional techniques, as well as about the life, work and creative-aesthetic thinking of their most important representatives.<br>- the ability to identify and professionally define individual musical styles, styles, genres, compositional techniques or creative processes of selected composers, as well as the most artistically and historically significant works of the world music repertoire.<br>- Independence in acquiring new knowledge from the history of music and competence to assess its suitability for use in the pedagogical process. |                                      |
| <b>Course contents:</b><br>Brief outline of the course:  |                                      |

1. 1. Musico-dramatic works of the 19th century; romantic, fairy-tale, serious, comic, grand, lyrical opera - Rossini, Bellini, Donizetti, Verdi, Gounod, Bizet, etc.
2. Romantic national schools - works of members of the so-called Mighty Handful, P. I. Tchaikovsky and other personalities of Russian music of the 19th century, works of B. Smetana, A. Dvořák and other representatives of Czech national music, the national schools of Poland, Hungary, Spain, Norway and Finland.
3. Classical-romantic synthesis (classicizing romanticism) - Brahms, Bruckner, Reger, Franck, French organ school...
4. Late and waning Romanticism - characteristic features of musical thought, aesthetic ideals, works of G. Mahler, R. Strauss and other prominent members of the so-called Tristan generation.
5. The compositional legacy of J. Sibelius, E. Elgar, S. Rachmaninov and other romantically oriented composers of the 1st half of the 20th century. In the second half of the 20th century.
6. Impressionism in art and especially in music.
7. Musical expressionism.
8. National revivalist musical culture of the late 19th century in Slovakia.
9. Pioneers of Slovak national music. V. Bella, J. Bella, V. Figuš - Bystrý, M. Moyzes. M. Schneider - Trnavský.
10. Slovak musical modernism.
11. Slovak musical avant-garde.

**Recommended or required literature:**

Recommended reading:

1. HRČKOVÁ, N. (ed.). Music of the 19th century. Bratislava 2011.
2. HRČKOVÁ, N.: History of Music VI. Music of the 20th century. Bratislava 2006.
3. ABRAHAM, G.: A Brief History of Music. Bratislava 2003
4. BANÁRY, B.: Brief overview of the history of music II. Ružomberok 2007
5. BUKOVINSKÁ, J.: Little Encyclopedia of Music III. Romanticism. Košice 2001
6. MAZUREK, J.: A Brief History of European Music. Ostrava 1999
7. MICHELS, U.: Encyclopedic Atlas of Music. Prague 2000
8. DIE MUSIK IN GESCHICHTE UND GEGENWART. PERSONENTEIL 1-17. Kassel 1997 - 2007
9. History of Music. Prague 2003
10. THE NEW GROVE DICTIONARY OF MUSIC AND MUSICIANS 1-27. New York 2001
11. SCHONBERG, H. C.: Lives of Great Composers. Prague 2006
12. SMOLKA, J.: History of Music. Prague 2001
13. ŠAFAŘÍK, J.: Dějiny hudby II. Věrovany 2006.
14. VYSLOUŽIL, J.: Musical Dictionary for Everyone II. Composers and music writers. Vizovice 2005.
15. ENCYKLOPEDIA MUZYCZNA PWM 1-12. Krakow 1998 - 2012

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 3

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

**Name of lecturer(s):** PaedDr. Miriam Matejová, PhD., prof. ThDr. Rastislav Adamko, PhD.

|   |
|---|
| <b>Last modification:</b> 24.03.2022  |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD. |



## COURSE INFORMATION SHEET

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|--|--------------------------------------|
| <b>University:</b> Catholic University in Ružomberok   |                                      |
| <b>Faculty:</b> Faculty of Education   |                                      |
| <b>Course code:</b> KHU/Hv-BD119A/22   | <b>Course title:</b> Music History 5 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Lecture / Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 / 1 <b>hours per semester:</b> 13 / 13<br><b>Teaching method:</b> on-site   |                                      |
| <b>Credits:</b> 2  | <b>Working load:</b> 50 hours        |
| <b>Recommended semester/trimester:</b> 1., 3.  |                                      |
| <b>Level of study:</b> I.  |                                      |
| <b>Prerequisites:</b>  |                                      |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of relevant knowledge, skills and competences of the student is carried out on the basis of the degree of activity and independent work of the student during the semester teaching of the subject.<br>The student may receive a maximum of 30 points for participation in lectures and exercises. The student may obtain a maximum of 70 points on the examination. A minimum of 60 points is required to pass the course.<br>Final assessment: written test.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%  |                                      |
| <b>Learning outcomes of the course:</b><br>Learning outcomes:<br>After completing the course the student will acquire the following knowledge, skills and competences:<br>- acquiring knowledge about the characteristic features of individual musical styles, styles, genres and compositional techniques, as well as about the life, work and creative-aesthetic thinking of their most important representatives.<br>- The ability to identify and professionally define individual musical styles, styles, genres, compositional techniques or creative practices of selected composers, as well as the most artistically and historically significant works of the world music repertoire.<br>- Independence in acquiring new knowledge from the history of music and competence to assess its suitability for use in the pedagogical process. |                                      |
| <b>Course contents:</b><br>Brief outline of the course:  |                                      |

1. Characteristics of musical movements and styles of the 20th century: futurism and bruitism. Neoprimitivism and stile barbaro, neoclassicism and neo-folklorism.
2. The impulses of jazz and modern popular music. Dodecaphony, serialism, pointillism.
3. Musical avant-garde of the 50s. and 60s, techniques of the so-called New Music.
4. Musical postmodernism (minimalism, new simplicity, new romanticism, polystyle music, fusion of artistic music with jazz, rock, folk and ethnic music). Important composers.
5. Representatives of Slovak musical postmodernism. Younger generations of composers.
6. Jazz - general characteristics, predecessors (worksongs, spiritual, ragtime, blues, boogie-woogie).
7. So-called traditional jazz - New Orleans and Chicago style. Swing era of the 1930s and 1940s.
8. New jazz directions of the 40s and 50s. 8th and 8th jazz of the 1970s (bop, hard bop, funky, soul jazz, cool and west coast jazz).
9. The emergence and development of rock opera in the 1950s and 1960s.
10. The most important directions of modern popular music from the 1970s to the present. Country and western, folk music, world music.
11. Chanson and its most important representatives.
12. Musical theatre in the 20th century - operetta, revue, cabaret, musical. The emergence and development of rock and pop opera.
13. Modern music and jazz in Bohemia and Slovakia.

#### **Recommended or required literature:**

Recommended reading:

1. ABRAHAM, G.: A brief history of music. Bratislava 2003
2. BARTELTOVÁ, M.: Music of the 20th century. I - Bratislava 1999, II - Bratislava 2000
3. CHALUPKA, Ľ.: Slovak musical avant-garde. Bratislava 2011.
4. NAVRÁTIL, M.: Outline of the development of European music of the 20th century. Ostrava 2009
5. SCHÖNBERG, H. C.: Lives of Great Composers. Prague 2006
6. SCHNIERER, M.: Music of the 20th century. Brno 2005
7. SMOLKA, J.: History of Music. Prague 2001
8. ŠAFAŘÍK, J.: Dějiny hudby III. Věrovany 2006.
9. VYSLOUŽIL, J.: Musicians of the 20th century. Bratislava 1981.
10. BYSTROV, M.: Stories of songs. Prague 2009.
11. GRUN, B.: History of Operetta. Bratislava 1981.
12. JANOUŠEK, M. (ed.): Folk in Slovakia. Bratislava 2006.
13. KAJANOVÁ, Y.: Slovník slovenského jazzu. Bratislava 1999.
14. TURÁK, F.: Modern popular music and jazz in Slovakia. Banská Bystrica 2003.
15. ZELENAY, P. - ŠOLTÝS, L.: Music, dance, song. Bratislava 2008.

#### **Language of instruction:**

Slovak

#### **Notes:**

#### **Course evaluation:**

Assessed students in total: 12

| A    | B     | C    | D    | E     | FX   |
|------|-------|------|------|-------|------|
| 25.0 | 16.67 | 8.33 | 25.0 | 16.67 | 8.33 |

**Name of lecturer(s):** PaedDr. Miriam Matejová, PhD., prof. ThDr. Rastislav Adamko, PhD.

**Last modification:** 24.03.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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|---|--|
| <b>University:</b> Catholic University in Ružomberok  |  |
| <b>Faculty:</b> Faculty of Education  |  |
| <b>Course code:</b> KHU/Hv-BD102A/22  | <b>Course title:</b> Music Theory and Ear Training 1 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Lecture / Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 2 / 1 <b>hours per semester:</b> 26 / 13<br><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> I.   |  |
| <b>Prerequisites:</b>   |  |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A student passes the course if he/she demonstrates theoretical and practical knowledge of music doctrine and practical experience in the field of intonation and rhythmic training. Active participation in exercises is required for successful completion of the course.<br>Final assessment: written test in music doctrine (50%), written test in intonation (50%). At least 60% is required to pass the course.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0% |  |
| <b>Learning outcomes of the course:</b><br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences:<br>- have general and basic theoretical knowledge in the field of music doctrine, intonation and rhythm,<br>- can reproduce the knowledge acquired in the course,<br>- can read a musical text and interpret it,<br>- can notate notes in different keys, all kinds of scales and intervals,<br>- is able to distinguish by ear the distance between two and three notes,<br>- can write a single-voice diatonic melody,<br>- can sing a simple diatonic melody from musical notation,<br>- has the professional competence to work as an assistant teacher of music education in primary schools.   |  |
| <b>Course contents:</b><br>Brief outline of the course:   |  |

|  |       |       |      |       |       |
|--|-------|-------|------|-------|-------|
| 1. 1. musical acoustics, method of vocal intonation using relative solmization, intonation using phonogesthetics<br>2. Notation, notation in violin, bass, C clefs, pure interval intonation. intonation of 4th-5th and 8th degrees.<br>3. Diatonic scales, intonation of thirds and seconds, intonation of 2nd and 3rd degrees.<br>4. Scales chromatic, whole-tone, special, intonation of sexta and seventh, intonation of 6th and 7th degrees.<br>5. Tonal affinities of 1st and 2nd degrees, notation of short melodic motives.<br>6. Intervals, notation of longer melodic motives.<br>7. Rhythmics, rhythmic exercises - eighth notes.<br>8. Metrics, rhythmic exercises - sixteenth notes.<br>9. Tempo, modal melody notation.<br>10. Dynamics, rhythmic exercises according to rhythmic patterns.<br>11. Agogics, linking rhythmic exercises with intonation patterns. |       |       |      |       |       |
| <b>Recommended or required literature:</b><br>Recommended reading:<br>1. MATEJOVÁ, M. - ZAHRADNÍKOVÁ, Z.: Fundamentals of Music Doctrine. Ružomberok, 2008.<br>2. SUCHOŇ, E. - FILIP, M.: Brief doctrine of music. Bratislava, 1993.<br>3. GROSMANN, J.: Hearing analysis. Žilina, 2014.<br>4. DANIEL, L.: Intonation and auditory analysis. Vol. 1. Olomouc, 1994.<br>5. FELIX, B. - JANÍČKOVÁ, S.: Musical Education I. Banská Bystrica, 1994.<br>6. FELIX, B. - JANÍČKOVÁ, S.: Musical Education II. Banská Bystrica, 1996.<br>7. KOFRONĚ, J.: Textbook of intonation and rhythm. Prague, 1990.<br>8. ZIKA, P.: Intonation. Bratislava 1981.<br>9. ZIKA, P.: Textbook of rhythm. Bratislava 1983.   |       |       |      |       |       |
| <b>Language of instruction:</b><br>Slovak  |       |       |      |       |       |
| <b>Notes:</b>  |       |       |      |       |       |
| <b>Course evaluation:</b><br>Assessed students in total: 23  |       |       |      |       |       |
| A  | B     | C     | D    | E     | FX    |
| 21.74  | 17.39 | 21.74 | 4.35 | 21.74 | 13.04 |
| <b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD., PaedDr. Miriam Matejov, PhD.  |       |       |      |       |       |
| <b>Last modification:</b> 24.03.2022   |       |       |      |       |       |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.  |       |       |      |       |       |

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |  |
| <b>Faculty:</b> Faculty of Education   |  |
| <b>Course code:</b> KHU/Hv-BD109A/22   | <b>Course title:</b> Music Theory and Ear Training 2 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Lecture / Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 2 / 1 <b>hours per semester:</b> 26 / 13<br><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> I.  |  |
| <b>Prerequisites:</b>  |  |
| <b>Requirements for passing the course:</b><br>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.<br>A student passes the course if he/she demonstrates theoretical and practical knowledge of music doctrine, the doctrine of musical instruments and practical experience in the field of intonation and rhythmic training. Active participation in exercises is required for successful completion of the course.<br>Final assessment: written test in music and instrumentation (50%), written test in intonation (50%).<br>At least 60% is required to pass the course.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%                      |  |
| <b>Learning outcomes of the course:</b><br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences: <ul style="list-style-type: none"> <li>- possesses general and basic theoretical knowledge in the field of music doctrine, doctrine of musical instruments, intonation and rhythm.</li> <li>- can reproduce the knowledge acquired in the course.</li> <li>- is able to distinguish by ear the distance between two to four notes, to intonate the melodic line - diatonic, modal, schromatic and atonal and to write the melody heard in music notation.</li> <li>- Master the formation, identification of chords and their reversals, identification of chord reversals in keys.</li> <li>- knows how to choose a musical instrument according to its sound characteristics and technical possibilities</li> </ul> |  |

- is able to select adequate methods for creating intonation ideas in pupils of junior and secondary school age.
- possesses professional competences to work as an assistant teacher of music education in primary schools.

### Course contents:

Brief outline of the course:

1. Chords, division.
2. Quintacords, formation, identification. Auditory identification of the first turn of quintacords.
3. Cadence and its auditory identification. Rhythmic exercises. Simple and compound quarter - eighth bars. Syncopation, dot on a note, ligature.
4. Quintacord turnarounds, formation, identification. Aural identification of the second turn of fifth chords.
5. Septacords, D7 and its turnarounds, formation, identification. Auditory identification of D7 and its turns.
6. Note chords, D9 and its turnarounds, formation, identification. Notation of a two-part melody.
7. Higher consonants of tertian structure. Notation of three-part melody with rhythmic patterns.
8. Division of musical instruments. Auditory identification of seven chords: dv, mm.
9. Percussion instruments: membranophones, idiophones. Auditory identification of seven chords: mv, zmzm.
10. Stringed instruments: chordophones. Notation of atonal melody.
11. Air instruments: aerophones. Aural identification of the main harmonic functions in a composition.
12. Electroacoustic, electronic musical instruments. Auditory identification of minor harmonic functions in a composition.

