

## **OBSAH**

1. Accompanying 1m.....	3
2. Accompanying 2m.....	7
3. Accompanying 3m.....	11
4. Accompanying 4m.....	15
5. Chamber Ensemble 1m.....	19
6. Chamber Ensemble 2m.....	21
7. Chamber Ensemble 3m.....	23
8. Chamber Ensemble 4m.....	25
9. Choral Conducting 1.....	27
10. Choral Conducting 2.....	29
11. Choral Conducting 3.....	31
12. Compulsory Piano 1m.....	33
13. Compulsory Piano 2m.....	35
14. Compulsory Piano 3m.....	37
15. Compulsory Piano 4m.....	39
16. Computer and Music 1.....	41
17. Concurrent Teaching Practice - Organ 1.....	43
18. Concurrent Teaching Practice - Organ 2.....	45
19. Concurrent Teaching Practice - Piano 1.....	47
20. Concurrent Teaching Practice - Piano 2.....	49
21. Concurrent Teaching Practice - Singing 1.....	51
22. Concurrent Teaching Practice - Singing 2.....	55
23. Concurrent Teaching Practice 1 (Music Education).....	59
24. Concurrent Teaching Practice 2 (Music Education).....	62
25. Continuous Teaching Practice (Music Education).....	65
26. Continuous Teaching Practice (Organ).....	68
27. Continuous Teaching Practice (Piano).....	70
28. Continuous Teaching Practice (Singing).....	72
29. Creative Musical Activities 1m.....	76
30. Creative Musical Activities 2m.....	78
31. Creative Musical Activities 3m.....	80
32. Didactics and Methodology of Singing 1.....	83
33. Didactics and Methodology of Singing 2.....	87
34. Didactics and Methodology of Singing 3.....	91
35. Didactics of Music Education 1.....	95
36. Didactics of Music Education 2.....	98
37. Didactics of Music Education 3.....	101
38. Interpretation Course 1m.....	104
39. Interpretation Course 2m.....	106
40. Interpretation Seminar (Organ) 1m.....	108
41. Interpretation Seminar (Organ) 2m.....	110
42. Interpretation Seminar (Organ) 3m.....	112
43. Interpretation Seminar (Piano) 1m.....	114
44. Interpretation Seminar (Piano) 2m.....	116
45. Interpretation Seminar (Piano) 3m.....	118
46. Interpretation Seminar (Singing) 1m.....	120
47. Interpretation Seminar (Singing) 2m.....	123
48. Interpretation Seminar (Singing) 3m.....	126

49. Methodology of Playing a Musical Instrument (Organ) 1.....	129
50. Methodology of Playing a Musical Instrument (Organ) 2.....	131
51. Methodology of Playing a Musical Instrument (Organ) 3.....	133
52. Methodology of Playing a Musical Instrument (Piano) 1.....	135
53. Methodology of Playing a Musical Instrument (Piano) 2.....	137
54. Methodology of Playing a Musical Instrument (Piano) 3.....	139
55. Music Aesthetics.....	141
56. Music Psychology.....	143
57. Musical Forms and Composition Analysis 1.....	145
58. Musical Forms and Composition Analysis 2.....	147
59. Organ 1m.....	149
60. Organ 2m.....	151
61. Organ 3m.....	153
62. Organ 4m.....	155
63. Piano Major 1m.....	157
64. Piano Major 2m.....	159
65. Piano Major 3m.....	161
66. Piano Major 4m.....	163
67. Piano for 4-hands (duet) 1m.....	165
68. Piano for 4-hands (duet) 2m.....	167
69. Piano for 4-hands (duet) 3m.....	169
70. Piano for 4-hands (duet) 4m.....	171
71. Playing and Improvisation for the Liturgy 1m.....	173
72. Playing and Improvisation for the Liturgy 2m.....	175
73. Playing and Improvisation for the Liturgy 3m.....	177
74. Playing and Improvisation for the Liturgy 4m.....	179
75. Schola Cantorum 1m.....	181
76. Schola Cantorum 2m.....	183
77. Schola Cantorum 3m.....	185
78. Schola Cantorum 4m.....	187
79. Second Instrument 1m.....	189
80. Second Instrument 2m.....	192
81. Second Instrument 3m.....	195
82. Singing 1m.....	198
83. Singing 2m.....	202
84. Singing 3m.....	206
85. Singing 4m.....	210
86. Slovak Music Folklore.....	214
87. Solo Singing 1.....	216
88. Solo Singing 2.....	220
89. Solo Singing 3.....	224
90. State Final Exam - Music with Didactics (Organ).....	228
91. State Final Exam - Music with Didactics (Piano).....	229
92. State Final Exam - Music with Didactics (Singing).....	230

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME111A/23	<b>Course title:</b> Accompanying 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Course completion requirements and method of verification of acquired knowledge, skills and competences: A maximum of 40 points can be obtained for participation in the exercises. Students may earn a maximum of 30 points for semester performances, 20 points for public speaking and 10 points for internal speaking. A minimum of 60 points is required to pass the course. Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out in exercises during the semester, internal and public performances and semester performances in the subject Singing. Continuous assessment: in classes, internal and public performances (performance courses, workshops, concerts and competitions). Final assessment: public performances and semester performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To continue to deepen acquired skills in the study of vocal solo and chamber part with piano, organ, or other instrumental accompaniment in selected repertoire. To enrich the acquired theoretical knowledge and practical experience with chamber repertoire, especially compositions for two voices with piano or other instrumental accompaniment. To develop the skills and abilities of effective rehearsal of individual parts of vocal-instrumental compositions during self-study. Allow students sufficient scope for self-realisation in dealing with the interplay of solo or chamber vocal part and instrumental accompaniment and the realisation of general performance-expression devices in compositions. To enable students to self-reflect, self-evaluate and validate acquired knowledge and skills in artistic practice in internal and public performances, semester performances and in teaching practice.	

Learning outcomes:

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

Knowledge:

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

Skills:

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

Competencies:

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

### **Course contents:**

Brief outline of the course:

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

The student must perform in concert and semester exams:

Day Form:

3 compositions of various styles.

External form:

2 pieces of different style periods.

**Recommended or required literature:**

Recommended reading:

1. ASCHNER, A.: Spiritual works I. : arias and duets selection. Ruzomberok : Verbum, 2013.
2. ASCHNER, A.: Spiritual Creation III. German Advent arias. Ruzomberok : Verbum, 2013.
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17. KRČMÉRY-VRTELOVÁ, J.: Songs of five centuries - Baroque. Bratislava : Opus, 1992.
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21. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
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26. SCHUMANN, R.: Songs/Tíz dal. Budapest, Editio Musica Budapest, 1961/1990.
27. ŠURIN, S.: Four Marian antiphons for voice and organ. Trnava : Tribus musicae, 2016.
28. URBANEC, B.: May Love. Bratislava : SVKL, 1956.
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[www.cpdll.org](http://www.cpdll.org), [www.imsl.petrucchi](http://www.imsl.petrucchi),

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

**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

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

<b>Course evaluation:</b>					
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> PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME112A/23	<b>Course title:</b> Accompanying 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Course completion requirements and method of verification of acquired knowledge, skills and competences: A maximum of 40 points can be obtained for participation in the exercises. Students may earn a maximum of 30 points for semester performances, 20 points for public speaking and 10 points for internal speaking. A minimum of 60 points is required to pass the course. Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out in exercises during the semester, internal and public performances and semester performances in the subject Singing. Continuous assessment: in classes, internal and public performances (performance courses, workshops, concerts and competitions). Final assessment: public performances and semester performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
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Learning outcomes:

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

Knowledge:

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

Skills:

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

Competencies:

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

### **Course contents:**

Brief outline of the course:

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

The student must perform in concert and semester exams:

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**Recommended or required literature:**

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**Language of instruction:**

Slovak, Czech, German, English, Italian

.

<b>Notes:</b> This course is taught in individual lessons for singers and instrumentalists					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME113A/23	<b>Course title:</b> Accompanying 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Course completion requirements and method of verification of acquired knowledge, skills and competences: A maximum of 40 points can be obtained for participation in the exercises. Students may earn a maximum of 30 points for semester performances, 20 points for public speaking and 10 points for internal speaking. A minimum of 60 points is required to pass the course. Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out in exercises during the semester, internal and public performances and semester performances in the subject Singing. Continuous assessment: in classes, internal and public performances (performance courses, workshops, concerts and competitions). Final assessment: public performances and semester performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
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Skills:

- Master the proper rehearsal and interplay of a solo or chamber vocal part and instrumental accompaniment;
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- present the rehearsed repertoire at an appropriate artistic level.