### Recommended or required literature:

Recommended reading:

1. MATEJOVÁ, M. - ZAHRADNÍKOVÁ, Z.: Fundamentals of Music Doctrine. Ružomberok, 2008.
2. MODR, A.: Musical instruments. Prague, 1997.
3. SUCHOŇ, E. - FILIP, M.: Brief Doctrine of Music. Bratislava, 1993.
4. GROSMANN, J.: Hearing analysis. Žilina, 2014.
5. DANIEL, L.: Intonation and auditory analysis. Vol. 1. Olomouc, 1994.
6. FELIX, B. - JANÍČKOVÁ, S.: Musical Education I. Banská Bystrica, 1994.
7. FELIX, B. - JANÍČKOVÁ, S.: Musical Education II. Banská Bystrica, 1996.
8. GRÁC, R.: Teaching about musical instruments. Bratislava, 1982.
9. KOFRONĚ, J.: Textbook of intonation and rhythm. Prague, 1990.
10. ZIKA, P.: Intonation. Bratislava 1981.
11. ZIKA, P.: Textbook of rhythm. Bratislava 1983.

### Language of instruction:

Slovak

### Notes:

### Course evaluation:

Assessed students in total: 13

| A     | B     | C   | D    | E     | FX  |
|-------|-------|-----|------|-------|-----|
| 46.15 | 23.08 | 0.0 | 7.69 | 23.08 | 0.0 |

**Name of lecturer(s):** prof. ThDr. Rastislav Adamko, PhD., PaedDr. Miriam Matejová, PhD.

|   |
|---|
| <b>Last modification:</b> 24.03.2022  |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD. |



## COURSE INFORMATION SHEET

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|--|--|
| <b>University:</b> Catholic University in Ružomberok   |  |
| <b>Faculty:</b> Faculty of Education   |  |
| <b>Course code:</b> KHU/Hs-BD103B/22   | <b>Course title:</b> Musical Singing 1 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |  |
| <b>Credits:</b> 1  | <b>Working load:</b> 25 hours          |
| <b>Recommended semester/trimester:</b> 3.  |  |
| <b>Level of study:</b> I.  |  |
| <b>Prerequisites:</b>  |  |
| <b>Requirements for passing the course:</b><br>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.<br>A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course.<br>Continuous assessment: in classes, public performances (concerts and competitions).<br>Final assessment: semester play or public performance.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%  |  |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>To acquire theoretical knowledge of the origins and development of musical singing and various genres of nonartistic music and specific tone production, vocal techniques and interpretation.<br>Acquire the skills of tone production in musical compositions and the realization of performance-expression devices in the interpretation of selected repertoire, which may, depending on individual dispositions, be enriched by various genres of nonartistic music.<br>Apply the acquired theoretical knowledge, practical skills and abilities in their own performance practice and in the educational process.<br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences:<br>- acquire about the origin and development of the musical, the specifics of singing technique and the performance requirements of the musical repertoire;<br>- to acquire in other areas of non-artistic singing (folk, popular, rock), tone production techniques, vocal effects and specific performance in songs of the student's choice; |  |

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

#### **Course contents:**

Daily form:

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

External form:

1 piece from the musical repertoire or nonartistic music.

#### **Recommended or required literature:**

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

#### **Language of instruction:**

Slovak

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

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |  |
| <b>Faculty:</b> Faculty of Education   |  |
| <b>Course code:</b> KHU/Hs-BD106B/22   | <b>Course title:</b> Musical Singing 2 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |  |
| <b>Credits:</b> 1  | <b>Working load:</b> 25 hours          |
| <b>Recommended semester/trimester:</b> 4.  |  |
| <b>Level of study:</b> I.  |  |
| <b>Prerequisites:</b>  |  |
| <b>Requirements for passing the course:</b><br>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.<br>A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course.<br>Continuous assessment: in classes, public performances (concerts and competitions).<br>Final assessment: semester play or public performance.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%  |  |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>To acquire theoretical knowledge of the origins and development of musical singing and various genres of nonartistic music and specific tone production, vocal techniques and interpretation.<br>Acquire the skills of tone production in musical compositions and the realization of performance-expression devices in the interpretation of selected repertoire, which may, depending on individual dispositions, be enriched by various genres of nonartistic music.<br>Apply the acquired theoretical knowledge, practical skills and abilities in own performance practice and in the educational process.<br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences:<br>- acquire about the origin and development of the musical, the specifics of singing technique and the performance requirements of the musical repertoire;<br>- to acquire in other areas of non-artistic singing (folk, popular, rock), tone production techniques, vocal effects and specific performance in songs of the student's choice; |  |

|  |     |     |     |     |     |
|--|-----|-----|-----|-----|-----|
| <ul style="list-style-type: none"> <li>- master the correct technique of tone production and the application of performance-expression devices in musical compositions and in songs of various genres of non-artistic music and the application of the acquired knowledge and skills to pedagogical practice;</li> <li>- the ability to work independently in solving vocal-technical and performance problems in the self-study of vocal compositions and in pedagogical practice;</li> <li>- to present his/her concepts in the interpretation of the chosen vocal repertoire and in the choice of methodological procedures in the rehearsal of compositions in the pedagogical practice of music education and singing.</li> </ul> |     |     |     |     |     |
| <b>Course contents:</b><br>Daily form:<br>1 piece from the musical repertoire or nonartistic music.<br>External form:<br>1 piece from the musical repertoire or nonartistic music.   |     |     |     |     |     |
| <b>Recommended or required literature:</b>   |     |     |     |     |     |
| <b>Language of instruction:</b>  |     |     |     |     |     |
| <b>Notes:</b><br>Individual exercises.   |     |     |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 2   |     |     |     |     |     |
| A  | B   | C   | D   | E   | FX  |
| 100.0  | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.  |     |     |     |     |     |
| <b>Last modification:</b> 11.07.2022   |     |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.  |     |     |     |     |     |

## COURSE INFORMATION SHEET

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak, English

**Notes:**

Individual exercises.

**Course evaluation:**

Assessed students in total: 3

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

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

**Last modification:** 28.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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



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

## COURSE INFORMATION SHEET

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

|   |       |     |     |     |     |
|---|-------|-----|-----|-----|-----|
| 2. A composition from the Romantic period   |       |     |     |     |     |
| <b>Recommended or required literature:</b> <ol style="list-style-type: none"> <li>1. J. S. Bach: Complete Works for Organ. CD Sheet Music, 2006.</li> <li>2. J. S. Bach: Orgelwerke. Kassel : Bärenreiter, 1999.</li> <li>3. Organ Works – J. Brahms, F. Mendelssohn-Bartholdy, R. Schumann. New York : Dover Publications, 1991.</li> <li>4. C. Franck: Organ Works. New York : Dover, 1987.</li> <li>5. Franch romantic organ works : the ultimate collection / Dupré, Franck, Gigout, Guilmant,</li> <li>6. Honegger, Ropartz, Saint-Saëns, Satie, Tournemire, Vierne, Widor./ Milwaukee : CD Sheet Music, 2005.</li> <li>8. Guilmant, A.: Noëls, opus 60: offertoirs, élévations, communions, etc. pour orgue. tom I, II. Mainz : Schott, 2009.</li> <li>10. <a href="http://www.cpdll.org">www.cpdll.org</a>.</li> <li>11. <a href="http://www.imsll.petrucci">www.imsll.petrucci</a></li> <li>12. <a href="http://www.dlib.indiana.edu/variations/scores">www.dlib.indiana.edu/variations/scores</a></li> </ol> |       |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak, English  |       |     |     |     |     |
| <b>Notes:</b><br>Individual exercises.  |       |     |     |     |     |
| <b>Course evaluation:</b><br>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. David Gerard di Fiore, doc. PaedDr. Zuzana Zahradníková, PhD.   |       |     |     |     |     |
| <b>Last modification:</b> 27.07.2022  |       |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.   |       |     |     |     |     |

## COURSE INFORMATION SHEET

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

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

## COURSE INFORMATION SHEET

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

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak, English

**Notes:**

Individual exercises.

**Course evaluation:**

Assessed students in total: 1

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

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

**Last modification:** 27.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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



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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak, English

**Notes:**

Individual exercises

**Course evaluation:**

Assessed students in total: 0

| A   | B   | C   | D   | E   | FX  |
|-----|-----|-----|-----|-----|-----|
| 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 |

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

**Last modification:** 27.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

|   |  |
|---|--|
| <b>University:</b> Catholic University in Ružomberok  |  |
| <b>Faculty:</b> Faculty of Education  |  |
| <b>Course code:</b> KHU/Ho-BD110A/22  | <b>Course title:</b> Organ Didactics and Methodology |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Lecture<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |  |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours                        |
| <b>Recommended semester/trimester:</b> 5.   |  |
| <b>Level of study:</b> I.   |  |
| <b>Prerequisites:</b>   |  |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject.<br>A maximum of 40 points can be obtained for participation in lectures, and 60 points for written tests. To successfully complete the course, you must obtain at least 80 points.<br>The continuous evaluation depends on the activity in the lectures.<br>The final evaluation is conditional on the results of the written tests.<br>Subject evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0%   |  |
| <b>Learning outcomes of the course:</b><br>After completing the subject, the student will acquire the following knowledge, skills and competences:<br>- can describe the basic didactic rules and methodical procedures of teaching organ playing.<br>- knows how to use specialist literature, musical material, discography and a professional offer of electronic media in his artistic-pedagogical practice, knows how to choose adequate instructional literature and choose suitable methodical procedures for practicing and developing a composition.<br>- can solve practical tasks in the field of music pedagogy, specifically when playing the organ, using usual procedures with a critical assessment of their appropriateness and appropriateness<br>- is capable of independently solving specific problems in the field of playing the organ |  |
| <b>Course contents:</b><br>1. Didactics of organ playing, goals and competencies of the teaching process in individual organ playing lessons at the ZUŠ.<br>2. Organizational forms of the teaching process and its specifics (individual organ lesson, liturgical play, improvisation).  |  |

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

**Notes:**

-

**Course evaluation:**

Assessed students in total: 1

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

**Name of lecturer(s):** doc. PaedDr. Zuzana Zahradníková, PhD.

**Last modification:** 27.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

|   |                                     |
|---|-------------------------------------|
| <b>University:</b> Catholic University in Ružomberok  |                                     |
| <b>Faculty:</b> Faculty of Education  |                                     |
| <b>Course code:</b> KHU/Ho-BD104B/22  | <b>Course title:</b> Organ building |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Lecture<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |                                     |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours       |
| <b>Recommended semester/trimester:</b> 3.   |                                     |
| <b>Level of study:</b> I.   |                                     |
| <b>Prerequisites:</b>   |                                     |
| <b>Requirements for passing the course:</b><br>Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject<br>A maximum of 40 points can be obtained for participation in lectures, a maximum of 60 points for seminar work. In order to successfully complete the subject, it is necessary to obtain at least 60 points. Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical examinations during the semester teaching of the subject.<br>Final assessment: seminar paper.<br>Subject evaluation:<br>A – 100%-93%<br>B – 92%-85%<br>C – 84%-77%<br>D – 76%-69%<br>E – 68%-60%<br>Fx – 59%- 0% |                                     |
| <b>Learning outcomes of the course:</b><br>After completing the subject, the student will acquire the following knowledge, skills and competences:<br>- acquiring knowledge of organ terminology, nomenclature and concepts;<br>- knowledge of the history of Slovak and world organs;<br>- orientation in organ construction – types of tracer aktion, registers, pipes;<br>- identification of the organ tract;<br>- the ability to independently carry out routine maintenance of the organ and take care of its trouble-free operation;   |                                     |
| <b>Course contents:</b><br>1. Names and groups of registers.<br>2. Types of organ tracts and their construction, types of air chambers.<br>3. Different traditions of building organs.  |                                     |

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

## COURSE INFORMATION SHEET

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

|  |      |     |     |     |     |
|--|------|-----|-----|-----|-----|
| 1. Didactics of piano playing, goals and competences of the teaching process in individual piano lessons in ZUŠ.<br>2. Organisational forms of the teaching process and its specifics (individual piano lessons, playing from a sheet, four-hand piano playing, improvisation).<br>3. Curriculum, syllabus and standards of the subject of piano playing in ZUŠ.<br>4. Educational content - curricula, syllabus of the subject of piano playing in ZUŠ.<br>5. Textbooks, teaching aids, didactic technology, instructive piano literature in ZUŠ. |      |     |     |     |     |
| <b>Recommended or required literature:</b><br>1. VLASÁKOVÁ, A.: Klavírní pedagogika. Praha, 2003.<br>2. STAROSTA, M.: Kapitoly z dejín klavírneho umenia a pedagogiky klavírnej hry. Bratislava, 2000.   |      |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak  |      |     |     |     |     |
| <b>Notes:</b>  |      |     |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 5   |      |     |     |     |     |
| A  | B    | C   | D   | E   | FX  |
| 80.0   | 20.0 | 0.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.   |      |     |     |     |     |
| <b>Last modification:</b> 14.07.2022   |      |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.  |      |     |     |     |     |

## COURSE INFORMATION SHEET

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



|   |      |     |     |     |     |
|---|------|-----|-----|-----|-----|
| 1 piece from the Baroque period,<br>1 piece from the Classical period,<br>1 etude.  |      |     |     |     |     |
| <b>Recommended or required literature:</b><br>1. J. S. Bach – The Well-Tempered clavier<br>2. D. Scarlatti – Sonatas<br>3. L. van Beethoven – Sonatas I.<br>4. J. Haydn – Sonatas<br>5. W. A. Mozart - Sonatas<br>6. F. Chopin – Etudes op. 10 a op. 25<br>7. C. Czerny – Etude op. 740<br>8. www.imslp.org |      |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak   |      |     |     |     |     |
| <b>Notes:</b>   |      |     |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 4  |      |     |     |     |     |
| A   | B    | C   | D   | E   | FX  |
| 50.0  | 50.0 | 0.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.  |      |     |     |     |     |
| <b>Last modification:</b> 14.07.2022  |      |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.   |      |     |     |     |     |

## COURSE INFORMATION SHEET

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

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

## COURSE INFORMATION SHEET

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

|   |     |     |       |     |     |
|---|-----|-----|-------|-----|-----|
| 1 piece from the Baroque period,<br>1 piece from the Classical period,<br>1 etude   |     |     |       |     |     |
| <b>Recommended or required literature:</b><br>1. J. S. Bach – The Well-Tempered clavier, D. Scarlatti - Sonatas<br>2. L. van Beethoven – Sonatas I.<br>3. J. Haydn – Sonatas<br>4. W. A. Mozart – Sonatas, Fantasies and Rondos<br>5. F. Chopin – Etudes op.10 a op. 25<br>6. C. Czerny – Etude op. 740 |     |     |       |     |     |
| <b>Language of instruction:</b><br>Slovak   |     |     |       |     |     |
| <b>Notes:</b>   |     |     |       |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 6  |     |     |       |     |     |
| A   | B   | C   | D     | E   | FX  |
| 83.33   | 0.0 | 0.0 | 16.67 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.  |     |     |       |     |     |
| <b>Last modification:</b> 14.07.2022  |     |     |       |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.   |     |     |       |     |     |