Competencies:

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

### **Course contents:**

Brief outline of the course:

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

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3 compositions of various styles.

External form:

2 pieces of different style periods.

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**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

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

<b>Course evaluation:</b>					
Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME114A/23	<b>Course title:</b> Accompanying 4m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Course completion requirements and method of verification of acquired knowledge, skills and competences: A maximum of 40 points can be obtained for participation in the exercises. Students may earn a maximum of 30 points for semester performances, 20 points for public speaking and 10 points for internal speaking. A minimum of 60 points is required to pass the course. Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out in exercises during the semester, internal and public performances and semester performances in the subject Singing. Continuous assessment: in classes, internal and public performances (performance courses, workshops, concerts and competitions). Final assessment: public performances and semester performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To continue to deepen acquired skills in the study of vocal solo and chamber part with piano, organ, or other instrumental accompaniment in selected repertoire. To enrich the acquired theoretical knowledge and practical experience with chamber repertoire, especially compositions for two voices with piano or other instrumental accompaniment. To develop the skills and abilities of effective rehearsal of individual parts of vocal-instrumental compositions during self-study. Allow students sufficient scope for self-realisation in dealing with the interplay of solo or chamber vocal part and instrumental accompaniment and the realisation of general performance-expression devices in compositions. To enable students to self-reflect, self-evaluate and validate acquired knowledge and skills in artistic practice in internal and public performances, semester performances and in teaching practice.	

Learning outcomes:

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

Knowledge:

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

Skills:

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

Competencies:

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

### **Course contents:**

Brief outline of the course:

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

The student must perform in concert and semester exams:

Day Form:

3 compositions of various styles.

External form:

2 pieces of different style periods.



**Recommended or required literature:**

Recommended reading:

1. ASCHNER, A.: Spiritual works I. : arias and duets selection. Ruzomberok : Verbum, 2013.
2. ASCHNER, A.: Spiritual Creation III. German Advent arias. Ruzomberok : Verbum, 2013.
3. BACH, J. S.: Fünfzehn Arien aus Kantaten für Sopran. Frankfurt : C. F. Peters, 1955.
4. BACH, J. S.: Johannes-Passions. Frankfurt : C. F. Peters, 1988.
5. BACH, J. S.: Matthäus-Passion. Frankfurt : C. F. Peters, 1987.
6. BACH, J. S.: Sämtliche Kantaten, Motetten, Choräle und geistliche Lieder 1- 18. Kassel, Bärenbreiter, 2007.
7. BACH, J. S.: Weihnacht-Oratorium. Frankfurt : C. F. Peters, 1992.
8. BAJAN, J. P. Spiritual songs for two voices and basso continuo. Ruzomberok : Verbum, 2011.
9. BENKO, D.: German Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
10. BENKO, D.: Italian Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1981.
11. BENKO, D.: Spanish Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
12. DVOŘÁK, A.: Biblical Songs. Prague : Edition Bärenbreiter Praha, 2009.
13. EBEN, P.: Songs for the lute on medieval moll poetry. Prague : Bärenbreiter Editio Supraphon, 1996.
14. FIGUŠ-BYSTRÝ, V.: Slovak folk songs with piano accompaniment. Bratislava : Slovak Music Fund, 1980.
15. FREŠOVÁ-HUDCOVÁ, Z.: Slovak song production. Bratislava : Panton, 1966.
16. KIRCHER, A.: Weihnachtslieder : Chorbuch dreistimmig für zwei Frauenstimmen und eine Männerstimme a capella odet mit Tasteninstrument. Stuttgart: Carus, c2012.
17. KRČMÉRY-VRTELOVÁ, J.: Songs of five centuries - Baroque. Bratislava : Opus, 1992.
18. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Classicism. Bratislava : Opus, 1992.
19. KRČMÉRY-VRTELOVÁ, J.: Songs of Five Centuries - Romanticism. Bratislava : Opus, 1989.
20. MALOVEC, J.: Two spiritual songs. Bratislava : Slovak Music Fund, 1991.
21. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
22. MARTINŮ, B.: Two songs on the lyrics of Negro poetry. Prague : Supraphon, 1976.
23. SCHNEIDER-TRNAVSKÝ, M.: Tiny Flowers. Bratislava : Opus, 1974.
24. SCHNEIDER-TRNAVSKÝ, M.: Songwriting. Bratislava, Music Centre, 2001.
25. SCHNEIDER-TRNAVSKÝ, M.: Tears and Smiles. Bratislava : Opus, 1976.
26. SCHUMANN, R.: Songs/Tíz dal. Budapest, Editio Musica Budapest, 1961/1990.
27. ŠURIN, S.: Four Marian antiphons for voice and organ. Trnava : Tribus musicae, 2016.
28. URBANEC, B.: May Love. Bratislava : SVKL, 1956.
- 29:

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

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

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

<http://enscores.com>

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

**Language of instruction:**

Slovak, Czech, German, English, Italian

**Notes:**

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

<b>Course evaluation:</b>					
Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME100C/23	<b>Course title:</b> Chamber Ensemble 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be earned for participation in the exercises. A student may earn a maximum of 50 points for semester playbacks. At least 60 points are required to pass the course. 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 course, public performances (concerts). The final assessment will be in the form of semester performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: 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 by realizing artistic performances and sound recordings, to rehearse relevant compositions according to the current needs of the chamber ensemble. Learning Outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competences: Knowledge: - Orientation in the chamber repertoire. Skills: - Singing and playing from the page, orientation to choral, ensemble and orchestral scores. Competencies: - Ability to work independently on the study 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> MENDELSSOHN-BARTHOLDY, F.: Chorbuch Mendelssohn. Stuttgart : Carus-Verlag, 2009. Chorbuch Mozart – Haydn. Stuttgart : Carus-Verlag, 2005. Kölner Chorbuch. Abendlob / Evensong. Stuttgart : Carus-Verlag, 2004. 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. CORELLI, A.: Sechs Triosonaten für zwei Violinen und Basso continuo. Winterthur : Amadeus, 1991. TELEMANN, G. P.: Die kleine Kammermusik. Kassel : Bärenreiter, 2001.					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD., Mgr. art. Mgr. Martina Procházková, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME103C/23	<b>Course title:</b> Chamber Ensemble 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be earned for participation in the exercises. A student may earn a maximum of 50 points for semester playbacks. At least 60 points are required to pass the course. 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 course, public performances (concerts). The final assessment will be in the form of semester performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: 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 by realizing artistic performances and sound recordings, to rehearse relevant compositions according to the current needs of the chamber ensemble. Learning Outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competences: Knowledge: - Orientation in the chamber repertoire. Skills: - Singing and playing from the page, orientation to choral, ensemble and orchestral scores. Competencies: - Ability to work independently on the study 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> MENDELSSOHN-BARTHOLDY, F. : Chorbuch Mendelssohn. Stuttgart : Carus-Verlag, 2009. Chorbuch Mozart – Haydn. Stuttgart : Carus-Verlag, 2005. Kölner Chorbuch. Abendlob / Evensong. Stuttgart : Carus-Verlag, 2004. 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. CORELLI, A.: Sechs Triosonaten für zwei Violinen und Basso continuo. Winterthur : Amadeus, 1991. TELEMANN, G. P.: Die kleine Kammermusik. Kassel : Bärenreiter, 2001.					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD., Mgr. art. Mgr. Martina Procházková, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME105C/23	<b>Course title:</b> Chamber Ensemble 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be earned for participation in the exercises. A student may earn a maximum of 50 points for semester playbacks. At least 60 points are required to pass the course. 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 course, public performances (concerts). The final assessment will be in the form of semester performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> ource Objective: 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 by realizing artistic performances and sound recordings, to rehearse relevant compositions according to the current needs of the chamber ensemble. Learning Outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competences: Knowledge: - Orientation in the chamber repertoire. Skills: - Singing and playing from the page, orientation to choral, ensemble and orchestral scores. Competencies: - Ability to work independently on the study 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:**

MENDELSSOHN-BARTHOLDY, F.: Chorbuch Mendelssohn. Stuttgart : Carus-Verlag, 2009.

Chorbuch Mozart – Haydn. Stuttgart : Carus-Verlag, 2005.

Kölner Chorbuch. Abendlob / Evensong. Stuttgart : Carus-Verlag, 2004.

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.

CORELLI, A.: Sechs Triosonaten für zwei Violinen und Basso continuo. Winterthur : Amadeus, 1991.

TELEMANN, G. P.: Die kleine Kammermusik. Kassel : Bärenreiter, 2001.

TELEMANN, G. P.: Triosonate in D dur für Flöte, Violine und Basso continuo. Winterthur : Amadeus, 1992.

Laudate Dominum. Žalmy 17. a 18. storočia zo Slovenska. Bratislava : Slovenské hudobné múzeum, 1993.

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 0

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

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

**Last modification:** 09.03.2023

**Supervisor(s):**

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



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME107C/23	<b>Course title:</b> Chamber Ensemble 4m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be earned for participation in the exercises. A student may earn a maximum of 50 points for semester playbacks. At least 60 points are required to pass the course. 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 course, public performances (concerts). The final assessment will be in the form of semester performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: 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 by realizing artistic performances and sound recordings, to rehearse relevant compositions according to the current needs of the chamber ensemble. Learning Outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competences: Knowledge: - Orientation in the chamber repertoire. Skills: - Singing and playing from the page, orientation to choral, ensemble and orchestral scores. Competencies: - Ability to work independently on the study 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:**

MENDELSSOHN-BARTHOLDY, F.: Chorbuch Mendelssohn. Stuttgart : Carus-Verlag, 2009.

Chorbuch Mozart – Haydn. Stuttgart : Carus-Verlag, 2005.

Kölner Chorbuch. Abendlob / Evensong. Stuttgart : Carus-Verlag, 2004.

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.

CORELLI, A.: Sechs Triosonaten für zwei Violinen und Basso continuo. Winterthur : Amadeus, 1991.

TELEMANN, G. P.: Die kleine Kammermusik. Kassel : Bärenreiter, 2001.

TELEMANN, G. P.: Triosonate in D dur für Flöte, Violine und Basso continuo. Winterthur : Amadeus, 1992.

Laudate Dominum. Žalmy 17. a 18. storočia zo Slovenska. Bratislava : Slovenské hudobné múzeum, 1993.

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 0

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

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

**Last modification:** 09.03.2023

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME103A/23	<b>Course title:</b> Choral Conducting 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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. 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. Continuous evaluation is carried out in the form of active participation in exercises. The final assessment is carried out in the form of an exam in which the student demonstrates technical mastery of conducting and playing from the scores of selected compositions. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - knows the repertoire of choral compositions from different stylistic periods - knows basic conducting techniques - can play individual choral parts on the piano - is able to promptly react and guide the vocal performance of the choir.	
<b>Course contents:</b> The content of the course includes basic time signatures, conductor's stance, sections, independent use of hands (demonstrating dynamics), general independence of hands and conductor's body language; preparation and organization of the choir rehearsal and taking care of the correct vocal performance of the choir.	

<b>Recommended or required literature:</b> MIRONOV, S.: Zborový spev a dirigovanie. Bratislava, Univerzita Komenského, 1997. PARÍK, I. – REŽUCHA, B. Ako dirigovať. Bratislava : Hudobné centrum, 2006. MIRONOV, S. – PODSTAVKOVÁ, I. – RANINEC, J.: Detský spevácky zbor. Bratislava, Veda, 2004. MALKO, N. A.: Základy techniky dirigovania. Bratislava, VŠMU HTF, 1993.					
<b>Language of instruction:</b> Slovak, English					
<b>Notes:</b> -					
<b>Course evaluation:</b> Assessed students in total: 3					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. David Gerard di Fiore					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/HZ-ME107A/23	<b>Course title:</b> Choral Conducting 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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. 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. Continuous evaluation is carried out in the form of active participation in exercises. The final assessment is carried out in the form of an exam in which the student demonstrates technical mastery of conducting and playing from the scores of selected compositions. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - knows the repertoire of choral compositions from different stylistic periods - masters complex choir conducting techniques - can play an excerpt from a score on the piano - is able to promptly react and guide the vocal performance of the choir - is qualified to lead a choir and take care of vocal training of singers.	
<b>Course contents:</b> The content of the subject is the acquisition of complex timing schemes in a slow and fast tempo, checking the correctness of the gesture in the mirror, a basic understanding of what the voice means for the conductor, choosing the right technique when working with children and adults, using the correct pronunciation of vowels, the size of the conductor's gesture and effective use of time at choir rehearsal.	

<b>Recommended or required literature:</b> MIRONOV, S.: Zborový spev a dirigovanie. Bratislava, Univerzita Komenského, 1997. PARÍK, I. – REŽUCHA, B. Ako dirigovať. Bratislava : Hudobné centrum, 2006. MIRONOV, S. – PODSTAVKOVÁ, I. – RANINEC, J.: Detský spevácky zbor. Bratislava, Veda, 2004. MALKO, N. A.: Základy techniky dirigovania. Bratislava, VŠMU HTF, 1993.					
<b>Language of instruction:</b> Slovak, English					
<b>Notes:</b> -					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. David Gerard di Fiore					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME111B/23	<b>Course title:</b> Choral Conducting 3
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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. 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. Continuous evaluation is carried out in the form of active participation in exercises. The final assessment is carried out in the form of an exam in which the student demonstrates technical mastery of conducting and playing from the scores of selected compositions. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - knows the repertoire of choral compositions from different stylistic periods - masters complex choir conducting techniques - can play an excerpt from a score on the piano - is able to promptly react and guide the vocal performance of the choir - is qualified to lead a choir and take care of vocal training of singers.	
<b>Course contents:</b> The content of the subject is the acquisition of complex timing schemes in a slow and fast tempo, checking the correctness of the gesture in the mirror, a basic understanding of what the voice means for the conductor, choosing the right technique when working with children and adults, using the correct pronunciation of vowels, the size of the conductor's gesture and effective use of time at choir rehearsal.	

<b>Recommended or required literature:</b> MIRONOV, S.: Zborový spev a dirigovanie. Bratislava, Univerzita Komenského, 1997. PARÍK, I. – REŽUCHA, B. Ako dirigovať. Bratislava : Hudobné centrum, 2006. MIRONOV, S. – PODSTAVKOVÁ, I. – RANINEC, J.: Detský spevácky zbor. Bratislava, Veda, 2004. MALKO, N. A.: Základy techniky dirigovania. Bratislava, VŠMU HTF, 1993.					
<b>Language of instruction:</b> Slovak, English					
<b>Notes:</b> -					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. David Gerard di Fiore					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME113B/23	<b>Course title:</b> Compulsory Piano 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences: Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. A maximum of 50 % can be obtained for active participation in individual exercises in compulsory piano. The final assessment will be in the form of semester examinations, for which the student may obtain a maximum of 50 %. In the semester performances, the student performs the repertoire by heart. A minimum of 60% is required to pass the course. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: The aim of the course is to improve the recital and technical level of playing acquired in the Bachelor's degree and to further develop the ability to independently study the chosen repertoire. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. Skills: - Knows how to read a musical text and interpret it. - Has a working knowledge of the technical and expressive possibilities of instrumental playing and is familiar with different stylistic periods. - Is able to arrange and adapt simple musical formations and improvise.	

<b>Competences:</b> - Possesses the professional competencies to work as an assistant music teacher in elementary schools. - He is able to acquire new knowledge independently and actively expand his knowledge,					
<b>Course contents:</b> Brief outline of the course: according to the individual level of the student 1 stage compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century)					
<b>Recommended or required literature:</b> Recommended reading: selection <a href="https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP)">https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP)</a> Etude Album I. - V. C. Czerny. Op. 740, 299, 599 J. S. Bach: Booklet of Pieces for A. M. Bach, Small Preludes and Fughettas, 2-part Inventions and 3-part Sinfonias Classics and their contemporaries I. Classics and their contemporaries II. Sonatinas and rondos I., II. R. Schumann. P. I. Tchaikovsky: Album for Youth E. Hradecky: Small Jazz Album I. Jurníčková: A Little Piano Romance					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b> The course is implemented in the form of individual lessons.					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Miriam Matejová, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME114B/23	<b>Course title:</b> Compulsory Piano 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences: Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. A maximum of 50 % can be obtained for active participation in individual exercises in compulsory piano. The final assessment will be in the form of semester examinations, for which the student may obtain a maximum of 50 %. In the semester performances, the student performs the repertoire by heart. A minimum of 60% is required to pass the course. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: The aim of the course is to improve the recital and technical level of playing acquired in the Bachelor's degree and to further develop the ability to independently study the chosen repertoire. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. Skills: - Knows how to read a musical text and interpret it. - Has a working knowledge of the technical and expressive possibilities of instrumental playing and is familiar with different stylistic periods. - Is able to arrange and adapt simple musical formations and improvise.	