## COURSE INFORMATION SHEET

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

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

## COURSE INFORMATION SHEET

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



|   |      |      |     |     |     |
|---|------|------|-----|-----|-----|
| 1 piece from the Baroque period,<br>1 piece from the Classical period,<br>1 etude   |      |      |     |     |     |
| <b>Recommended or required literature:</b><br>1. J. S. Bach – The Well-Tempered clavier, D. Scarlatti - Sonatas<br>2. L. van Beethoven – Sonatas I.<br>3. J. Haydn – Sonatas<br>4. W. A. Mozart – Sonatas, Fantasies and Rondos<br>5. F. Chopin – Etudes op. 10 a op. 25<br>6. C. Czerny – Etudes op. 740 |      |      |     |     |     |
| <b>Language of instruction:</b><br>Slovak   |      |      |     |     |     |
| <b>Notes:</b>   |      |      |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 4  |      |      |     |     |     |
| A   | B    | C    | D   | E   | FX  |
| 50.0  | 25.0 | 25.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.  |      |      |     |     |     |
| <b>Last modification:</b> 14.07.2022  |      |      |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.   |      |      |     |     |     |

## COURSE INFORMATION SHEET

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

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

## COURSE INFORMATION SHEET

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

|   |     |     |     |     |     |
|---|-----|-----|-----|-----|-----|
| <b>Recommended or required literature:</b><br>1. Brahms, J.: Ungarische Tanzen. Mainz : Schott, 1928<br>2. Hradecký, E.: Džezové kousky pro 20 prstů<br>3. Dvořák, A.: Slavonic Dances op. 46, 72 |     |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak   |     |     |     |     |     |
| <b>Notes:</b>   |     |     |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 4  |     |     |     |     |     |
| A   | B   | C   | D   | E   | FX  |
| 100.0   | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD.  |     |     |     |     |     |
| <b>Last modification:</b> 14.07.2022  |     |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.   |     |     |     |     |     |

## COURSE INFORMATION SHEET

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

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

## COURSE INFORMATION SHEET

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



|   |     |     |     |     |     |
|---|-----|-----|-----|-----|-----|
| <b>Recommended or required literature:</b><br>1. Brahms, J.: Ungarische Tanzen. Mainz : Schott, 1928<br>2. Hradecký, E.: Džezové kousky pro 20 prstů<br>3. Dvořák, A.: Slavonic Dances op. 46, 72 |     |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak   |     |     |     |     |     |
| <b>Notes:</b>   |     |     |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 4  |     |     |     |     |     |
| A   | B   | C   | D   | E   | FX  |
| 100.0   | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD.  |     |     |     |     |     |
| <b>Last modification:</b> 14.07.2022  |     |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.   |     |     |     |     |     |

## COURSE INFORMATION SHEET

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

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

## COURSE INFORMATION SHEET

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

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

## COURSE INFORMATION SHEET

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

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

## COURSE INFORMATION SHEET

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



**Recommended or required literature:**

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

**Language of instruction:**

Slovak, English

**Notes:**

individual exercises

**Course evaluation:**

Assessed students in total: 4

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

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

**Last modification:** 01.08.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak, English

**Notes:**

individual exercises

**Course evaluation:**

Assessed students in total: 4

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

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

**Last modification:** 01.08.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak, English

**Notes:**

individual exercises

**Course evaluation:**

Assessed students in total: 3

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

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

**Last modification:** 01.08.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak, English

**Notes:**

individual exercises

**Course evaluation:**

Assessed students in total: 1

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

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

**Last modification:** 01.08.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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



**Recommended or required literature:**

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

**Language of instruction:**

Slovak, English

**Notes:**

individual exercises

**Course evaluation:**

Assessed students in total: 1

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

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

**Last modification:** 01.08.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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|---|---|
| <b>University:</b> Catholic University in Ružomberok  |   |
| <b>Faculty:</b> Faculty of Education  |   |
| <b>Course code:</b> KHU/Hv-BD100B/22  | <b>Course title:</b> Schola Cantorum 1b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 2 <b>hours per semester:</b> 26<br><b>Teaching method:</b> on-site   |   |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours           |
| <b>Recommended semester/trimester:</b> 1.   |   |
| <b>Level of study:</b> I.   |   |
| <b>Prerequisites:</b>   |   |
| <b>Requirements for passing the course:</b><br>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.<br>A maximum of 50 points may be obtained for participation in the exercises. A maximum of 50 points may be awarded for performance (individual or joint in public performances). At least 60 points are required to pass the course. Continuous assessment will be in class or in tutorials. The final assessment will be linked to the performance mastery of selected Gregorian chants in individual or collaborative form (in public performances).<br>Course Evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%  |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>To acquire basic knowledge and artistic skills in the interpretation of Gregorian chant, to transfer theoretical knowledge of liturgical chant and music into performance practice. The main focus of the course is the highest quality performance of Gregorian chant according to the Quadratic and Saint Gallen notation, realization of concert performances, participation in festivals of Gregorian chant and concerts of sacred music.<br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences:<br>- mastering the theoretical principles and principles of Gregorian chant interpretation<br>- the ability to read and interpret quadratic notation independently and to navigate in simple Gregorian chant notation<br>- the ability to study simple Gregorian chants and to solve basic performance problems. |   |

|   |      |      |     |     |      |
|---|------|------|-----|-----|------|
| <b>Course contents:</b><br>1. Basics of Gregorian chant interpretation.<br>2. Practicing simple chants of the Liturgy of the Hours and the Mass Ordinary.<br>3. Interpretation of selected Gregorian chants, written in quadratic notation (from sheet music or from memory). |      |      |     |     |      |
| <b>Recommended or required literature:</b>  |      |      |     |     |      |
| <b>Language of instruction:</b><br>Slovak   |      |      |     |     |      |
| <b>Notes:</b>   |      |      |     |     |      |
| <b>Course evaluation:</b><br>Assessed students in total: 14   |      |      |     |     |      |
| A   | B    | C    | D   | E   | FX   |
| 78.57   | 7.14 | 7.14 | 0.0 | 0.0 | 7.14 |
| <b>Name of lecturer(s):</b> doc. PaedDr. Janka Bednáriková, PhD.  |      |      |     |     |      |
| <b>Last modification:</b> 27.07.2022  |      |      |     |     |      |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.   |      |      |     |     |      |

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |   |
| <b>Faculty:</b> Faculty of Education   |   |
| <b>Course code:</b> KHU/Hv-BD102B/22   | <b>Course title:</b> Schola Cantorum 2b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 2 <b>hours per semester:</b> 26<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 2  | <b>Working load:</b> 50 hours           |
| <b>Recommended semester/trimester:</b> 2.  |   |
| <b>Level of study:</b> I.  |   |
| <b>Prerequisites:</b>  |   |
| <b>Requirements for passing the course:</b><br>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.<br>A maximum of 50 points may be obtained for participation in the exercises. A maximum of 50 points may be awarded for performance (individual or joint in public performances). At least 60 points are required to pass the course. Continuous assessment will be in class or in tutorials. The final assessment will be linked to the performance mastery of selected Gregorian chants in individual or collaborative form (in public performances).<br>Course Evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>To strengthen artistic skills in the interpretation of Gregorian chant. The main focus of the course is the highest quality performance of Gregorian chant as well as the performance of chants from native source materials or the presentation of contemporary liturgical music. The main focus of the course is the highest quality performance of Gregorian chant according to quadratic and Saint Gallen notation, the realization of concert performances, participation in Gregorian chant festivals and sacred music concerts.<br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences:<br>- mastering the theoretical principles and principles of quality Gregorian chant performance<br>- the ability to independently read and interpret quadratic or Saint Gallen notation<br>- the ability to study simple Gregorian chants and to solve basic performance problems. |   |

|   |      |     |     |     |     |
|---|------|-----|-----|-----|-----|
| <b>Course contents:</b><br>1. Rehearsal of various chants of Gregorian chant or contemporary liturgical music.<br>2. Interpretation of selected Gregorian chants, written in quadratic and Saint Gallen notation (from sheet music or from memory). |      |     |     |     |     |
| <b>Recommended or required literature:</b>  |      |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak   |      |     |     |     |     |
| <b>Notes:</b>   |      |     |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 12   |      |     |     |     |     |
| A   | B    | C   | D   | E   | FX  |
| 91.67   | 8.33 | 0.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> doc. PaedDr. Janka Bednáriková, PhD.  |      |     |     |     |     |
| <b>Last modification:</b> 27.07.2022  |      |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.   |      |     |     |     |     |

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |   |
| <b>Faculty:</b> Faculty of Education   |   |
| <b>Course code:</b> KHU/Hv-BD105B/22   | <b>Course title:</b> Schola Cantorum 3b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 2 <b>hours per semester:</b> 26<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 2  | <b>Working load:</b> 50 hours           |
| <b>Recommended semester/trimester:</b> 3.  |   |
| <b>Level of study:</b> I.  |   |
| <b>Prerequisites:</b>  |   |
| <b>Requirements for passing the course:</b><br>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.<br>A maximum of 50 points may be obtained for participation in the exercises. A maximum of 50 points may be awarded for performance (individual or joint in public performances). At least 60 points are required to pass the course. Continuous assessment will be in class or in tutorials. The final assessment will be linked to the performance mastery of selected Gregorian chants in individual or collaborative form (in public performances).<br>Course Evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>To strengthen artistic skills in the interpretation of Gregorian chant. The main focus of the course is the highest quality performance of Gregorian chant as well as the performance of chants from native source materials or the presentation of contemporary liturgical music. The main focus of the course is the highest quality performance of Gregorian chant according to quadratic and Saint Gallen notation, the realization of concert performances, participation in Gregorian chant festivals and sacred music concerts.<br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences:<br>- mastering the theoretical principles and principles of quality Gregorian chant performance<br>- the ability to independently read and interpret quadratic or Saint Gallen notation<br>- the ability to study simple Gregorian chants and to solve basic performance problems. |   |

|   |     |     |     |     |     |
|---|-----|-----|-----|-----|-----|
| <b>Course contents:</b><br>1. Rehearsal of various chants of Gregorian chant or contemporary liturgical music.<br>2. Interpretation of selected Gregorian chants, written in quadratic and Saint Gallen notation (from sheet music or from memory). |     |     |     |     |     |
| <b>Recommended or required literature:</b>  |     |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak   |     |     |     |     |     |
| <b>Notes:</b>   |     |     |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 12   |     |     |     |     |     |
| A   | B   | C   | D   | E   | FX  |
| 100.0   | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> doc. PaedDr. Janka Bednáriková, PhD.  |     |     |     |     |     |
| <b>Last modification:</b> 27.07.2022  |     |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.   |     |     |     |     |     |

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |   |
| <b>Faculty:</b> Faculty of Education   |   |
| <b>Course code:</b> KHU/Hv-BD109B/22   | <b>Course title:</b> Schola Cantorum 4b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 2 <b>hours per semester:</b> 26<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 2  | <b>Working load:</b> 50 hours           |
| <b>Recommended semester/trimester:</b> 4.  |   |
| <b>Level of study:</b> I.  |   |
| <b>Prerequisites:</b>  |   |
| <b>Requirements for passing the course:</b><br>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.<br>A maximum of 50 points may be obtained for participation in the exercises. A maximum of 50 points may be awarded for performance (individual or joint in public performances). At least 60 points are required to pass the course. Continuous assessment will be in class or in tutorials. The final assessment will be linked to the performance mastery of selected Gregorian chants in individual or collaborative form (in public performances).<br>Course Evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>To strengthen artistic skills in the interpretation of Gregorian chant. The main focus of the course is the highest quality performance of Gregorian chant as well as the performance of chants from native source materials or the presentation of contemporary liturgical music. The main focus of the course is the highest quality performance of Gregorian chant according to quadratic and Saint Gallen notation, the realization of concert performances, participation in Gregorian chant festivals and sacred music concerts.<br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences:<br>- mastering the theoretical principles and principles of quality Gregorian chant performance<br>- the ability to independently read and interpret quadratic or Saint Gallen notation<br>- the ability to study simple Gregorian chants and to solve basic performance problems. |   |



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|--|-----|-----|-----|-----|-----|
| <b>Course contents:</b><br>1. Rehearsal of various chants of Gregorian chant or contemporary liturgical music.<br>2. Interpretation of selected Gregorian chants, written in quadratic and Saint Gallen notation (from sheet music or from memory).  |     |     |     |     |     |
| <b>Recommended or required literature:</b><br>1. Graduale Novum. Regensburg 2011.<br>2. Graduale Triplex. Solesmes 1998.<br>3. Liber antiphonarius pro diurnis horis I. – III. Solesmes 2005, 2006, 2007<br>4. Offertoriale Triplex. Solesmes 1985.<br>5. ADAMKO, R. - VESELOVSKÁ, E. - ŠEDIVÝ, J.: Spiš Antiphonary. Ružomberok 2008.<br>6. AKIMJAK, A. - ADAMKO, R. - BEDNÁRIKOVÁ, J.: The Spiš Gradual of Juraj of Kežmarok from 1426. Ružomberok 2006. |     |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak  |     |     |     |     |     |
| <b>Notes:</b>  |     |     |     |     |     |
| <b>Course evaluation:</b><br>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> doc. PaedDr. Janka Bednáriková, PhD.   |     |     |     |     |     |
| <b>Last modification:</b> 27.07.2022   |     |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>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/Hv-BD113B/22   | <b>Course title:</b> Schola Cantorum 5b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 2 <b>hours per semester:</b> 26<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 2  | <b>Working load:</b> 50 hours           |
| <b>Recommended semester/trimester:</b> 5.  |   |
| <b>Level of study:</b> I.  |   |
| <b>Prerequisites:</b>  |   |
| <b>Requirements for passing the course:</b><br>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.<br>A maximum of 50 points may be obtained for participation in the exercises. A maximum of 50 points may be awarded for performance (individual or joint in public performances). At least 60 points are required to pass the course. Continuous assessment will be in class or in tutorials. The final assessment will be linked to the performance mastery of selected Gregorian chants in individual or collaborative form (in public performances).<br>Course Evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>To strengthen artistic skills in the interpretation of Gregorian chant. The main focus of the course is the highest quality performance of Gregorian chant as well as the performance of chants from native source materials or the presentation of contemporary liturgical music. The main focus of the course is the highest quality performance of Gregorian chant according to quadratic and Saint Gallen notation, the realization of concert performances, participation in Gregorian chant festivals and sacred music concerts.<br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences:<br>- mastering the theoretical principles and principles of quality Gregorian chant performance<br>- the ability to independently read and interpret quadratic or Saint Gallen notation<br>- the ability to study simple Gregorian chants and to solve basic performance problems. |   |

|   |     |       |     |     |     |
|---|-----|-------|-----|-----|-----|
| <b>Course contents:</b><br>1. Rehearsal of various chants of Gregorian chant or contemporary liturgical music.<br>2. Interpretation of selected Gregorian chants, written in quadratic and Saint Gallen notation (from sheet music or from memory).   |     |       |     |     |     |
| <b>Recommended or required literature:</b><br>Antiphonale Monasticum I. Solesmes 2005.<br>Antiphonale Monasticum II. Solesmes 2007.<br>Antiphonale Monasticum III. Solesmes 2007.<br>Graduale Simplex. Solesmes 1988.<br>Graduale Novum. Regensburg 2011.<br>Spiš Gradual of George of Kežmarok from 1426. Ružomberok 2006.<br>Spiš Antiphonary. Ružomberok 2009. |     |       |     |     |     |
| <b>Language of instruction:</b><br>Slovak   |     |       |     |     |     |
| <b>Notes:</b>   |     |       |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 3  |     |       |     |     |     |
| A   | B   | C     | D   | E   | FX  |
| 66.67   | 0.0 | 33.33 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> doc. PaedDr. Janka Bednáriková, PhD.  |     |       |     |     |     |
| <b>Last modification:</b> 27.07.2022  |     |       |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.   |     |       |     |     |     |

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |   |
| <b>Faculty:</b> Faculty of Education   |   |
| <b>Course code:</b> KHU/Hv-BD116B/22   | <b>Course title:</b> Schola Cantorum 6b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 2 <b>hours per semester:</b> 26<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 2  | <b>Working load:</b> 50 hours           |
| <b>Recommended semester/trimester:</b> 6.  |   |
| <b>Level of study:</b> I.  |   |
| <b>Prerequisites:</b>  |   |
| <b>Requirements for passing the course:</b><br>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.<br>A maximum of 50 points may be obtained for participation in the exercises. A maximum of 50 points may be awarded for performance (individual or joint in public performances). At least 60 points are required to pass the course. Continuous assessment will be in class or in tutorials. The final assessment will be linked to the performance mastery of selected Gregorian chants in individual or collaborative form (in public performances).<br>Course Evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>To strengthen artistic skills in the interpretation of Gregorian chant. The main focus of the course is the highest quality performance of Gregorian chant as well as the performance of chants from native source materials or the presentation of contemporary liturgical music. The main focus of the course is the highest quality performance of Gregorian chant according to quadratic and Saint Gallen notation, the realization of concert performances, participation in Gregorian chant festivals and sacred music concerts.<br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences:<br>- mastering the theoretical principles and principles of quality Gregorian chant performance<br>- the ability to independently read and interpret quadratic or Saint Gallen notation<br>- the ability to study simple Gregorian chants and to solve basic performance problems. |   |

**Course contents:**

1. Rehearsal of various chants of Gregorian chant or contemporary liturgical music.
2. Interpretation of selected Gregorian chants, written in quadratic and Saint Gallen notation (from sheet music or from memory).