<b>Competences:</b> - Possesses the professional competencies to work as an assistant music teacher in elementary schools. - He is able to acquire new knowledge independently and actively expand his knowledge,					
<b>Course contents:</b> Brief outline of the course: according to the individual level of the student 1 stage compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century)					
<b>Recommended or required literature:</b> Recommended reading: selection <a href="https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP)">https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP)</a> Etude Album I. - V. C. Czerny. Op. 740, 299, 599 J. S. Bach: Booklet of Pieces for A. M. Bach, Small Preludes and Fughettas, 2-part Inventions and 3-part Sinfonias Classics and their contemporaries I. Classics and their contemporaries II. Sonatinas and rondos I., II. R. Schumann. P. I. Tchaikovsky: Album for Youth E. Hradecky: Small Jazz Album I. Jurníčková: A Little Piano Romance					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b> The course is implemented in the form of individual lessons.					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Miriam Matejová, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME115B/23	<b>Course title:</b> Compulsory Piano 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences: Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. A maximum of 50 % can be obtained for active participation in individual exercises in compulsory piano. The final assessment will be in the form of semester examinations, for which the student may obtain a maximum of 50 %. In the semester performances, the student performs the repertoire by heart. A minimum of 60% is required to pass the course. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: The aim of the course is to improve the recital and technical level of playing acquired in the Bachelor's degree and to further develop the ability to independently study the chosen repertoire. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. Skills: - Knows how to read a musical text and interpret it. - Has a working knowledge of the technical and expressive possibilities of instrumental playing and is familiar with different stylistic periods. - Is able to arrange and adapt simple musical formations and improvise.	

<b>Competences:</b> - Possesses the professional competencies to work as an assistant music teacher in elementary schools. - He is able to acquire new knowledge independently and actively expand his knowledge,					
<b>Course contents:</b> Brief outline of the course: according to the individual level of the student 1 stage compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century)					
<b>Recommended or required literature:</b> Recommended reading: selection <a href="https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP)">https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP)</a> Etude Album I. - V. C. Czerny. Op. 740, 299, 599 J. S. Bach: Booklet of Pieces for A. M. Bach, Small Preludes and Fughettas, 2-part Inventions and 3-part Sinfonias Classics and their contemporaries I. Classics and their contemporaries II. Sonatinas and rondos I., II. R. Schumann. P. I. Tchaikovsky: Album for Youth E. Hradecky: Small Jazz Album I. Jurníčková: A Little Piano Romance					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b> The course is implemented in the form of individual lessons.					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Miriam Matejová, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME116B/23	<b>Course title:</b> Compulsory Piano 4m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences: Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. A maximum of 50 % can be obtained for active participation in individual exercises in compulsory piano. The final assessment will be in the form of semester examinations, for which the student may obtain a maximum of 50 %. In the semester performances, the student performs the repertoire by heart. A minimum of 60% is required to pass the course. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: The aim of the course is to improve the recital and technical level of playing acquired in the Bachelor's degree and to further develop the ability to independently study the chosen repertoire. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. Skills: - Knows how to read a musical text and interpret it. - Has a working knowledge of the technical and expressive possibilities of instrumental playing and is familiar with different stylistic periods. - Is able to arrange and adapt simple musical formations and improvise.	

<b>Competences:</b> - Possesses the professional competencies to work as an assistant music teacher in elementary schools. - He is able to acquire new knowledge independently and actively expand his knowledge,					
<b>Course contents:</b> Brief outline of the course: according to the individual level of the student 1 stage compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century) sons.					
<b>Recommended or required literature:</b> Recommended reading: selection <a href="https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP)">https://www.cpdl.org/wiki/index.php/ChoralWiki:Petrucci_Music_Library_(IMSLP)</a> Etude Album I. - V. C. Czerny. Op. 740, 299, 599 J. S. Bach: Booklet of Pieces for A. M. Bach, Small Preludes and Fughettas, 2-part Inventions and 3-part Sinfonias Classics and their contemporaries I. Classics and their contemporaries II. Sonatinas and rondos I., II. R. Schumann. P. I. Tchaikovsky: Album for Youth E. Hradecky: Small Jazz Album I. Jurníčková: A Little Piano Romance					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b> The course is implemented in the form of individual lessons.					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Miriam Matejová, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/HZ-ME101C/23	<b>Course title:</b> Computer and Music 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Students may earn a maximum of 30 points for participation in lectures and tutorials. On the examination, the student may obtain a maximum of 70 points. A minimum of 60 points is required to pass the course. Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out on the basis of independent work on the score and its presentation during the semester-long teaching of the course. Final assessment: preparation of a semester project. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Aim of the course: the course is oriented towards familiarizing students with the principles of music editing and with music notation software, especially Finale and Sibelius. Learning Outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies: - acquisition of concepts related to music editing; - mastery of the principles of music editing; - the ability of electronic notation; - the ability to master the procedures for creating electronic notation, especially in Finale and Sibelius; - the ability to use innovative methods in the teaching process; - an understanding of the methods and procedures used in the field of electronic notation; - ability to present the knowledge and skills acquired.	
<b>Course contents:</b> 1. Historical overview of notation systems: modal notation, mensural notation.	

2. Historical overview of notation systems: notation in the 17th-19th centuries. 3. Historical overview of notation systems: 20th century. 4. Overview of notation software. 5. Finale - basic description, creating a document, music outline, score, format setting. 6. Finale - pre-notation, bars, writing notes, dashes, pre-notation. 7. Finale, Sibelius - writing text under the notes and outside the notes. 8. Finale, Sibelius - atactic notation. 9. Sibelius - edition of vocal compositions. 10. Non-standard notation - software, way of working.					
<b>Recommended or required literature:</b> 1. JASCHINSKI, A.: Notation. Kassel : Bärenreiter, 2001. 2. RYBARIČ, R.: Vývoj európskeho notopisu. Bratislava : Opus, 1982. 3. WOLF, J.: Handbuch der Notationskunde. Wiesbaden : Breitkopf, 1975. 4. Sibelius – príručka k softvéru. 5. Finale – príručka k softvéru.					
<b>Language of instruction:</b> Slovak, English					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME109A/23	<b>Course title:</b> Concurrent Teaching Practice - Organ 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be obtained for listening lessons, practical pedagogical output and lesson analysis, 30 points for a seminar work, and 20 points for an oral exam. To successfully complete the subject, it is necessary to obtain at least 60 points. On-going assessment is conditioned by the completion of listening lessons, consultation on preparation for the pedagogical output, implementation of the pedagogical output and analyses. The final evaluation is conditional on the quality of the seminar work (pedagogical diary) and an oral consultation with the practice methodology. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - has deeper and cross-sectional, professional and methodological knowledge in the field of music pedagogy and organ teaching, - can actively acquire new knowledge and information, integrate and use them in applications for the development of music pedagogy, - is capable of organizing and leading the educational process in the subject of playing the organ in the ZUŠ, - through direct observation, he is able to independently identify, analyze and justify the correctness of methodological procedures, the application of didactic principles, or the solution of specific situations in pedagogical practice.	
<b>Course contents:</b>	

<p>Auditions, pedagogical output and analysis of lessons with a practicing teacher, consultations with practice methodology before the implementation of an independent pedagogical output and after completing the practice.</p> <p>Completion of 4 listening lessons, 1 separate practical pedagogical output and their analyses. Through the seminar work (pedagogical diary) and subsequent consultation with the methodology of practice, capturing and identifying pedagogical-psychological aspects of the teaching process, identifying the fulfillment of educational goals, compliance with didactic principles, analysis of methodological procedures, or solutions to specific situations in pedagogical practice.</p>																		
<p><b>Recommended or required literature:</b></p> <ol style="list-style-type: none"> <li>1. FRAŇEK, M. Hudební psychologie. Praha: Karolinum, 2005.</li> <li>2. HOLAS, M. Hudební pedagogika. Praha: AMU, 2004.</li> <li>3. KRBAŤA, P. Psychológia hudby nielen pre hudobníkov. Vrútky : Peter Krbaťa, 2008.</li> <li>4. PETLÁK, E. Všeobecná didaktika. Bratislava: Iris, 1997.</li> <li>5. SEDLÁK, F. Hudební vývoj dítěte. Praha : Supraphon, 1974.</li> <li>6. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha : Supraphon, 1989.</li> <li>7. DZEMJANOVÁ, E. Metodika organovej hry. Košice, 2002.</li> </ol>																		
<p><b>Language of instruction:</b> Slovak</p>																		
<p><b>Notes:</b> -</p>																		
<p><b>Course evaluation:</b> Assessed students in total: 0</p> <table border="1"> <thead> <tr> <th>A</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> </tr> </thead> <tbody> <tr> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>							A	B	C	D	E	FX	0.0	0.0	0.0	0.0	0.0	0.0
A	B	C	D	E	FX													
0.0	0.0	0.0	0.0	0.0	0.0													
<p><b>Name of lecturer(s):</b> doc. PaedDr. Zuzana Zahradníková, PhD.</p>																		
<p><b>Last modification:</b> 09.03.2023</p>																		
<p><b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.</p>																		