**Recommended or required literature:**

1. Antiphonale Monasticum I. Solesmes 2005.
2. Antiphonale Monasticum II. Solesmes 2007.
3. Antiphonale Monasticum III. Solesmes 2007.
4. Graduale Simplex. Solesmes 1988.
5. Graduale Novum. Regensburg 2011.
6. Spiš Gradual of Juraj of Kežmarok from 1426. Ružomberok 2006.
7. Spiš Antiphonary. Ružomberok 2009.

**Language of instruction:****Notes:****Course evaluation:**

Assessed students in total: 1

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

**Name of lecturer(s):** doc. PaedDr. Janka Bednáriková, PhD.

**Last modification:** 27.07.2022

**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |   |
| <b>Faculty:</b> Faculty of Education   |   |
| <b>Course code:</b> KHU/Hv-BD101B/22   | <b>Course title:</b> Second Instrument 1b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 1  | <b>Working load:</b> 25 hours             |
| <b>Recommended semester/trimester:</b> 1.  |   |
| <b>Level of study:</b> I.  |   |
| <b>Prerequisites:</b>  |   |
| <b>Requirements for passing the course:</b><br>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. The student may choose one optional tool from the range of tools.<br>A maximum of 50 % can be earned for active participation in the individual exercises of the optional tool. The final assessment will be in the form of semesterly playbacks, for which the student may earn a maximum of 50%. During the semester performances, the student performs his/her repertoire by heart. A minimum of 60% is required to pass the course.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>The aim of the course is to acquire basic knowledge in playing a selected optional musical instrument, to increase the recital and technical level of playing, to develop the ability to work independently.<br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences:<br>- Explore as much literature of varying technical and artistic difficulty and stylistic periods as possible;<br>- be able to read a musical text and interpret it;<br>- practical knowledge of the technical and expressive possibilities of instrumental playing and orientation in different stylistic periods;<br>- is able to arrange and arrange simple musical formations and improvise;<br>- has the professional competence to work as a music teaching assistant in primary schools; |   |

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

**Course contents:**

Piano: 4 scales, 1 etude, compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century), improvisation and transposition of folk songs using cadence

Organ: at least 2 compositions according to the individual level of the student, playing of psalms and songs from the JKS

Guitar: 4 scales, 1 etude, compositions from 2 different stylistic periods (Baroque, Classical, Romantic, 20th century), improvisation and transposition of folk songs, cadenza, practice of legato, minor barre, arpeggios

Violin: 4 scales, 1 etude, compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century), cadences, playing of double stops, vibrato in exercises, etudes, songs and recitations, improvisations

Flute: 4 scales, 1 etude, pieces from 2 different stylistic periods (Baroque, Classical, Romantic, 20th century), attention to correct intonation, tone quality and tuning

**Recommended or required literature:**

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

Piano:

- 1.F. Emonts: Klavírna škola II. – III.
- 2.J. S. Bach: Knižočka skladieb pre A. M. Bachovú, Malé prelúdia a fughetty
- 3.Sonatíny a ronda I., II.
- 4.P. I. Čajkovskij: Album pre mládež
- 5.E. Hradecký: Malé džezové album

Organ:

- 1.Orgelwerke des 16. bis 18. Jahrhunderts
- 2.Orgelmusik für Trauerfeiern
- 3.Adagios for Organ
- 4.French Romantic Organ Music. The Ultimate Collection

Guitar:

- 1.J. Jirmal: Škola hry na kytaru
- 2.P. Malovec: 10 etud pre gitaru
- 3.G. F. Händel: 5 skladieb – kytarová sóla
- 4.F. Just: Leichte Spielstücke für Gitarre
- 5.J. Kotík: První prednesové skladby pro kytaru

Violin:

- 1.O. Ševčík: opus 6 zošit 4, opus 9 zošit 9
- 2.J. F. Mazas: Etiudy 2 op. 36
- 3.H. Schradieck: Cwiczenia palcowe w siedmiu pozycjach
- 4.J. S. Bach: 6 Sonát pre husle a čembalo, band 1
- 5.A. Dvořák: Romantické kusy op. 75

Flute:

- 1.Album skladieb pre flautu (ed. Budapest)
- 2.Albumy skladieb pre flautu (ed. Moskva)
- 3.E. Towarnicki: Škola hry na flautu – výber prednesov
- 4.F. Tomaszewski: Výber etud II. zošit
- 5.G. F. Händel: Sonáty, Halské sonáty

**Language of instruction:**

Slovak

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|---|------|-----|-----|-----|------|
| <b>Notes:</b>   |      |     |     |     |      |
| <b>Course evaluation:</b><br>Assessed students in total: 11   |      |     |     |     |      |
| A   | B    | C   | D   | E   | FX   |
| 81.82   | 9.09 | 0.0 | 0.0 | 0.0 | 9.09 |
| <b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD., doc. PaedDr. Zuzana Zahradníková, PhD., doc. PaedDr. Janka Bednáriková, PhD., PaedDr. Miriam Matejová, PhD. |      |     |     |     |      |
| <b>Last modification:</b> 14.07.2022  |      |     |     |     |      |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.                         |      |     |     |     |      |



## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |   |
| <b>Faculty:</b> Faculty of Education   |   |
| <b>Course code:</b> KHU/Hv-BD103B/22   | <b>Course title:</b> Second Instrument 2b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 1  | <b>Working load:</b> 25 hours             |
| <b>Recommended semester/trimester:</b> 2.  |   |
| <b>Level of study:</b> I.  |   |
| <b>Prerequisites:</b>  |   |
| <b>Requirements for passing the course:</b><br>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. The student may choose one optional tool from the range of tools.<br>A maximum of 50 % can be earned for active participation in the individual exercises of the optional tool. The final assessment will be in the form of semesterly playbacks, for which the student may earn a maximum of 50%. During the semester performances, the student performs his/her repertoire by heart. A minimum of 60% is required to pass the course.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>The aim of the course is to acquire basic knowledge in playing a selected optional musical instrument, to increase the recital and technical level of playing, to develop the ability to work independently.<br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences:<br>- Explore as much literature of varying technical and artistic difficulty and stylistic periods as possible;<br>- be able to read a musical text and interpret it;<br>- practical knowledge of the technical and expressive possibilities of instrumental playing and orientation in different stylistic periods;<br>- is able to arrange and arrange simple musical formations and improvise;<br>- has the professional competence to work as a music teaching assistant in primary schools; |   |

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

**Course contents:**

Piano: 4 scales, 1 etude, compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century), improvisation and transposition of folk songs using cadence

Organ: at least 2 compositions according to the individual level of the student, playing of psalms and songs from the JKS

Guitar: 4 scales, 1 etude, compositions from 2 different stylistic periods (Baroque, Classical, Romantic, 20th century), improvisation and transposition of folk songs, cadenza, practice of legato, minor barre, arpeggios

Violin: 4 scales, 1 etude, compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century), cadences, playing of double stops, vibrato in exercises, etudes, songs and recitations, improvisations

Flute: 4 scales, 1 etude, pieces from 2 different stylistic periods (Baroque, Classical, Romantic, 20th century), attention to correct intonation, tone quality and tuning

**Recommended or required literature:**

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

Piano:

- 1.F. Emonts: Klavírna škola II. – III.
- 2.J. S. Bach: Knižočka skladieb pre A. M. Bachovú, Malé prelúdia a fughetty
- 3.Sonatíny a ronda I., II.
- 4.P. I. Čajkovskij: Album pre mládež
- 5.E. Hradecký: Malé džezové album

Organ:

- 1.Orgelwerke des 16. bis 18. Jahrhunderts
- 2.Orgelmusik für Trauerfeiern
- 3.Adagios for Organ
- 4.French Romantic Organ Music. The Ultimate Collection

Guitar:

- 1.J. Jirmal: Škola hry na kytaru
- 2.P. Malovec: 10 etud pre gitaru
- 3.G. F. Händel: 5 skladieb – kytarová sóla
- 4.F. Just: Leichte Spielstücke für Gitarre
- 5.J. Kotík: První prednesové skladby pro kytaru

Violin:

- 1.O. Ševčík: opus 6 zošit 4, opus 9 zošit 9
- 2.J. F. Mazas: Etiudy 2 op. 36
- 3.H. Schradieck: Cwiczenia palcowe w siedmiu pozycjach
- 4.J. S. Bach: 6 Sonát pre husle a čembalo, band 1
- 5.A. Dvořák: Romantické kusy op. 75

Flute:

- 1.Album skladieb pre flautu (ed. Budapest)
- 2.Albumy skladieb pre flautu (ed. Moskva)
- 3.E. Towarnicki: Škola hry na flautu – výber prednesov
- 4.F. Tomaszewski: Výber etud II. zošit
- 5.G. F. Händel: Sonáty, Halské sonáty

**Language of instruction:**

Slovak

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|---|-----|------|-----|-----|-----|
| <b>Notes:</b>   |     |      |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 5  |     |      |     |     |     |
| A   | B   | C    | D   | E   | FX  |
| 80.0  | 0.0 | 20.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD., doc. PaedDr. Zuzana Zahradníková, PhD., doc. PaedDr. Janka Bednáriková, PhD., PaedDr. Miriam Matejová, PhD. |     |      |     |     |     |
| <b>Last modification:</b> 14.07.2022  |     |      |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.                         |     |      |     |     |     |

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |   |
| <b>Faculty:</b> Faculty of Education   |   |
| <b>Course code:</b> KHU/Hv-BD106B/22   | <b>Course title:</b> Second Instrument 3b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 1  | <b>Working load:</b> 25 hours             |
| <b>Recommended semester/trimester:</b> 3.  |   |
| <b>Level of study:</b> I.  |   |
| <b>Prerequisites:</b>  |   |
| <b>Requirements for passing the course:</b><br>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. The student may choose one optional tool from the range of tools.<br>A maximum of 50 % can be earned for active participation in the individual exercises of the optional tool. The final assessment will be in the form of semesterly playbacks, for which the student may earn a maximum of 50%. During the semester performances, the student performs his/her repertoire by heart. A minimum of 60% is required to pass the course.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>The aim of the course is to acquire basic knowledge in playing a selected optional musical instrument, to increase the recital and technical level of playing, to develop the ability to work independently.<br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences:<br>- Explore as much literature of varying technical and artistic difficulty and stylistic periods as possible;<br>- be able to read a musical text and interpret it;<br>- practical knowledge of the technical and expressive possibilities of instrumental playing and orientation in different stylistic periods;<br>- is able to arrange and arrange simple musical formations and improvise;<br>- has the professional competence to work as a music teaching assistant in primary schools; |   |

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|--|
| - is able to independently acquire new knowledge and actively expand his/her knowledge.  |
| <p><b>Course contents:</b></p> <p>Piano: 4 scales, 1 etude, compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century), improvisation and transposition of folk songs using cadence</p> <p>Organ: at least 2 compositions according to the individual level of the student, playing of psalms and songs from the JKS</p> <p>Guitar: 4 scales, 1 etude, compositions from 2 different stylistic periods (Baroque, Classical, Romantic, 20th century), improvisation and transposition of folk songs, cadenza, practice of legato, minor barre, arpeggios</p> <p>Violin: 4 scales, 1 etude, compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century), cadences, playing of double stops, vibrato in exercises, etudes, songs and recitations, improvisations</p> <p>Flute: 4 scales, 1 etude, pieces from 2 different stylistic periods (Baroque, Classical, Romantic, 20th century), attention to correct intonation, tone quality and tuning</p> <p><b>Recommended or required literature:</b></p> <p>výber z: <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></p> <p>Piano:</p> <ol style="list-style-type: none"> <li>1.F. Emonts: Klavírna škola II. – III.</li> <li>2.J. S. Bach: Knižočka skladieb pre A. M. Bachovú, Malé prelúdia a fughetty</li> <li>3.Sonatíny a ronda I., II.</li> <li>4.P. I. Čajkovskij: Album pre mládež</li> <li>5.E. Hradecký: Malé džezové album</li> </ol> <p>Organ:</p> <ol style="list-style-type: none"> <li>1.Orgelwerke des 16. bis 18. Jahrhunderts</li> <li>2.Orgelmusik für Trauerfeiern</li> <li>3.Adagios for Organ</li> <li>4.French Romantic Organ Music. The Ultimate Collection</li> </ol> <p>Guitar:</p> <ol style="list-style-type: none"> <li>1.J. Jirmal: Škola hry na kytaru</li> <li>2.P. Malovec: 10 etud pre gitaru</li> <li>3.G. F. Händel: 5 skladieb – kytarová sóla</li> <li>4.F. Just: Leichte Spielstücke für Gitarre</li> <li>5.J. Kotík: První prednesové skladby pro kytaru</li> </ol> <p>Violin:</p> <ol style="list-style-type: none"> <li>1.O. Ševčík: opus 6 zošit 4, opus 9 zošit 9</li> <li>2.J. F. Mazas: Etiudy 2 op. 36</li> <li>3.H. Schradieck: Cwiczenia palcowe w siedmiu pozycjach</li> <li>4.J. S. Bach: 6 Sonát pre husle a čembalo, band 1</li> <li>5.A. Dvořák: Romantické kusy op. 75</li> </ol> <p>Flute:</p> <ol style="list-style-type: none"> <li>1.Album skladieb pre flautu (ed. Budapest)</li> <li>2.Albumy skladieb pre flautu (ed. Moskva)</li> <li>3.E. Towarnicki: Škola hry na flautu – výber prednesov</li> <li>4.F. Tomaszewski: Výber etud II. zošit</li> <li>5.G. F. Händel: Sonáty, Halské sonáty</li> </ol> |
| <p><b>Language of instruction:</b></p> <p>Slovak</p>   |