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME111A/23	<b>Course title:</b> Concurrent Teaching Practice - Organ 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be obtained for listening lessons, practical pedagogical outputs and lesson analyses, 30 points for a seminar work, and 20 points for an oral exam. To successfully complete the subject, it is necessary to obtain at least 60 points. On-going evaluation is conditioned by the completion of listening lessons, consultation on preparation for pedagogical outputs, implementation of independent pedagogical outputs and analysis of lessons. The final evaluation is conditional on the quality of the seminar work (pedagogical diary) and an oral consultation with the practice methodology. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - has deeper and cross-sectional, professional and methodological knowledge in the field of music pedagogy and organ teaching, - can actively acquire new knowledge and information, integrate and use them in applications for the development of music pedagogy, - is capable of organizing and leading the educational process in the subject of playing the organ in the ZUŠ, - through direct observation, he is able to independently identify, analyze and critically evaluate and justify the correctness of methodological procedures, the application of didactic principles, or the solution of specific situations in pedagogical practice.	
<b>Course contents:</b>	

<p>Auditions, pedagogical output and analysis of lessons with a practicing teacher, consultations with practice methodology before the implementation of independent pedagogical outputs and after completing the practice.</p> <p>Completion of 3 listening lessons, 2 separate practical pedagogical outputs and their analyses. By means of a seminar work (pedagogical diary) and subsequent consultation with the methodology of practice, capture and identification of pedagogical-psychological aspects of the teaching process, analysis of methodological procedures, identification of the fulfillment of educational goals and adherence to didactic principles, or solutions to specific situations in pedagogical practice.</p>																	
<p><b>Recommended or required literature:</b></p> <ol style="list-style-type: none"> <li>1. FRAŇEK, M. Hudební psychologie. Praha: Karolinum, 2005.</li> <li>2. HOLAS, M. Hudební pedagogika. Praha: AMU, 2004.</li> <li>3. SEDLÁK, F. Hudební vývoj dítěte. Praha: Supraphon, 1974.</li> <li>4. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha: Supraphon, 1989.</li> <li>5. DZEMJANOVÁ, E. Metodika organovej hry. Košice, 2002.</li> </ol>																	
<p><b>Language of instruction:</b> Slovak</p>																	
<p><b>Notes:</b> -</p>																	
<p><b>Course evaluation:</b> Assessed students in total: 0</p> <table border="1"> <thead> <tr> <th>A</th><th>B</th><th>C</th><th>D</th><th>E</th><th>FX</th></tr> </thead> <tbody> <tr> <td>0.0</td><td>0.0</td><td>0.0</td><td>0.0</td><td>0.0</td><td>0.0</td></tr> </tbody> </table>						A	B	C	D	E	FX	0.0	0.0	0.0	0.0	0.0	0.0
A	B	C	D	E	FX												
0.0	0.0	0.0	0.0	0.0	0.0												
<p><b>Name of lecturer(s):</b> doc. PaedDr. Zuzana Zahradníková, PhD.</p>																	
<p><b>Last modification:</b> 09.03.2023</p>																	
<p><b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.</p>																	

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-ME109A/23	<b>Course title:</b> Concurrent Teaching Practice - Piano 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 60 points can be obtained for active participation, 20 points for the practical examination and 20 points for the oral examination. A minimum of 60 points is required to pass the course. The continuous assessment is dependent on the activity in the exercises. The final assessment is subject to an oral examination. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To gain experience in organizing and conducting the teaching process in the form of pedagogical-psychological observations. Analysis of lessons and independent work of students under the guidance of a trainee teacher. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - Acquisition of theories, methods and procedures in the field of teaching instrumental playing, characterization of musical works in terms of form and content in the context of different historical periods. Skills: - Effective use of theoretical knowledge, specialist literature and musical material in artistic practice. Implementation of general means of performance and expression in selected compositions Competencies:	

- Ability to respond appropriately quickly to the individual's artistic development needs.

**Course contents:**

- Organisation of the teaching process. The course and structure of the piano lesson.
  - Didactic principles and methodological procedures in the educational process.
  - Creation of individual curricula in the music department in the subject of playing the piano in ZUŠ.
  - Adequate selection of compositions corresponding to the pupil's abilities.
  - Selection of effective exercises in solving technical-interpretive problems.
  - Procedures in practicing a composition: tempo, expression, phrasing.
- Technical development of a composition: solving and eliminating technical-interpretive problems.  
Application of general performance-expression devices: practical solutions to performance problems in the performance of a composition.
- Analysis of piano composition and its application to the pedagogical process in the ZUŠ.
  - Independent development of a model preparation for a piano lesson, focusing on the elimination of technical and performance problems.

**Recommended or required literature:**

- VLASÁKOVÁ, A.: Piano pedagogy. Prague, 2003.
- STAROSTA, M.: Chapters from the history of piano art and piano pedagogy. Bratislava, 2000.
- ZAMBORSKÝ S.: Music of the Piano. Bratislava. VŠMU, 2010.

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

**Last modification:** 09.03.2023

**Supervisor(s):**

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



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-ME111A/23	<b>Course title:</b> Concurrent Teaching Practice - Piano 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 60 points can be obtained for active participation, 20 points for the practical examination and 20 points for the oral examination. A minimum of 60 points is required to pass the course. The continuous assessment is dependent on the activity in the exercises. The final assessment is subject to an oral examination. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To gain experience in organizing and conducting the teaching process in the form of pedagogical-psychological observations. Analysis of lessons and independent work of students under the guidance of a trainee teacher. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - Acquisition of theories, methods and procedures in the field of teaching instrumental playing, characterization of musical works - in terms of form and content in the context of different historical periods. Skills: - Effective use of theoretical knowledge, specialist literature and musical material in artistic practice. Implementation of general means of performance and expression in selected compositions Competencies:	

- Ability to respond appropriately quickly to the individual's artistic development needs.

**Course contents:**

- Organisation of the teaching process. The course and structure of the piano lesson.
- Didactic principles and methodological procedures in the educational process.
- Creation of individual curricula in the music department in the subject of playing the piano in ZUŠ.
- Adequate selection of compositions corresponding to the pupil's abilities.
- Selection of effective exercises in solving technical-interpretive problems.
- Procedures in practicing a composition: tempo, expression, phrasing.

Technical development of a composition: solving and eliminating technical-interpretive problems.  
Application of general performance-expression devices: practical solutions to performance problems in the performance of a composition.

- Analysis of piano composition and its application to the pedagogical process in the Elementary School.
- Independent development of a model preparation for a piano lesson, focusing on the elimination of technical and performance problems.

**Recommended or required literature:**

- VLASÁKOVÁ, A.: Piano pedagogy. Prague, 2003.
- STAROSTA, M.: Chapters from the history of piano art and piano pedagogy. Bratislava, 2000.
- ZAMBORSKÝ S.: Music of the Piano. Bratislava. VŠMU, 2010.

**Language of instruction:**

Slovak language

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

Assessed students in total: 0

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

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

**Last modification:** 09.03.2023

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-ME109A/23	<b>Course title:</b> Concurrent Teaching Practice - Singing 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be obtained for the completion of tutorials, practical pedagogical output and lesson analyses, 30 points for the seminar paper and 20 points for the oral examination. At least 60 points are required to pass the course. Continuous evaluation is conditional on the completion of tutorials, consultation in preparation for the pedagogical output, implementation of the pedagogical output and analyses. The final assessment is conditional on the quality of the seminar work (pedagogical diary) and the oral consultation with the practice methodologist. Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To familiarize students with the laws of the music-educational process, with the conditions of real school practice in teaching singing and to develop their experience in organizing and conducting the teaching process. To integrate the theoretical and practical components of university training and to deepen students' motivation for further study and self-education through the implementation of exercises in the form of observation of the work of a trainee teacher, independent pedagogical output and subsequent analysis of lessons. <b>Learning Outcomes:</b> Upon completion of the course, the student will acquire the following knowledge, skills and competencies: - have a deeper and cross-cutting, professional and methodological knowledge in the field of music pedagogy and singing teaching,	

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

**Course contents:**

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

Completion of 4 tutorials, 1 independent practical pedagogical output and their analyses. Capturing and identifying the pedagogical-psychological aspects of the teaching process, identification of the fulfilment of educational objectives, compliance with didactic principles, analysis of methodological procedures or solutions to specific situations in pedagogical practice through seminar work (pedagogical diary) and subsequent consultation with the practice methodologist.

**Recommended or required literature:**

1. FRAŇEK, M. Hudební psychologie. Praha: Karolinum, 2005.
2. HAZUCHOVÁ, N. Technická príprava hlasu pre spevácky výkon. Bratislava, VŠMU, 1984.
3. HOLAS, M. Hudební pedagogika. Praha: AMU, 2004.
4. HUDECOVÁ, V. Odstraňovanie hlasových porúch u hlasových profesionálov. Bratislava: VŠMU, 1998.
5. KRBAŤA, P. Psychológia hudby nielen pre hudobníkov. Vrútky: Peter Krbaťa, 2008.
6. KALMÁROVÁ, L., SLÁVIKOVÁ, Z. Hlas v učiteľskej praxi. Prešov : Súzvuk, 2003.
7. KALMÁROVÁ, L. Vokálne činnosti. Prešov : Súzvuk, 2005.
8. KALMÁROVÁ, L. Zdravý hlas -pekný spev. Prešov : Súzvuk, 1998.
9. KRBAŤA, P. Psychológia hudby nielen pre hudobníkov. Vrútky : Peter Krbaťa, 2008.
10. PROCHÁZKOVÁ, M. Motivácia, kreativita a integrácia vo vyučovaní spevu na 1. stupni v ZUŠ. In : Teorie a praxe hudební výchovy IV: sborník příspěvků z konference studentů doktorandských a magisterských studií a pedagogů hudebního vzdělávání v zemích V4 v roce 2015 v Praze. Praha : Univerzita Karlova v Praze, 2016.
11. PROCHÁZKOVÁ, M: Využitie piesňového repertoáru z oblasti nonartificiálnej hudby vo vyučovaní spevu na primárnom stupni umeleckého vzdelávania v ZUŠ. s. 42-48. In: Štrbák Pandiová, I. (ed.). Nonartificiálna hudba v edukácii II. Zborník príspevkov z webovej konferencie. Nitra : PF UKF, 2020.
12. PETLÁK, E. Všeobecná didaktika. Bratislava: Iris, 1997.
13. RAKOVÁ, M., ŠTÍPLOVÁ, L., TICHÁ, A. Zpíváme a nasloucháme hudbě s nejmenšími. Praha, 2009.
14. RANINEC, J. Kompendium hlasového a speváckeho pedagóga. Bratislava: Oto Németh, 2008.
15. RANINEC, J. Ľudský hlas a jeho kultivovanie, Bratislava : Veda, 1997, 2003.
16. SEDLÁK, F. Hudební vývoj dítěte. Praha : Supraphon, 1974.
17. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha : Supraphon, 1989.
18. ŠIMOVÁ O. Teória hudobnej výchovy. Základy vokálnej interpretácie. Bratislava, UK, 1997.
19. TICHÁ, A. Učíme děti zpívat. Praha : Portál, 2005, 2009.
20. TICHÁ, A., RAKOVÁ, M. Zpíváme a hrajeme si s nejmenšími. Praha : Portál, 2007.
21. TUGENDLIEB, F. Hlasová výchova zpěváků populární hudby. Praha : Hudební a vydavatelská agentura Pepa, 2002.
22. ŽIARNA, M.: Adekvátny výber speváckeho repertoáru pre žiakov ZUŠ. In: Slovenská hudba : revue pre hudobnú kultúru. Bratislava: AEPress Bratislava, 2014. Roč. 40, č. 1.
23. ŽIARNA, M., PROCHÁZKOVÁ, M.: Příprava na pedagogický výstup zo spevu. Ružomberok : Verbum : Katolícka univerzita , 2017.
24. ŽIARNA, M.: Příprava studentov pedagogických a umeleckých fakúlt na spevácku činnosť a jej aplikácia do pedagogického procesu v ZUŠ In: 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.
25. ŽIARNA, M. Teória hlasovej výchovy. Ružomberok : Verbum, 2007.

**Language of instruction:**

Slovak

**Notes:**

<b>Course evaluation:</b>					
Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-ME111A/23	<b>Course title:</b> Concurrent Teaching Practice - Singing 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be obtained for the completion of tutorials, practical pedagogical outcomes and lesson analyses, 30 points for the seminar paper and 20 points for the oral examination. At least 60 points are required to pass the course. Continuous assessment is conditional on the completion of tutorials, consultation in preparation for pedagogical outputs, and the completion of independent pedagogical outputs and lesson analyses. The final assessment is conditional on the quality of the seminar paper (pedagogical diary) and oral consultation with the practice methodologist. Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To familiarize students with the laws of the music-educational process, with the conditions of real school practice in teaching singing and to deepen their experience in organizing and conducting the teaching process. To integrate the theoretical and practical components of university training and to deepen students' motivation for further study and self-education through the implementation of exercises in the form of observation of the work of a practising teacher, independent pedagogical outputs and subsequent analysis of lessons. <b>Learning Outcomes:</b> Upon completion of the course, the student will acquire the following knowledge, skills and competencies: - have a deeper and cross-cutting, professional and methodological knowledge in the field of music pedagogy and singing teaching,	

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

**Course contents:**

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

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



**Recommended or required literature:**

1. FRAŇEK, M. Hudební psychologie. Praha: Karolinum, 2005.
2. HAZUCHOVÁ, N. Technická príprava hlasu pre spevácky výkon. Bratislava, VŠMU, 1984.
3. HOLAS, M. Hudební pedagogika. Praha: AMU, 2004.
4. HUDECOVÁ, V. Odstraňovanie hlasových porúch u hlasových profesionálov. Bratislava: VŠMU, 1998.
5. KALMÁROVÁ, L. Zdravý hlas -pekný hlas. Prešov: Súzvuk, 1998.
6. PROCHÁZKOVÁ, M. Motivácia, kreativita a integrácia vo vyučovaní spevu na 1. stupni v ZUŠ. In : Teorie a praxe hudební výchovy IV: sborník příspěvků z konference studentů doktorandských a magisterských studií a pedagogů hudebního vzdělávání v zemích V4 v roce 2015 v Praze. Praha : Univerzita Karlova v Praze, 2016.
7. PROCHÁZKOVÁ, M: Využitie piesňového repertoáru z oblasti nonartificiálnej hudby vo vyučovaní spevu na primárnom stupni umeleckého vzdelávania v ZUŠ. s. 42-48. In: Štrbák Pandiová, I. (ed.). Nonartificiálna hudba v edukácii II. Zborník príspevkov z webovej konferencie. Nitra : PF UKF, 2020.
8. RAKOVÁ, M., ŠTÍPLOVÁ, L., TICHÁ, A. Zpíváme a nasloucháme hudbě s nejmenšími. Praha, 2009.
9. RANINEC, J. Kompendium hlasového a speváckeho pedagóga. Bratislava: Oto Németh, 2008.
10. RANINEC, J. Ľudský hlas a jeho kultivovanie, Bratislava: Veda, 1997, 2003.
11. RANINEC, J. Vývin tvorby a interpretácie vokálnych skladieb. AU v Banskej Bystrici, 2005.
12. SEDLÁK, F. Hudební vývoj dítěte. Praha: Supraphon, 1974.
13. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha: Supraphon, 1989.
14. STANISLAV, J. Hudba, spev reč. Bratislava: Opus, 1978.
15. ŠIMO VÁ O. Teória hudobnej výchovy. Základy vokálnej interpretácie. Bratislava, UK, 1997.
16. TICHÁ, A. Učíme děti zpívat. Praha: Portál, 2005, 2009.
17. TICHÁ, A., RAKOVÁ, M. Zpíváme a hrajeme si s nejmenšími. Praha: Portál, 2007.
18. TUGENDLIEB, F. Hlasová výchova zpěváků populární hudby. Praha Hudební a vydavatelská agentura Pepa, 2002.
19. ŽIARNA, M.: Adekvátny výber speváckeho repertoáru pre žiakov ZUŠ. In: Slovenská hudba : revue pre hudobnú kultúru. Bratislava: AEPress Bratislava, 2014. Roč. 40, č. 1.
20. ŽIARNA, M., PROCHÁZKOVÁ, M.: Příprava na pedagogický výstup zo spevu. Ružomberok : Verbum : Katolícka univerzita , 2017.
21. ŽIARNA, M.: Příprava študentov pedagogických a umeleckých fakúlt na spevácku činnosť a jej aplikácia do pedagogického procesu v ZUŠ In: Teórie a praxe hudební výchovy IV. Sborník příspěvků z konference studentů, doktorandských a magisterských studií a pedagogů hudebního vzdělávání v zemích V4 v roce 2015 v Praze. Praha: PF Univerzity Karlovy v Praze, 2016.
22. ŽIARNA, M. Teória hlasovej výchovy. Ružomberok, Verbum, 2015.