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| <b>Notes:</b>   |     |     |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 5  |     |     |     |     |     |
| A   | B   | C   | D   | E   | FX  |
| 100.0   | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD., doc. PaedDr. Zuzana Zahradníková, PhD., doc. PaedDr. Janka Bednáriková, PhD., PaedDr. Miriam Matejová, PhD. |     |     |     |     |     |
| <b>Last modification:</b> 14.07.2022  |     |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.                         |     |     |     |     |     |

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |   |
| <b>Faculty:</b> Faculty of Education   |   |
| <b>Course code:</b> KHU/Hv-BD110B/22   | <b>Course title:</b> Second Instrument 4b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 1  | <b>Working load:</b> 25 hours             |
| <b>Recommended semester/trimester:</b> 4.  |   |
| <b>Level of study:</b> I.  |   |
| <b>Prerequisites:</b>  |   |
| <b>Requirements for passing the course:</b><br>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. The student may choose one optional tool from the range of tools.<br>A maximum of 50 % can be earned for active participation in the individual exercises of the optional tool. The final assessment will be in the form of semesterly playbacks, for which the student may earn a maximum of 50%. During the semester performances, the student performs his/her repertoire by heart. A minimum of 60% is required to pass the course.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>The aim of the course is to acquire basic knowledge in playing a selected optional musical instrument, to increase the recital and technical level of playing, to develop the ability to work independently.<br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences:<br>- Explore as much literature of varying technical and artistic difficulty and stylistic periods as possible;<br>- be able to read a musical text and interpret it;<br>- practical knowledge of the technical and expressive possibilities of instrumental playing and orientation in different stylistic periods;<br>- is able to arrange and arrange simple musical formations and improvise;<br>- has the professional competence to work as a music teaching assistant in primary schools; |   |

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|---|
| - is able to independently acquire new knowledge and actively expand his/her knowledge.   |
| <p><b>Course contents:</b></p> <p>Piano: 4 scales, 1 etude, compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century), improvisation and transposition of folk songs using cadence</p> <p>Organ: at least 2 compositions according to the individual level of the student, playing of psalms and songs from the JKS</p> <p>Guitar: 4 scales, 1 etude, compositions from 2 different stylistic periods (Baroque, Classical, Romantic, 20th century), improvisation and transposition of folk songs, cadenza, practice of legato, minor barre, arpeggios</p> <p>Violin: 4 scales, 1 etude, compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century), cadences, playing of double stops, vibrato in exercises, etudes, songs and recitations, improvisations</p> <p>Flute: 4 scales, 1 etude, pieces from 2 different stylistic periods (Baroque, Classical, Romantic, 20th century), attention to correct intonation, tone quality and tuning</p> <p><b>Recommended or required literature:</b></p> <p>výber z: <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></p> <p>Piano:</p> <ol style="list-style-type: none"> <li>1.F. Emonts: Klavírna škola II. – III.</li> <li>2.J. S. Bach: Knižočka skladieb pre A. M. Bachovú, Malé prelúdia a fughetty</li> <li>3.Sonatíny a ronda I., II.</li> <li>4.P. I. Čajkovskij: Album pre mládež</li> <li>5.E. Hradecký: Malé džezové album</li> </ol> <p>Organ:</p> <ol style="list-style-type: none"> <li>1.Orgelwerke des 16. bis 18. Jahrhunderts</li> <li>2.Orgelmusik für Trauerfeiern</li> <li>3.Adagios for Organ</li> <li>4.French Romantic Organ Music. The Ultimate Collection</li> </ol> <p>Guitar:</p> <ol style="list-style-type: none"> <li>1.J. Jirmal: Škola hry na kytaru</li> <li>2.P. Malovec: 10 etud pre gitaru</li> <li>3.G. F. Händel: 5 skladieb – kytarová sóla</li> <li>4.F. Just: Leichte Spielstücke für Gitarre</li> <li>5.J. Kotík: První prednesové skladby pro kytaru</li> </ol> <p>Violin:</p> <ol style="list-style-type: none"> <li>1.O. Ševčík: opus 6 zošit 4, opus 9 zošit 9</li> <li>2.J. F. Mazas: Etiudy 2 op. 36</li> <li>3.H. Schradieck: Cwiczenia palcowe w siedmiu pozycjach</li> <li>4.J. S. Bach: 6 Sonát pre husle a čembalo, band 1</li> <li>5.A. Dvořák: Romantické kusy op. 75</li> </ol> <p>Flute:</p> <ol style="list-style-type: none"> <li>1.Album skladieb pre flautu (ed. Budapest)</li> <li>2.Albumy skladieb pre flautu (ed. Moskva)</li> <li>3.E. Towarnicki: Škola hry na flautu – výber prednesov</li> <li>4.F. Tomaszewski: Výber etud II. zošit</li> <li>5.G. F. Händel: Sonáty, Halské sonáty</li> </ol> <p><b>Language of instruction:</b></p> <p>Slovak</p> |



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| <b>Notes:</b>   |     |     |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 5  |     |     |     |     |     |
| A   | B   | C   | D   | E   | FX  |
| 100.0   | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD., doc. PaedDr. Zuzana Zahradníková, PhD., doc. PaedDr. Janka Bednáriková, PhD., PaedDr. Miriam Matejová, PhD. |     |     |     |     |     |
| <b>Last modification:</b> 14.07.2022  |     |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.                         |     |     |     |     |     |

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |   |
| <b>Faculty:</b> Faculty of Education   |   |
| <b>Course code:</b> KHU/Hv-BD114B/22   | <b>Course title:</b> Second Instrument 5b |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 1  | <b>Working load:</b> 25 hours             |
| <b>Recommended semester/trimester:</b> 5.  |   |
| <b>Level of study:</b> I.  |   |
| <b>Prerequisites:</b>  |   |
| <b>Requirements for passing the course:</b><br>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. The student may choose one optional tool from the range of tools.<br>A maximum of 50 % can be earned for active participation in the individual exercises of the optional tool. The final assessment will be in the form of semesterly playbacks, for which the student may earn a maximum of 50%. During the semester performances, the student performs his/her repertoire by heart. A minimum of 60% is required to pass the course.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>The aim of the course is to acquire basic knowledge in playing a selected optional musical instrument, to increase the recital and technical level of playing, to develop the ability to work independently.<br>Learning outcomes:<br>Upon completion of the course the student will acquire the following knowledge, skills and competences:<br>- Explore as much literature of varying technical and artistic difficulty and stylistic periods as possible;<br>- be able to read a musical text and interpret it;<br>- practical knowledge of the technical and expressive possibilities of instrumental playing and orientation in different stylistic periods;<br>- is able to arrange and arrange simple musical formations and improvise;<br>- has the professional competence to work as a music teaching assistant in primary schools; |   |

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

**Course contents:**

Piano: 4 scales, 1 etude, compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century), improvisation and transposition of folk songs using cadence

Organ: at least 2 compositions according to the individual level of the student, playing of psalms and songs from the JKS

Guitar: 4 scales, 1 etude, compositions from 2 different stylistic periods (Baroque, Classical, Romantic, 20th century), improvisation and transposition of folk songs, cadenza, practice of legato, minor barre, arpeggios

Violin: 4 scales, 1 etude, compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century), cadences, playing of double stops, vibrato in exercises, etudes, songs and recitations, improvisations

Flute: 4 scales, 1 etude, pieces from 2 different stylistic periods (Baroque, Classical, Romantic, 20th century), attention to correct intonation, tone quality and tuning

**Recommended or required literature:**

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

Piano:

- 1.F. Emonts: Klavírna škola II. – III.
- 2.J. S. Bach: Knížočka skladieb pre A. M. Bachovú, Malé prelúdia a fughetty
- 3.Sonatíny a ronda I., II.
- 4.P. I. Čajkovskij: Album pre mládež
- 5.E. Hradecký: Malé džezové album

Organ:

- 1.Orgelwerke des 16. bis 18. Jahrhunderts
- 2.Orgelmusik für Trauerfeiern
- 3.Adagios for Organ
- 4.French Romantic Organ Music. The Ultimate Collection

Guitar:

- 1.J. Jirmal: Škola hry na kytaru
- 2.P. Malovec: 10 etud pre gitaru
- 3.G. F. Händel: 5 skladieb – kytarová sóla
- 4.F. Just: Leichte Spielstücke für Gitarre
- 5.J. Kotík: První prednesové skladby pro kytaru

Violin:

- 1.O. Ševčík: opus 6 zošit 4, opus 9 zošit 9
- 2.J. F. Mazas: Etiudy 2 op. 36
- 3.H. Schradieck: Cwiczenia palcowe w siedmiu pozycjach
- 4.J. S. Bach: 6 Sonát pre husle a čembalo, band 1
- 5.A. Dvořák: Romantické kusy op. 75

Flute:

- 1.Album skladieb pre flautu (ed. Budapest)
- 2.Albumy skladieb pre flautu (ed. Moskva)
- 3.E. Towarnicki: Škola hry na flautu – výber prednesov
- 4.F. Tomaszewski: Výber etud II. zošit
- 5.G. F. Händel: Sonáty, Halské sonáty

**Language of instruction:**

Slovak

|   |     |     |     |     |     |
|---|-----|-----|-----|-----|-----|
| <b>Notes:</b>   |     |     |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 4  |     |     |     |     |     |
| A   | B   | C   | D   | E   | FX  |
| 100.0   | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD., doc. PaedDr. Zuzana Zahradníková, PhD., doc. PaedDr. Janka Bednáriková, PhD., PaedDr. Miriam Matejová, PhD. |     |     |     |     |     |
| <b>Last modification:</b> 14.07.2022  |     |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.                         |     |     |     |     |     |

## COURSE INFORMATION SHEET

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

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

**Course contents:**

Daily form:

1 solfeggio;

1 song;

1 aria.

External form:

1 solfeggio or song;

1 aria.

**Recommended or required literature:**

1. ASCHNER, A.: Duchovná tvorba I. : árie a duetá výber. Ružomberok : Verbum, 2013.
2. ASCHNER, A.: Duchovná tvorba III. : nemecké adventné árie. Ružomberok : Verbum, 2013.
3. BACH, J. S.: Fünfzehn Arien aus Kantaten für Sopran. Frankfurt : C. F. Peters, 1955.
4. BACH, J. S.: Johannes-Passions. Frankfurt : C. F. Peters, 1988.
5. BACH, J. S.: Matthäus-Passion. Frankfurt : C. F. Peters, 1987.
6. BACH, J. S.: Sämtliche Kantaten, Motetten, Choräle und geistliche Lieder 1- 18. Kassel, Bärenbreiter, 2007.
7. BACH, J. S.: Weihnacht-Oratorium. Frankfurt : C. F. Peters, 1992.
8. BELLA, J. L.: Matka nad kolískou. Martin : Matica, 1993.
9. BENKO, D.: German Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
10. BENKO, D.: Italian Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1981.
11. BENKO, D.: Spanish Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
12. CONCONE, J.: Fifty lessons : for the medium part of the voice. London : Novello and Company, Limited, 1924.
13. DIBÁK, I.: Lyrické piesne pre spev a klavír. Op. 61. Bratislava : Hudobný fond, 1997.
14. DVOŘÁK, A.: Biblické písně. Praha : Edition Bärenbreiter Praha, 2009.
15. FIGUŠ- BYSTRÝ, V.: Slovenské ľudové piesne so sprievodom klavíra. Bratislava : Slovenský hudobný fond, 1980.
16. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - barok. Bratislava : Opus, 1992.
17. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - klasicizmus. Bratislava : Opus, 1992.
18. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - romantizmus. Bratislava : Opus, 1989.
19. MALOVEC, J.: Dve duchovné piesne. Bratislava : Slovenský hudobný fond, 1991.
20. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
21. MARTINŮ, B.: Dve písně na texty negerskej poezie. Praha : Supraphon, 1976.
22. MAYERBERGER, K.: Šest písní. Bratislava : Hudobný fond, 1994.
23. NOVÁK, M.: Piesne môjmu milému. Bratislava : Slovenský hudobný fond, 1982.
24. NOVÁK, M.: Piesne o horách. Bratislava : Opus, 1978.
25. NOVÁK, M.: Piesne o kvetoch. Bratislava : Opus, 1978.
26. PARÍK, I.: Ária pre tenor. Bratislava : Slovenský hudobný fond, 1991.
27. PARÍK, I.: Ária pre soprán. Bratislava : Slovenský hudobný fond, 1992.
28. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava, Hudobné centrum, 2001.
29. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 2. Bratislava : Opus, 1979.
30. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 3. Bratislava : Opus, 1980.
31. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 4, 5. Bratislava : Opus, 1981.
32. SUCHOŇ. E.: Štyri slovenské ľudové piesne pre spev a klavír. Bratislava : Hudobný fond, 1985.
33. URBANEC, B.: Májová láska – cyklus písní pre spev a klavír na slová K. Bendovej. Bratislava : Slovenské vydavateľstvo krásnej literatúry, 1956.
34. VALENTA, I.: Keby ste podali pohár vody. Bratislava : Valenta, 1991.
35. ZEMANOVSKÝ, A.: Tri ľubostné piesne. Bratislava : Slovenský hudobný fond, 1989.

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

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

<http://musescores.com>

<http://enscores.com>

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|---|------|-----|-----|-----|-----|
| <b>Language of instruction:</b><br>Slovak   |      |     |     |     |     |
| <b>Notes:</b><br>Individual exercises   |      |     |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 5  |      |     |     |     |     |
| A   | B    | C   | D   | E   | FX  |
| 40.0  | 60.0 | 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><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD. |      |     |     |     |     |



## COURSE INFORMATION SHEET

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

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

**Course contents:**

Daily form:

1 solfeggio;

1 song;

1 aria.

External form:

1 solfeggio or song;

1 aria.

**Recommended or required literature:**

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

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

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

<http://musescores.com>

<http://enscores.com>

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|---|-------|-----|-----|-----|-----|
| <b>Language of instruction:</b><br>Slovak   |       |     |     |     |     |
| <b>Notes:</b><br>Individual exercises   |       |     |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 3  |       |     |     |     |     |
| A   | B     | C   | D   | E   | FX  |
| 66.67   | 33.33 | 0.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.                                   |       |     |     |     |     |
| <b>Last modification:</b> 27.03.2023  |       |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD. |       |     |     |     |     |

## COURSE INFORMATION SHEET

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

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

**Course contents:**

Daily form:

1 solfeggio;

1 song;

1 aria.

External form:

1 solfeggio or song;

1 aria.