**Language of instruction:**

Slovak

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

Assessed students in total: 0

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

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

<b>Last modification:</b> 09.03.2023
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME105A/23	<b>Course title:</b> Concurrent Teaching Practice 1 (Music Education)
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject: 70% of the interim assessment and 30% of the final assessment. The continuous assessment (70%) includes active participation in tutorials, analyses and the student's independent output in class. The final evaluation (30%) includes a review of teaching logs 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. To pass the course you must complete 4 tutorials, 1 exit and 5 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, output, analyses, signed by the trainee teacher, for inspection. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> The aim of the course is to develop the student's competence for music-educational practice, in the form of exercises and independent teaching. The course develops the student's observation of music-educational practice, reflection on the stimuli and limits of the music-educational process, critical reflection on this process, and other skills necessary for music-educational practice. <b>Learning Outcomes:</b> Upon completion of the course, the student will acquire the following knowledge, skills and competencies: <b>Knowledge:</b>	

- The student will acquire 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.

**Skills:**

- The student applies the acquired knowledge in the reflection of lessons in the hospital record and in the pedagogical diary and in his/her own music-educational practice.

**Competences:**

- 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, independently and creatively proposes and applies his/her own methodological procedures within the music-educational practice.

**Course contents:**

1. The basis consists of lesson plans and lesson analyses.
2. The student discusses the lessons with his/her trainee teacher.
3. Independent output of the student, keeping a pedagogical diary, consulting with the methodologist of pedagogical practice.
4. The course of the exercises and analyses, as well as the course of the actual lesson, the student writes in the diary, submits his/her pedagogical reflection and pedagogical reasoning to the pedagogical practice methodologist.

**Recommended or required literature:**

1. BALCÁROVÁ, B. Alpha of didactics of music education. 2004. Prešov : Súzvuk. 336 s. 80-89188-00-1.
2. ČUNDERLÍKOVÁ, E. 2007. From experience to knowledge and creativity. Didactics with methodology of collective music teaching in primary art schools : to feel, perceive, understand, create...for students and teachers in practice. Bratislava : H plus. 74 p. ISBN 978-80-88794-48-6.
3. 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.
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.
5. VÁŇOVÁ, H. - SEDLÁK, F. 2016. Music psychology for teachers. Prague: Karolinum. 406 p. ISBN 978-80-246-2060-2.

**Language of instruction:**

Slovak

**Notes:**

Prerequisite subjects: none

**Course evaluation:**

Assessed students in total: 2

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

**Name of lecturer(s):** PaedDr. Martina Krušinská, PhD.

**Last modification:** 09.03.2023

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME108A/23	<b>Course title:</b> Concurrent Teaching Practice 2 (Music Education)
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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: 70% of the interim assessment and 30% of the final assessment. The continuous assessment (70%) includes active participation in tutorials, analyses and the student's independent output in class. The final evaluation (30%) includes a review of teaching logs 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. To pass the course you must complete 4 tutorials, 1 exit and 5 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, output, analyses, signed by the trainee teacher, for inspection. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> The aim of the course is to develop the student's competence for music-educational practice, in the form of exercises and independent teaching. The course develops the student's observation of music-educational practice, reflection on the stimuli and limits of the music-educational process, critical reflection on this process, and other skills necessary for music-educational practice. <b>Learning Outcomes:</b> Upon completion of the course, the student will acquire the following knowledge, skills and competencies: <b>Knowledge:</b>	

<p>- The student will acquire 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 hospital record and in the pedagogical diary and in his/her own music-educational practice.</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, independently and creatively proposes and applies his/her own methodological procedures within the music-educational practice.</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. Independent output of the student, keeping a pedagogical diary, consulting with the methodologist of pedagogical practice.</li> <li>4. The course of the exercises and analyses, as well as the course of the actual lesson, the student writes in the diary, 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> Slovak</p>																	
<p><b>Notes:</b> Prerequisite subjects: none</p>																	
<p><b>Course evaluation:</b> Assessed students in total: 0</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>0.0</td><td>0.0</td><td>0.0</td><td>0.0</td><td>0.0</td><td>0.0</td></tr> </tbody> </table>						A	B	C	D	E	FX	0.0	0.0	0.0	0.0	0.0	0.0
A	B	C	D	E	FX												
0.0	0.0	0.0	0.0	0.0	0.0												
<p><b>Name of lecturer(s):</b> PaedDr. Martina Krušinská, PhD.</p>																	
<p><b>Last modification:</b> 09.03.2023</p>																	
<p><b>Supervisor(s):</b></p>																	

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-ME109A/23	<b>Course title:</b> Continuous Teaching Practice (Music Education)
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 8s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject: 60% of the interim assessment and 40% of the final assessment. The continuous assessment (60%) includes independent preparation for the outcomes, independent teaching activities, active participation in the analyses. The final assessment (40%) includes a review of teaching logs and a written evaluation by the trainee teacher and a final evaluation by the teaching practice methodologist. To pass the course, a minimum score of 60% is required. In order to pass the course, you must complete 1 hour of tutorial, 19 hours of outcomes and 10 hours of analysis with the trainee teacher. The student will pass the course based on a written evaluation by the practicum teacher, which will be submitted to the practicum methodologist. At the same time, he/she will bring a pedagogical diary with his/her own records of the tutorial, outputs, analyses, signed by the trainee teacher, for inspection. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> The aim of the course is to develop the student's competence for music-educational practice, primarily in the form of independent teaching. The course develops the student's observation of music-educational practice, reflection on the stimuli and limits of the music-educational process, critical reflection on this process, and other skills necessary for music-educational practice. <b>Learning Outcomes:</b> Upon completion of the course, the student will acquire the following knowledge, skills and competencies: <b>Knowledge:</b>	

- The student will acquire the pedagogical and psychological aspects of the music-educational process: intellectual-cognitive, socio-affective, sensory-motor goals, methodological procedures, methods and forms of music-educational work, possibilities of motivating pupils, the structure of the lesson in the implementation of diverse music-educational activities, as well as other categories for the creation of music-educational modules (lessons).

**Skills:**

- The student applies the acquired knowledge in the creation of lessons (methodological procedures), in his/her own music-educational practice and its reflection in the pedagogical diary.

**Competences:**

- the student independently and creatively designs and applies his/her own methodological procedures within the music-educational practice, observes and 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.

**Course contents:**

1. The student completes an introductory lesson, a self-study of 19 hours with a trainee teacher.
2. The student methodically prepares, discusses and evaluates the educational process with the trainee teacher, consults with the methodologist of pedagogical practice.
3. The student writes the lesson as well as the course of his/her own lessons in a diary, presents and defends his/her pedagogical reflection and pedagogical reasoning before the pedagogical practice methodologist and other students.