**Recommended or required literature:**

1. ASCHNER, A.: Duchovná tvorba I. : árie a duetá výber. Ružomberok : Verbum, 2013.
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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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.
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31. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 4, 5. Bratislava : Opus, 1981.
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34. VALENTA, I.: Keby ste podali pohár vody. Bratislava : Valenta, 1991.
35. ZEMANOVSKÝ, A.: Tri ľubostné piesne. Bratislava : Slovenský hudobný fond, 1989.

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

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

<http://musescores.com>

<http://enscores.com>

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|---|-----|------|-----|-----|-----|
| <b>Language of instruction:</b><br>Slovak   |     |      |     |     |     |
| <b>Notes:</b><br>Individual exercises.  |     |      |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 4  |     |      |     |     |     |
| A   | B   | C    | D   | E   | FX  |
| 75.0  | 0.0 | 25.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.                                   |     |      |     |     |     |
| <b>Last modification:</b> 08.07.2022  |     |      |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD. |     |      |     |     |     |



## COURSE INFORMATION SHEET

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

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

**Course contents:**

Daily form:

1 solfeggio or song;

1 song;

1 aria.

External form:

1 solfeggio or song;

1 aria.

**Recommended or required literature:**

1. ASCHNER, A.: Duchovná tvorba I. : árie a duetá výber. Ružomberok : Verbum, 2013.
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.
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8. BELLA, J. L.: Matka nad kolískou. Martin : Matica, 1993.
9. BENKO, D.: German Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
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15. FIGUŠ- BYSTRÝ, V.: Slovenské ľudové piesne so sprievodom klavíra. Bratislava : Slovenský hudobný fond, 1980.
16. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - barok. Bratislava : Opus, 1992.
17. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - klasicizmus. Bratislava : Opus, 1992.
18. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - romantizmus. Bratislava : Opus, 1989.
19. MALOVEC, J.: Dve duchovné piesne. Bratislava : Slovenský hudobný fond, 1991.
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24. NOVÁK, M.: Piesne o horách. Bratislava : Opus, 1978.
25. NOVÁK, M.: Piesne o kvetoch. Bratislava : Opus, 1978.
26. PARÍK, I.: Ária pre tenor. Bratislava : Slovenský hudobný fond, 1991.
27. PARÍK, I.: Ária pre soprán. Bratislava : Slovenský hudobný fond, 1992.
28. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava, Hudobné centrum, 2001.
29. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 2. Bratislava : Opus, 1979.
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32. SUCHOŇ. E.: Štyri slovenské ľudové piesne pre spev a klavír. Bratislava : Hudobný fond, 1985.
33. URBANEC, B.: Májová láska – cyklus písní pre spev a klavír na slová K. Bendovej. Bratislava : Slovenské vydavateľstvo krásnej literatúry, 1956.
34. VALENTA, I.: Keby ste podali pohár vody. Bratislava : Valenta, 1991.
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<http://musescores.com>

<http://enscores.com>

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|---|-----|-----|------|-----|-----|
| <b>Language of instruction:</b><br>Slovak   |     |     |      |     |     |
| <b>Notes:</b><br>Individual exercises.  |     |     |      |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 2  |     |     |      |     |     |
| A   | B   | C   | D    | E   | FX  |
| 50.0  | 0.0 | 0.0 | 50.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.                                   |     |     |      |     |     |
| <b>Last modification:</b> 08.07.2022  |     |     |      |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD. |     |     |      |     |     |

## COURSE INFORMATION SHEET

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

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

**Course contents:**

Daily form:

3 compositions from the Bachelor's concert.

External form:

1 solfeggio or song;

1 aria.

**Recommended or required literature:**

1. ASCHNER, A.: Duchovná tvorba I. : árie a duetá výber. Ružomberok : Verbum, 2013.
2. ASCHNER, A.: Duchovná tvorba III. : nemecké adventné árie. Ružomberok : Verbum, 2013.
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22. MAYERBERGER, K.: Šest písní. Bratislava : Hudobný fond, 1994.
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27. PARÍK, I.: Ária pre soprán. Bratislava : Slovenský hudobný fond, 1992.
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32. SUCHOŇ. E.: Štyri slovenské ľudové piesne pre spev a klavír. Bratislava : Hudobný fond, 1985.
33. URBANEC, B.: Májová láska – cyklus písní pre spev a klavír na slová K. Bendovej. Bratislava : Slovenské vydavateľstvo krásnej literatúry, 1956.
34. VALENTA, I.: Keby ste podali pohár vody. Bratislava : Valenta, 1991.
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<http://musescores.com>

<http://enscores.com>

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|---|------|------|-----|-----|-----|
| <b>Language of instruction:</b><br>Slovak   |      |      |     |     |     |
| <b>Notes:</b><br>Individual exercises.  |      |      |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 5  |      |      |     |     |     |
| A   | B    | C    | D   | E   | FX  |
| 60.0  | 20.0 | 20.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.                                   |      |      |     |     |     |
| <b>Last modification:</b> 08.07.2022  |      |      |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD. |      |      |     |     |     |



## COURSE INFORMATION SHEET

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

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

**Course contents:**

Daily form:

2 pieces from the Bachelor's Concert.

External form:

1 song;

1 aria.

**Recommended or required literature:**

1. ASCHNER, A.: Duchovná tvorba I. : árie a duetá výber. Ružomberok : Verbum, 2013.
2. ASCHNER, A.: Duchovná tvorba III. : nemecké adventné árie. Ružomberok : Verbum, 2013.
3. BACH, J. S.: Fünfzehn Arien aus Kantaten für Sopran. Frankfurt : C. F. Peters, 1955.
4. BACH, J. S.: Johannes-Passions. Frankfurt : C. F. Peters, 1988.
5. BACH, J. S.: Matthäus-Passion. Frankfurt : C. F. Peters, 1987.
6. BACH, J. S.: Sämtliche Kantaten, Motetten, Choräle und geistliche Lieder 1- 18. Kassel, Bärenbreiter, 2007.
7. BACH, J. S.: Weihnacht-Oratorium. Frankfurt : C. F. Peters, 1992.
8. BELLA, J. L.: Matka nad kolískou. Martin : Matica, 1993.
9. BENKO, D.: German Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
10. BENKO, D.: Italian Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1981.
11. BENKO, D.: Spanish Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
12. CONCONE, J.: Fifty lessons : for the medium part of the voice. London : Novello and Company, Limited, 1924.
13. DIBÁK, I.: Lyrické piesne pre spev a klavír. Op. 61. Bratislava : Hudobný fond, 1997.
14. DVOŘÁK, A.: Biblické písně. Praha : Edition Bärenbreiter Praha, 2009.
15. FIGUŠ- BYSTRÝ, V.: Slovenské ľudové piesne so sprievodom klavíra. Bratislava : Slovenský hudobný fond, 1980.
16. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - barok. Bratislava : Opus, 1992.
17. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - klasicizmus. Bratislava : Opus, 1992.
18. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - romantizmus. Bratislava : Opus, 1989.
19. MALOVEC, J.: Dve duchovné piesne. Bratislava : Slovenský hudobný fond, 1991.
20. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
21. MARTINŮ, B.: Dve písně na texty negerskej poezie. Praha : Supraphon, 1976.
22. MAYERBERGER, K.: Šest písní. Bratislava : Hudobný fond, 1994.
23. NOVÁK, M.: Piesne môjmu milému. Bratislava : Slovenský hudobný fond, 1982.
24. NOVÁK, M.: Piesne o horách. Bratislava : Opus, 1978.
25. NOVÁK, M.: Piesne o kvetoch. Bratislava : Opus, 1978.
26. PARÍK, I.: Ária pre tenor. Bratislava : Slovenský hudobný fond, 1991.
27. PARÍK, I.: Ária pre soprán. Bratislava : Slovenský hudobný fond, 1992.
28. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava, Hudobné centrum, 2001.
29. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 2. Bratislava : Opus, 1979.
30. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 3. Bratislava : Opus, 1980.
31. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 4, 5. Bratislava : Opus, 1981.
32. SUCHOŇ. E.: Štyri slovenské ľudové piesne pre spev a klavír. Bratislava : Hudobný fond, 1985.
33. URBANEC, B.: Májová láska – cyklus písní pre spev a klavír na slová K. Bendovej. Bratislava : Slovenské vydavateľstvo krásnej literatúry, 1956.
34. VALENTA, I.: Keby ste podali pohár vody. Bratislava : Valenta, 1991.
35. ZEMANOVSKÝ, A.: Tri ľubostné piesne. Bratislava : Slovenský hudobný fond, 1989.

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

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

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

<http://musescores.com>

<http://enscores.com>

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|---|-------|-----|-------|-----|-----|
| <b>Language of instruction:</b><br>Slovak   |       |     |       |     |     |
| <b>Notes:</b><br>Individual exercises.  |       |     |       |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 3  |       |     |       |     |     |
| A   | B     | C   | D     | E   | FX  |
| 0.0   | 66.67 | 0.0 | 33.33 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.                                   |       |     |       |     |     |
| <b>Last modification:</b> 08.07.2022  |       |     |       |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD. |       |     |       |     |     |

## COURSE INFORMATION SHEET

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

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

**Course contents:**

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

**Recommended or required literature:**

1. FRANĚK, M. Hudební psychologie. Praha: Karolinum, 2005.
2. HAZUCHOVÁ, N. Technická príprava hlasu pre spevácky výkon. Bratislava, VŠMU, 1984.
3. HUDECOVÁ, V. Odstaňovanie hlasových porúch u hlasových profesionálov. Bratislava: VŠMU, 1998.
4. KALMÁROVÁ, L. Zdravý hlas - pekný spev. Prešov: Súzvuk, 1998.
5. KRBAŤA, P. Psychológia hudby nielen pre hudobníkov. Vrútky: Peter Krbaťa, 2008.
6. PETLÁK, E. Všeobecná didaktika. Bratislava: Iris, 2004.
7. PROCHÁZKOVÁ, M., KRÁLOVÁ, E. Relaxačné hudobné aktivity v primárnej edukácii. In Hudební výchova: časopis pro hudební a obecně estetickou výchovu školní a mimoškolní. UK Praha: Pedagogická fakulta. Roč. 23, č. 1 (2015), s. 6-8. ISSN 1210-3683
8. PROCHÁZKOVÁ, M.: Lietala si lastovienka: 30 slovenských ľudových piesní v úprave Petra Hochela pre spev a klavír - charakteristika piesňového materiálu z hľadiska jeho využitia na 1. stupni ZUŠ. In: Studia Scientifica Facultatis Paedagogicae : Universitas Catholica Ružomberok. Roč. 15, č. 1 (2016), s. 135-141. ISSN 1336-2232
9. PROCHÁZKOVÁ, M.: Motivácia, kreativita a integrácia vo vyučovaní spevu na 1. stupni v ZUŠ. In Teorie a praxe hudební výchovy IV. Praha : Univerzita Karlova v Praze, 2016. s. 128-133. ISBN 978-80-7290-875-2.
10. PROCHÁZKOVÁ, M.: Využitie piesňového repertoáru z oblasti nonartificiálnej hudby vo vyučovaní spevu na primárnom stupni umeleckého vzdelávania v ZUŠ. s. 42-48. In: Štrbák Pandiová, I. (ed.). Nonartificiálna hudba v edukácii II. Zborník príspevkov z webovej konferencie. Nitra : PF UKF, 2020.
11. RAKOVÁ, M., ŠTÍPLOVÁ, L., TICHÁ, A. Zpíváme a nasloucháme hudbě s nejmenšími. Praha, 2009.
12. RANINEC, J. Európske spevácke školy. Bratislava: s.n., 2008.
13. RANINEC, J. Kompendium hlasového a speváckeho pedagóga. Bratislava: Oto Németh, 2008.
14. RANINEC, J. Ľudský hlas a jeho kultivovanie, Bratislava: Veda, 1997, 2003.
15. RANINEC, J. Vývin tvorby a interpretácie vokálnych skladieb. AU v Banskej Bystrici, 2005.
16. SEDLÁK, F. Hudební vývoj dítěte. Praha: Supraphon, 1974.
17. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha: Supraphon, 1989.
18. STANISLAV, J. Hudba, spev, reč. Bratislava: Opus, 1978.
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. TUREK, I. Didaktika. Bratislava: Edícia Škola, 2014.
23. ŽIARNA, M., PROCHÁZKOVÁ, M.: Příprava na pedagogický výstup zo spevu. Ružomberok : Verbum : Katolícka univerzita , 2017.
24. ŽIARNA, M.: Adekvátny výber speváckeho repertoáru pre žiakov ZUŠ. In: Slovenská hudba : revue pre hudobnú kultúru. Bratislava: AEPress Bratislava, 2014. Roč. 40, č. 1.
25. ŽIARNA, M.: Příprava studentov pedagogických a umeleckých fakúlt na spevácku činnosť a jej aplikácia do pedagogického procesu v ZUŠ In: Teórie a praxe hudební výchovy IV. Sborník příspěvků z konference studentů, doktorandských a magisterských studií a pedagogů hudebního vzdělávání v zemích V4 v roce 2015 v Praze. Praha: PF Univerzity Karlovy v Praze, 2016.
26. ŽIARNA, M. Teória hlasovej výchovy. Ružomberok : Verbum, 2015.

**Language of instruction:**

Slovak

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|---|------|------|-----|-----|-----|
| <b>Notes:</b>   |      |      |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 5  |      |      |     |     |     |
| A   | B    | C    | D   | E   | FX  |
| 20.0  | 20.0 | 60.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.   |      |      |     |     |     |
| <b>Last modification:</b> 08.07.2022  |      |      |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD. |      |      |     |     |     |



## COURSE INFORMATION SHEET

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

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

**Course contents:**

The student must present on the semester exams:

Daily study:

1 technical exercise;

1 song.

External study:

1 technical exercise;

1 song.

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

**Recommended or required literature:**

1. Slovak folk songs in arrangement: D. Stankovského, M. Schneidera-Trnavského, V. F. Bystrého, P. Cóna, J. Cikkera, M. Moyzesa, I. Valentu...
2. Solfeggio: G. Concone, H. Panofka, N. Vaccai...
3. CONCONE, J.: Fifty lessons : for the medium part of the voice. London : Novello and Company, Limited, 1924.
4. CÓN, P.: Koledy pre spev a klavír. Bratislava : H plus, 1994.
5. DLOUHÝ, J.: White Christmas. Veverská Bítiška : Editio Moravia, 1994.
6. FIGUŠ-BYSTRÝ, V.: Slovenské ľudové piesne so sprievodom klavíra. Bratislava : Slovenský hudobný fond, 1980.
7. KOL.: A teraz túto 1. Banská Bystrica : Partner, 2003.
8. KOL.: A teraz túto 2. Banská Bystrica : Trian, 1963.
9. KOL.: A teraz túto 3. Banská Bystrica : Partner, 2002.
10. KOL.: A teraz túto 4. Banská Bystrica : Partner, 2003.
11. KOL.: A teraz túto 5. Banská Bystrica : Partner, 2003.
12. KOL.: Spievaj že si spievaj. Praha : Panton, 1974.
13. KOL.: Spievaj že si spievaj II. Praha : Panton, 1975.
14. FIGUŠ-BYSTRÝ, V.: Slovenské ľudové piesne so sprievodom klavíra. Bratislava : Slovenský hudobný fond, 1980.
15. KOL.: Slovenské ľudové piesne I. Bratislava : Slovenská akadémia vied, 1952.
16. KOL.: Slovenské ľudové piesne III. Bratislava : Slovenská akadémia vied, 1956.
17. KOL.: Slovenské ľudové piesne IV. Bratislava : Slovenská akadémia vied, 1964.
18. KOL.: Venček písní. Bratislava : Opus, 1986.
19. NOVÁK, V.: 25 slovenských lidových písní. Edition MU, 1920.
20. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava, Hudobné centrum, 2001.
21. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 2. Bratislava : Opus, 1979.
22. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 3. Bratislava : Opus, 1980.
23. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 4. Bratislava : Opus, 1981.
24. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 5. Bratislava : Opus, 1981.
25. STANKOVSKÝ, D.: Ľudové piesne v klavírnej úprave pre ZDŠ. Bratislava : Slovenské pedagogické nakladateľstvo, 1976.
26. SUCHOŇ, E.: Štyri slovenské ľudové piesne. Bratislava : Slovenský hudobný fond, 1985.
27. VALENTA, I.: Vianoce sa priblížili. Bratislava : Hudobný fond, 1995.
28. [www.newmusicforkids.org](http://www.newmusicforkids.org)
29. [www.cpd1.org](http://www.cpd1.org).
30. [www.imsl.petrucchi](http://www.imsl.petrucchi),
31. [www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores)

**Language of instruction:**

Slovak

**Notes:**

Individual exercises.

|   |     |       |     |     |     |
|---|-----|-------|-----|-----|-----|
| <b>Course evaluation:</b>   |     |       |     |     |     |
| Assessed students in total: 7   |     |       |     |     |     |
| A   | B   | C     | D   | E   | FX  |
| 71.43   | 0.0 | 28.57 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.                                   |     |       |     |     |     |
| <b>Last modification:</b> 11.07.2022  |     |       |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD. |     |       |     |     |     |

## COURSE INFORMATION SHEET

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

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

**Course contents:**

The student must present on the semester exams:

Daily study:

1 technical exercise;

1 song.

External study:

Student must recite on semester exams:

1 technical exercise;

1 song.

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

**Notes:**

Individual exercises.

**Course evaluation:**

Assessed students in total: 5

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

|   |
|---|
| <b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.                                   |
| <b>Last modification:</b> 11.07.2022  |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD. |



## COURSE INFORMATION SHEET

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

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

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

**Course contents:**

The student must present on the semester exams:

Full-time study:

1 technical exercise;

1 song;

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

External study:

1 technical exercise or song;

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

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

**Notes:**

Individual exercises.

**Course evaluation:**

Assessed students in total: 8

| A    | B    | C    | D   | E   | FX  |
|------|------|------|-----|-----|-----|
| 37.5 | 37.5 | 25.0 | 0.0 | 0.0 | 0.0 |

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

**Last modification:** 11.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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

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

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

**Course contents:**

The student must present on the semester exams:

Daily study:

1 technical exercise;

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

1 arietta or lighter aria.

External study:

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

1 arietta or lighter aria.

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

**Notes:**

Individual exercises.

**Course evaluation:**

Assessed students in total: 4

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

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

**Last modification:** 11.07.2022

**Supervisor(s):**

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



## COURSE INFORMATION SHEET

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

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

### **Course contents:**

The student must present on the semester exams:

Daily study:

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

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

External study:

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

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

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

**Notes:**

Individual exercises.

**Course evaluation:**

Assessed students in total: 6

| A     | B     | C   | D     | E   | FX  |
|-------|-------|-----|-------|-----|-----|
| 16.67 | 66.67 | 0.0 | 16.67 | 0.0 | 0.0 |

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

**Last modification:** 11.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

|  |   |
|--|---|
| <b>University:</b> Catholic University in Ružomberok   |   |
| <b>Faculty:</b> Faculty of Education   |   |
| <b>Course code:</b> KHU/Hs-BD100B/22   | <b>Course title:</b> Singing from a Sheet 1 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 2  | <b>Working load:</b> 50 hours               |
| <b>Recommended semester/trimester:</b> 1.  |   |
| <b>Level of study:</b> I.  |   |
| <b>Prerequisites:</b>  |   |
| <b>Requirements for passing the course:</b><br>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.<br>A maximum of 50 points may be obtained for participation in the exercises and 50 points for the examination.<br>At least 60 points are required to pass the course. Continuous assessment is conditional on active participation in the exercises. The final assessment is subject to a final examination.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%                         |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>To gain an overview of intonation methods and to build skills for fluent singing from the page based on these methods, taking care to observe all the principles of correct vocal performance, appropriateness and sequence in the selection of study material.<br>Learning Outcomes:<br>Upon completion of the course, the student will have the following knowledge, skills and competencies:<br>- Possesses theoretical knowledge of intonation methods, is familiar with backing songs, solmization.<br>- Theoretical knowledge can be applied in practical work with unfamiliar notation.<br>- He is able to work independently when studying vocal repertoire. |   |
| <b>Course contents:</b><br>Brief outline of the course:  |   |

|   |      |      |     |     |     |
|---|------|------|-----|-----|-----|
| Practical singing activity - intonation exercises, vocalises - notation is selected according to the individual abilities of the listener with regard to a certain sequence in terms of difficulty.   |      |      |     |     |     |
| <b>Recommended or required literature:</b> <ol style="list-style-type: none"> <li>1. GELLER D. Praktische Intonationslehre für Instrumentalisten und Sänger. Kassel: Bärenreiter, 2009.</li> <li>2. KOFRONĚ, J. Učebnice intonace a rytmu. Praha: Editio Bärenreiter, 2002.</li> <li>3. KOFRONĚ, J. Učebnice intonace a rytmu. Praha: Supraphon, 1967.</li> <li>4. KŮHN, C. Gehörbildung im Selbststudium. Kassel, Bärenreiter, 1983.</li> <li>5. MACKAMUL, R. Elementare Gehörbildung. Kassel: Bärenreiter, 1969/2005.</li> <li>6. MACKAMUL, R. Hochschul-Gehörbildung. Kassel: Bärenreiter, 1969/2002.</li> </ol> |      |      |     |     |     |
| <b>Language of instruction:</b><br>Slovak   |      |      |     |     |     |
| <b>Notes:</b>   |      |      |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 5  |      |      |     |     |     |
| A   | B    | C    | D   | E   | FX  |
| 40.0  | 40.0 | 20.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD.  |      |      |     |     |     |
| <b>Last modification:</b> 11.07.2022  |      |      |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.   |      |      |     |     |     |

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |   |
| <b>Faculty:</b> Faculty of Education   |   |
| <b>Course code:</b> KHU/Hs-BD101B/22   | <b>Course title:</b> Singing from a Sheet 2 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 2  | <b>Working load:</b> 50 hours               |
| <b>Recommended semester/trimester:</b> 2.  |   |
| <b>Level of study:</b> I.  |   |
| <b>Prerequisites:</b>  |   |
| <b>Requirements for passing the course:</b><br>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.<br>A maximum of 50 points may be obtained for participation in the exercises and 50 points for the examination.<br>At least 60 points are required to pass the course. Continuous assessment is conditional on active participation in the exercises. The final assessment is subject to a final examination.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%                         |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>To gain an overview of intonation methods and to build skills for fluent singing from the page based on these methods, taking care to observe all the principles of correct vocal performance, appropriateness and sequence in the selection of study material.<br>Learning Outcomes:<br>Upon completion of the course, the student will have the following knowledge, skills and competencies:<br>- Possesses theoretical knowledge of intonation methods, is familiar with backing songs, solmization.<br>- Theoretical knowledge can be applied in practical work with unfamiliar notation.<br>- He is able to work independently when studying vocal repertoire. |   |
| <b>Course contents:</b>  |   |

|   |       |     |     |     |     |
|---|-------|-----|-----|-----|-----|
| Practical singing activities - intonation exercises, vocalises, folk songs - notation is selected according to the individual abilities of the listener with regard to a certain sequence in terms of difficulty.   |       |     |     |     |     |
| <b>Recommended or required literature:</b> <ol style="list-style-type: none"> <li>1. GELLER D. Praktische Intonationslehre für Instrumentalisten und Sänger. Kassel: Bärenreiter, 2009.</li> <li>2. KOFRONĚ, J. Učebnice intonace a rytmu. Praha: Editio Bärenreiter, 2002.</li> <li>3. KOFRONĚ, J. Učebnice intonace a rytmu. Praha: Supraphon, 1967.</li> <li>4. KŮHN, C. Gehörbildung im Selbststudium. Kassel, Bärenreiter, 1983.</li> <li>5. MACKAMUL, R. Elementare Gehörbildung. Kassel: Bärenreiter, 1969/2005.</li> <li>6. MACKAMUL, R. Hochschul-Gehörbildung. Kassel: Bärenreiter, 1969/2002.</li> </ol> |       |     |     |     |     |
| <b>Language of instruction:</b><br>Slovak   |       |     |     |     |     |
| <b>Notes:</b>   |       |     |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 3  |       |     |     |     |     |
| A   | B     | C   | D   | E   | FX  |
| 66.67   | 33.33 | 0.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD.  |       |     |     |     |     |
| <b>Last modification:</b> 12.07.2022  |       |     |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.   |       |     |     |     |     |



## COURSE INFORMATION SHEET

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|---|---|
| <b>University:</b> Catholic University in Ružomberok  |   |
| <b>Faculty:</b> Faculty of Education  |   |
| <b>Course code:</b> KHU/Hs-BD102B/22  | <b>Course title:</b> Singing from a Sheet 3 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |   |
| <b>Credits:</b> 2   | <b>Working load:</b> 50 hours               |
| <b>Recommended semester/trimester:</b> 3.   |   |
| <b>Level of study:</b> I.   |   |
| <b>Prerequisites:</b>   |   |
| <b>Requirements for passing the course:</b><br>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.<br>A maximum of 50 points may be obtained for participation in the exercises and 50 points for the examination.<br>At least 60 points are required to pass the course. Continuous assessment is conditional on active participation in the exercises. The final assessment is subject to a final examination.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%  |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>To gain an overview of intonation methods and to build skills for fluent singing from the page based on these methods, taking care to observe all the principles of correct vocal performance, appropriateness and sequence in the selection of study material.<br>Learning Outcomes:<br>Upon completion of the course, the student will have the following knowledge, skills and competencies:<br>- Possesses theoretical knowledge of intonation methods, tonal, solmization, song, interval, combined, knows backing songs, solmization.<br>- Theoretical knowledge can be appropriately applied in practical singing activity when working with unfamiliar notation.<br>- Is able to work independently in the study of vocal repertoire. |   |
| <b>Course contents:</b>   |   |

|   |      |      |     |     |     |
|---|------|------|-----|-----|-----|
| Practical singing activity - intonation exercises, vocalises, folk songs - notation is selected according to the individual abilities of the listener with regard to a certain sequence in terms of difficulty.   |      |      |     |     |     |
| <b>Recommended or required literature:</b><br>1. CONCONE, G. ...<br>2. GELLER D. Praktische Intonationslehre für Instrumentalisten und Sänger. Kassel: Bärenreiter, 2009.<br>3. KOFRONĚ, J. Učebnice intonace a rytmu. Praha: Editio Bärenreiter, 2002.<br>4. KŮHN, C. Gehörbildung im Selbststudium. Kassel, Bärenreiter, 1983.<br>5. MACKAMUL, R. Elementare Gehörbildung. Kassel: Bärenreiter, 1969/2005.<br>6. MACKAMUL, R. Hochschul-Gehörbildung. Kassel: Bärenreiter, 1969/2002.<br>7. Scores:<br><a href="http://www.newmusicforkids.org">www.newmusicforkids.org</a><br><a href="http://www.cpdl.org">www.cpdl.org</a><br><a href="http://www.imsl.petrucchi">www.imsl.petrucchi</a><br><a href="http://www.dlib.indiana.edu/variations/scores...">www.dlib.indiana.edu/variations/scores...</a> |      |      |     |     |     |
| <b>Language of instruction:</b><br>Slovak   |      |      |     |     |     |
| <b>Notes:</b>   |      |      |     |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 4  |      |      |     |     |     |
| A   | B    | C    | D   | E   | FX  |
| 50.0  | 25.0 | 25.0 | 0.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD.  |      |      |     |     |     |
| <b>Last modification:</b> 12.07.2022  |      |      |     |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.   |      |      |     |     |     |

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |   |
| <b>Faculty:</b> Faculty of Education   |   |
| <b>Course code:</b> KHU/Hs-BD105B/22   | <b>Course title:</b> Singing from a Sheet 4 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 2  | <b>Working load:</b> 50 hours               |
| <b>Recommended semester/trimester:</b> 4.  |   |
| <b>Level of study:</b> I.  |   |
| <b>Prerequisites:</b>  |   |
| <b>Requirements for passing the course:</b><br>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.<br>A maximum of 50 points may be obtained for participation in the exercises and 50 points for the examination.<br>At least 60 points are required to pass the course. Continuous assessment is conditional on active participation in the exercises. The final assessment is subject to a final examination.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>To gain an overview of intonation methods and, based on these, to further develop the skills for fluent singing from the page, taking care to observe all the principles of correct vocal performance, appropriateness and sequence in the selection of study material.<br>Learning Outcomes:<br>Upon completion of the course, the student will acquire the following knowledge, skills and competencies:<br>- Possesses a deeper theoretical knowledge of intonation methods, tonal, solmization, song, interval, combined, knows backing songs, solmization.<br>- Demonstrates a higher level of skill in practical singing activities with unfamiliar musical notation.<br>- Is able to work independently in the study of vocal repertoire. |   |
| <b>Course contents:</b>  |   |

|  |      |     |      |     |     |
|--|------|-----|------|-----|-----|
| Practical singing activities - intonation exercises, vocalises, folk songs, artificial songs - notation is selected according to the individual abilities of the listener with regard to a certain sequence in terms of difficulty.  |      |     |      |     |     |
| <b>Recommended or required literature:</b> <ol style="list-style-type: none"> <li>1. CONCONE, G....</li> <li>2. GELLER D. Praktische Intonationslehre für Instrumentalisten und Sänger. Kassel: Bärenreiter, 2009.</li> <li>3. KOFRONĚ, J. Učebnice intonace a rytmu. Praha: Editio Bärenreiter, 2002.</li> <li>4. KŮHN, C. Gehörbildung im Selbststudium. Kassel, Bärenreiter, 1983.</li> <li>5. MACKAMUL, R. Elementare Gehörbildung. Kassel: Bärenreiter, 1969/2005.</li> <li>6. MACKAMUL, R. Hochschul-Gehörbildung. Kassel: Bärenreiter, 1969/2002.</li> <li>7. Slovak folk songs in arrangement: M. SCHNEIDER- TRNAVSKÝ, M. MOYZES., B. URBANEC...</li> <li>8. Scores:<br/> <a href="http://www.newmusicforkids.org">www.newmusicforkids.org</a><br/> <a href="http://www.cpd.org">www.cpd.org</a><br/> <a href="http://www.imsi.petrucchi">www.imsi.petrucchi</a><br/> <a href="http://www.dlib.indiana.edu/variations/scores">www.dlib.indiana.edu/variations/scores</a> </li> </ol> |      |     |      |     |     |
| <b>Language of instruction:</b><br>Slovak  |      |     |      |     |     |
| <b>Notes:</b>  |      |     |      |     |     |
| <b>Course evaluation:</b><br>Assessed students in total: 2   |      |     |      |     |     |
| A  | B    | C   | D    | E   | FX  |
| 0.0  | 50.0 | 0.0 | 50.0 | 0.0 | 0.0 |
| <b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD.   |      |     |      |     |     |
| <b>Last modification:</b> 12.07.2022   |      |     |      |     |     |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD.  |      |     |      |     |     |

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |   |
| <b>Faculty:</b> Faculty of Education   |   |
| <b>Course code:</b> KHU/Hs-BD108B/22   | <b>Course title:</b> Singing from a Sheet 5 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 2  | <b>Working load:</b> 50 hours               |
| <b>Recommended semester/trimester:</b> 5.  |   |
| <b>Level of study:</b> I.  |   |
| <b>Prerequisites:</b>  |   |
| <b>Requirements for passing the course:</b><br>Verification of the extent to which the student has acquired the relevant knowledge, skills and competences is carried out on the basis of the application of the knowledge and skills acquired during the semester.<br>A maximum of 50 points may be obtained for participation in the exercises and 50 points for the examination.<br>At least 60 points are required to pass the course. Continuous assessment is conditional on active participation in the exercises. The final assessment is subject to a final examination.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%  |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>To gain an overview of intonation methods and, based on these, to further develop the skills for fluent singing from the page, taking care to observe all the principles of correct vocal performance, appropriateness and sequence in the selection of study material.<br>Learning Outcomes:<br>Upon completion of the course, the student will acquire the following knowledge, skills and competencies:<br>- Possesses a deeper theoretical knowledge of intonation methods, tonal, solmization, song, interval, combined, knows backing songs, solmization.<br>- Demonstrates a higher level of skill in practical singing activities with unfamiliar musical notation.<br>- Is able to work independently in the study of vocal repertoire. |   |
| <b>Course contents:</b>  |   |

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 4

| A    | B    | C    | D   | E   | FX  |
|------|------|------|-----|-----|-----|
| 50.0 | 25.0 | 25.0 | 0.0 | 0.0 | 0.0 |

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

**Last modification:** 12.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok   |   |
| <b>Faculty:</b> Faculty of Education   |   |
| <b>Course code:</b> KHU/Hs-BD109B/22   | <b>Course title:</b> Singing from a Sheet 6 |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Seminar<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site  |   |
| <b>Credits:</b> 2  | <b>Working load:</b> 50 hours               |
| <b>Recommended semester/trimester:</b> 6.  |   |
| <b>Level of study:</b> I.  |   |
| <b>Prerequisites:</b>  |   |
| <b>Requirements for passing the course:</b><br>Verification of the extent to which the student has acquired the relevant knowledge, skills and competences is carried out on the basis of the application of the knowledge and skills acquired during the semester.<br>A maximum of 50 points may be obtained for participation in the exercises and 50 points for the examination.<br>At least 60 points are required to pass the course. Continuous assessment is conditional on active participation in the exercises. The final assessment is subject to a final examination.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%-0%   |   |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>To gain an overview of intonation methods and, based on these, to further develop the skills for fluent singing from the page, taking care to observe all the principles of correct vocal performance, appropriateness and sequence in the selection of study material.<br>Learning Outcomes:<br>Upon completion of the course, the student will acquire the following knowledge, skills and competencies:<br>- Possesses a deeper theoretical knowledge of intonation methods, tonal, solmization, song, interval, combined, knows backing songs, solmization.<br>- Demonstrates a higher level of skill in practical singing activities with unfamiliar musical notation.<br>- Is able to work independently in the study of vocal repertoire. |   |
| <b>Course contents:</b>  |   |

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 3

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

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

**Last modification:** 12.07.2022

**Supervisor(s):**

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



## COURSE INFORMATION SHEET

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

## COURSE INFORMATION SHEET

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

## COURSE INFORMATION SHEET

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

## COURSE INFORMATION SHEET

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

| <p>- The student will acquire the basic pedagogical and psychological aspects of the music-educational process: intellectual-cognitive, socio-affective, sensory-motor goals, methods and forms of music-educational work, possibilities of motivating pupils, the structure of the lesson in the implementation of diverse music-educational activities.</p> <p>Skills:</p> <p>- The student applies the acquired knowledge in the reflection of lessons in the hospitalization record and in the pedagogical diary.</p> <p>Competences:</p> <p>- the student observes and independently analyses the regularities of the music-educational process at the appropriate level of education, critically reflects on the teaching process in terms of the above criteria.</p>  |     |      |     |     |     |   |   |   |   |   |    |       |     |      |     |     |     |
|--|-----|------|-----|-----|-----|---|---|---|---|---|----|-------|-----|------|-----|-----|-----|
| <p><b>Course contents:</b></p> <ol style="list-style-type: none"> <li>1. The basis consists of lesson plans and lesson analyses.</li> <li>2. The student discusses the lessons with his/her trainee teacher.</li> <li>3. The student records the course of the exercises and analyses in a diary and submits his/her pedagogical reflection and pedagogical reasoning to the pedagogical practice methodologist.</li> </ol>  |     |      |     |     |     |   |   |   |   |   |    |       |     |      |     |     |     |
| <p><b>Recommended or required literature:</b></p> <ol style="list-style-type: none"> <li>1. BALCÁROVÁ, B. Alpha of didactics of music education. 2004. Prešov : Súzvuk. 336 s. 80-89188-00-1.</li> <li>2. ČUNDERLÍKOVÁ, E. 2007. From experience to knowledge and creativity. Didactics with methodology of collective music teaching in primary art schools : to feel, perceive, understand, create...for students and teachers in practice. Bratislava : H plus. 74 p. ISBN 978-80-88794-48-6.</li> <li>3. KRÚŠINSKÁ, M. - ZELEIOVÁ, G. J. 2011. Music-educational and music-therapeutic modules: Implications from workshops accentuating sources of folk creation and personal identity. Ružomberok: Catholic University of Ružomberok. 167 p. ISBN 978-80-8084-765-4.</li> <li>4. KRÚŠINSKÁ, M. 2009. Education for music in Maria Montessori's school: Implications for the theory and practice of music education in alternative and innovative school models in Slovakia. Ružomberok : PF KU. 118 p. ISBN 978-80-8084-427-1.</li> <li>5. VÁŇOVÁ, H. - SEDLÁK, F. 2016. Music psychology for teachers. Prague: Karolinum. 406 p. ISBN 978-80-246-2060-2.</li> </ol> |     |      |     |     |     |   |   |   |   |   |    |       |     |      |     |     |     |
| <p><b>Language of instruction:</b><br/>Slovak</p>  |     |      |     |     |     |   |   |   |   |   |    |       |     |      |     |     |     |
| <p><b>Notes:</b><br/>Prerequisite subjects: none</p>   |     |      |     |     |     |   |   |   |   |   |    |       |     |      |     |     |     |
| <p><b>Course evaluation:</b><br/>Assessed students in total: 12</p> <table border="1"> <thead> <tr> <th>A</th><th>B</th><th>C</th><th>D</th><th>E</th><th>FX</th></tr> </thead> <tbody> <tr> <td>91.67</td><td>0.0</td><td>8.33</td><td>0.0</td><td>0.0</td><td>0.0</td></tr> </tbody> </table>  |     |      |     |     |     | A | B | C | D | E | FX | 91.67 | 0.0 | 8.33 | 0.0 | 0.0 | 0.0 |
| A  | B   | C    | D   | E   | FX  |   |   |   |   |   |    |       |     |      |     |     |     |
| 91.67  | 0.0 | 8.33 | 0.0 | 0.0 | 0.0 |   |   |   |   |   |    |       |     |      |     |     |     |
| <p><b>Name of lecturer(s):</b> PaedDr. Martina Krušinská, PhD.</p>   |     |      |     |     |     |   |   |   |   |   |    |       |     |      |     |     |     |
| <p><b>Last modification:</b> 09.08.2022</p>  |     |      |     |     |     |   |   |   |   |   |    |       |     |      |     |     |     |
| <p><b>Supervisor(s):</b><br/>Person responsible for the delivery, development and quality of the study programme:<br/>prof. ThDr. Rastislav Adamko, PhD.</p>   |     |      |     |     |     |   |   |   |   |   |    |       |     |      |     |     |     |

## COURSE INFORMATION SHEET

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

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

**Course contents:**

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

**Notes:**

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**Course evaluation:**

Assessed students in total: 1

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

**Name of lecturer(s):** doc. PaedDr. Zuzana Zahradníková, PhD.

**Last modification:** 01.08.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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



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

**Course contents:**

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

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 6

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

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

**Last modification:** 14.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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

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

**Course contents:**

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

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

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

Assessed students in total: 5

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

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| <b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.                                   |
| <b>Last modification:</b> 11.07.2022  |
| <b>Supervisor(s):</b><br>Person responsible for the delivery, development and quality of the study programme:<br>prof. ThDr. Rastislav Adamko, PhD. |

## COURSE INFORMATION SHEET

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| <b>University:</b> Catholic University in Ružomberok  |  |
| <b>Faculty:</b> Faculty of Education  |  |
| <b>Course code:</b> KHU/Hz-BD101A/22  | <b>Course title:</b> Theory of Vocal Education |
| <b>Type and range of planned learning activities and teaching methods:</b><br><b>Form of instruction:</b> Lecture<br><b>Recommended study range:</b><br><b>hours weekly:</b> 1 <b>hours per semester:</b> 13<br><b>Teaching method:</b> on-site   |  |
| <b>Credits:</b> 1   | <b>Working load:</b> 25 hours                  |
| <b>Recommended semester/trimester:</b> 1.   |  |
| <b>Level of study:</b> I.   |  |
| <b>Prerequisites:</b>   |  |
| <b>Requirements for passing the course:</b><br>Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out on the basis of a written test from the subject Theory of Voice Education and a semester examination in Singing and Voice Education.<br>The student may receive a maximum of 30 points for participation in lectures. Students may earn a maximum of 70 points on the examination. At least 60 points are required to pass the course.<br>Final assessment: written test.<br>Course evaluation:<br>A - 100%-93%<br>B - 92%-85%<br>C - 84%-77%<br>D - 76%-69%<br>E - 68%-60%<br>Fx - 59%- 0%   |  |
| <b>Learning outcomes of the course:</b><br>Course Objective:<br>To acquire theoretical knowledge of the anatomy and physiology of the vocal tract, the principles of vocal tone production and elementary singing habits, the elimination of vocal errors, the application of general expressive means, which are necessary to achieve a cultivated vocal expression in speech and singing.<br>To acquire practical skills in the control of tone production in its entirety, correct vocalisation and clear pronunciation, and the implementation of pre-speech-expressive means in the interpretation of the chosen repertoire.<br>Apply the acquired theoretical knowledge, practical skills and abilities in own performance practice and in the educational process.<br>Learning outcomes:<br>After completing the course the student will acquire the following knowledge, skills and competences:<br>- about the anatomy and physiology of the vocal tract, elementary singing habits, division of voices, pre-speech and expression means and means of completing the performance, division of voices and voice ranges of individual voice disciplines vocal defects and disorders and their elimination, |  |

prevention and rehabilitation, vocal and mental hygiene, working with children's voice, working with the voice in the period of mutation, mutation disorders and the principles of school vocal hygiene and life management;

- master correct breathing technique and control of breath support, soft and natural tone production in the whole range, clear articulation, pre-speech-expression aspect of interpretation and application of the acquired knowledge and skills to performance and pedagogical practice;

- the ability to work independently in solving vocal-technical and performance problems in the framework of self-study of vocal compositions or pedagogical problems in the framework of pedagogical practice in music education and singing and in presenting one's conception in the interpretation of the chosen vocal repertoire in semester examinations and public performances and in the way of selecting methodological procedures in the rehearsal of compositions in the educational and educational process.

### **Course contents:**

The meaning and goal of voice education. Culture of vocal expression. Professional profile of a voice teacher.

2. Anatomy and physiology of the auditory system. Vocal and musical hearing. Allocutionary tones.

3. Anatomy and physiology of the respiratory system. Biological and phonatory respiration. Phases of respiration. Types of respiration from the physiological point of view. Respiratory support.

4. Anatomy and physiology of the vocal tract. Theories of phonation. Vocal beginnings.

5. Anatomy and physiology of the resonant system. Formants, Vocal registers, falsettos, castrati. Vocal unions, their characteristics and differentiation.

6. Anatomy and physiology of the articulatory system. Division of consonants and vowels. Methods of formation and places of formation of consonants. The binding of words. Prosodic properties of speech.

7. The development of the child's voice and working with the child's voice. Principles of school voice education.

8. Mutation, the course of mutation, mutation disorders and voice training during mutation.

9. Voice disorders and their division. Remediation of voice disorders, prevention, re-education and rehabilitation.

10. Vocal defects and their distribution. Correction of voice defects.

11. Tremor and the psyche of the singer. Mental and vocal hygiene. Vocal hygiene and correct lifestyle.

12. Recitation, expression, general means of recitation and means of completing the recitation.

13. Application of acquired theoretical knowledge in practice.

**Recommended or required literature:**

1. FRÁNEK, M.: Hudební psychologie. Praha : Karolinum, 2005.
2. HUDECOVÁ, V.: Odstraňovanie hlasových porúch u hlasových profesionálov. Bratislava : VŠMU, 1998.
3. CHLÁDKOVÁ, B.: První pěvecké kroky – základní studijní úkoly, technické problémy a hlasová cvičení. Praha: Supraphon, 1988.
4. KALMÁROVÁ, L.-SLÁVIKOVÁ, Z.: Hlas v učiteľskej praxi. Prešov : Súzvuk, 2003.
5. KALMÁROVÁ, L.: Vokálne činnosti. Prešov : Súzvuk, 2005.
6. KALMÁROVÁ, L.: Zdravý hlas - pekný hlas. Prešov : Súzvuk, 1998.
7. RANINEC, J.: Kompendium hlasového a speváckeho pedagóga. Bratislava : Oto Németh, 2008.
8. RANINEC, J.: Ľudský hlas a jeho kultivovanie, Bratislava : Veda, 1997, 2003.
9. TICHÁ, A.: Učíme deti zpívat. Praha : Portál, 2005, 2009.
10. ŽIARNA, M., PROCHÁZKOVÁ, M.: Příprava na pedagogický výstup zo spevu. Ružomberok : Verbum : Katolícka univerzita , 2017.
11. ŽIARNA, M. :Teória hlasovej výchovy. Ružomberok : Verbum, 2008, 2015.

**Language of instruction:**

Slovak

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

Assessed students in total: 13

| A     | B     | C    | D   | E   | FX  |
|-------|-------|------|-----|-----|-----|
| 76.92 | 15.38 | 7.69 | 0.0 | 0.0 | 0.0 |

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

**Last modification:** 08.07.2022

**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.