**Recommended or required literature:**

1. BALCÁROVÁ, B. Alpha of didactics of music education. 2004. Prešov : Súzvuk. 336 s. 80-89188-00-1.
2. 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.
3. KRÚŠINSKÁ, M. 2011. Methodological sheets in the framework of the activity Creative workshops The intersection of tradition and the present. Verbum: PF KU v Ružomberku. ISBN 978-80-8084-771-5.
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.
5. VÁŇOVÁ, H. - SEDLÁK, F. 2016. Music psychology for teachers. Prague: Karolinum. 406 p. ISBN 978-80-246-2060-2.
6. Innovated State Educational Programme for the second stage of primary school. 2015 [online]. Bratislava: State Pedagogical Institute. Available at <file:///C:/Users/VITRUV~1/AppData/Local/Temp/svp\_nsv\_6\_2\_2015.pdf>
7. Updated State Educational Programme for Primary Art Schools. 2015 [online]. Bratislava: State Pedagogical Institute. Updated 20.10.2021. Available at <file:///C:/Users/VITRUV~1/AppData/Local/Temp/--t--tny-education--vac---programme-from--primary--art--schools---koly-1.pdf>

**Language of instruction:**

Slovak

**Notes:**

Prerequisite subjects: none

<b>Course evaluation:</b>					
Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Martina Krušinská, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME113A/23	<b>Course title:</b> Continuous Teaching Practice (Organ)
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 8s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> It is possible to get a maximum of 50 points for listening, practical pedagogical outputs and analysis of lessons, 30 points for a seminar work, and 20 points for an oral exam. To successfully complete the subject, it is necessary to obtain at least 60 points. On-going assessment is conditioned by the completion of the audition, the consultation of preparations for pedagogical outputs, the realization of separate pedagogical outputs and analyzes of lessons. The final evaluation is conditioned by the evaluation of the trainee teacher, the quality of the seminar work (pedagogical diary) and an oral consultation with the practice methodology. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - has deep and cross-sectional, professional and methodological knowledge in the field of music pedagogy and organ teaching, - can actively acquire new knowledge and information, integrate and use them in applications for the development of music pedagogy, - is capable of organizing and leading the educational process in the subject of playing the organ in the ZUŠ, - is able to independently analyze, critically evaluate and justify the correctness of own methodological procedures, or the solution of specific situations in pedagogical practice.	
<b>Course contents:</b> Listening, pedagogical outputs and analysis of lessons with a practicing teacher, consultations with practice methodology.	

Completion of 1 audition, 10 separate practical pedagogical outputs and their analyzes for full-time students, 5 separate practical pedagogical outputs and their analyzes for part-time students. By means of a seminar work (pedagogical diary) and subsequent consultation with the methodology of practice, capture and identification of pedagogical-psychological aspects of the teaching process, analysis of methodological procedures, identification of the fulfillment of educational goals and adherence to didactic principles, or solutions to specific situations in pedagogical practice.

**Recommended or required literature:**

1. FRÁNEK, M. Hudební psychologie. Praha: Karolinum, 2005.
2. HOLAS, M. Hudební pedagogika. Praha: AMU, 2004
3. SEDLÁK, F. Hudební vývoj dítěte. Praha: Supraphon, 1974.
4. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha: Supraphon, 1989.
5. DZEMJANOVÁ, E. Metodika organovej hry. Košice, 2002.
6. OPP, W.: Handbuch Kirchenmusik. II. Orgel und Orgelspiel. Kassel : Merseburger, 2000.
7. KARASOVÁ, Z.: Hra na nástroji. Prešov 1996.

**Language of instruction:**

Slovak

**Notes:**

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**Course evaluation:**

Assessed students in total: 0

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

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

**Last modification:** 09.03.2023

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-ME113A/23	<b>Course title:</b> Continuous Teaching Practice (Piano)
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 8s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 60 points can be obtained for active participation, 20 points for the practical examination and 20 points for the oral examination. A minimum of 60 points is required to pass the course. The continuous assessment is dependent on the activity in the exercises. The final assessment is subject to an oral examination. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To gain experience in organizing and conducting the teaching process in the form of pedagogical-psychological observations. Analysis of lessons and independent work of students under the guidance of a trainee teacher. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - Acquisition of theories, methods and procedures in the field of teaching instrumental playing, characterization of musical works in terms of form and content in the context of different historical periods. Skills: - Effective use of theoretical knowledge, specialist literature and musical material in artistic practice. Implementation of general means of performance and expression in selected compositions Competencies:	

- Ability to respond appropriately quickly to the individual's artistic development needs.					
<b>Course contents:</b> <ul style="list-style-type: none"> <li>- The influence of teacher's professional qualification and pupil's personality on piano lessons.</li> <li>- Description of the course and organisation of the lesson, the teacher's approach and methodological procedures with a focus on of the piano lesson in PS, stage I, stage II and SPD.</li> <li>- Approach of the teacher in the lesson focused on the technique of playing the piano, solving and eliminating technical problems. Adequate selection of compositions appropriate to the pupil's ability.</li> <li>- Selection of effective exercises in solving technical-interpretive problems.</li> <li>- Procedures for practicing a piece: tempo, expression, phrasing.</li> <li>- Technical development of a composition: solving and eliminating technical-interpretive problems.</li> <li>- The importance of the psychological aspect, relief and prevention of stage fright.</li> </ul>					
<b>Recommended or required literature:</b> <ul style="list-style-type: none"> <li>- VLASÁKOVÁ, A.: Piano pedagogy. Prague, 2003.</li> <li>- STAROSTA, M.: Chapters from the history of piano art and piano pedagogy. Bratislava, 2000.</li> <li>- ZAMBORSKÝ S.: Music of the Piano. Bratislava. VŠMU, 2010.</li> </ul>					
<b>Language of instruction:</b> Slovak language					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-ME113A/23	<b>Course title:</b> Continuous Teaching Practice (Singing)
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 8 <b>hours per semester:</b> 104 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be obtained for the tutorial, practical teaching outcomes and lesson analyses, 30 points for the seminar paper and 20 points for the oral examination. At least 60 points are required to pass the course. Continuous evaluation is conditional on the completion of the tutorial, consultation of preparations for pedagogical outputs, implementation of independent pedagogical outputs and lesson analyses. The final assessment is conditional on the assessment of the trainee teacher, the quality of the seminar work (pedagogical diary) and the oral consultation with the practice methodologist. Verification of the extent to which the student has acquired the relevant knowledge, skills and competences is carried out on the basis of theoretical and practical examinations during the semester teaching of the course. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To deepen students' experience in organizing and conducting the teaching process and solving specific pedagogical problems and situations in direct teaching activities. To integrate the theoretical and practical components of the university training of future teachers in independent pedagogical outputs and subsequent analysis of lessons. Learning Outcomes. Upon completion of the course, the student will acquire the following knowledge, skills and competences: - has a deep and cross-cutting, professional and methodological knowledge of music pedagogy and the teaching of singing, - can actively acquire new knowledge and information, integrate and use it in applications for the development of music pedagogy,	



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

**Course contents:**

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

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

**Recommended or required literature:**

1. FRAŇEK, M. Hudební psychologie. Praha: Karolinum, 2005.
2. HAZUCHOVÁ, N. Technická príprava hlasu pre spevácky výkon. Bratislava, VŠMU, 1984.
3. HOLAS, M. Hudební pedagogika. Praha: AMU, 2004.
4. HUDECOVÁ, V. Odstraňovanie hlasových porúch u hlasových profesionálov. Bratislava: VŠMU, 1998.
5. KALMÁROVÁ, L. Zdravý hlas -pekný hlas. Prešov: Súzvuk, 1998.
6. PROCHÁZKOVÁ, M. Motivácia, kreativita a integrácia vo vyučovaní spevu na 1. stupni v ZUŠ. In : Teorie a praxe hudební výchovy IV: sborník příspěvků z konference studentů doktorandských a magisterských studií a pedagogů hudebního vzdělávání v zemích V4 v roce 2015 v Praze. Praha : Univerzita Karlova v Praze, 2016.
7. PROCHÁZKOVÁ, M: Využitie piesňového repertoáru z oblasti nonartificiálnej hudby vo vyučovaní spevu na primárnom stupni umeleckého vzdelávania v ZUŠ. s. 42-48. In: Štrbák Pandiová, I. (ed.). Nonartificiálna hudba v edukácii II. Zborník príspevkov z webovej konferencie. Nitra : PF UKF, 2020.
8. RAKOVÁ, M., ŠTÍPLOVÁ, L., TICHÁ, A. Zpíváme a nasloucháme hudbě s nejmenšími. Praha, 2009.
9. RANINEC, J. Kompendium hlasového a speváckeho pedagóga. Bratislava: Oto Németh, 2008.
10. RANINEC, J. Ľudský hlas a jeho kultivovanie, Bratislava: Veda, 1997, 2003.
11. RANINEC, J. Vývin tvorby a interpretácie vokálnych skladieb. AU v Banskej Bystrici, 2005.
12. SEDLÁK, F. Hudební vývoj dítěte. Praha: Supraphon, 1974.
13. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha: Supraphon, 1989.
14. STANISLAV, J. Hudba, spev reč. Bratislava: Opus, 1978.
15. ŠIMO VÁ O. Teória hudobnej výchovy. Základy vokálnej interpretácie. Bratislava, UK, 1997.
16. TICHÁ, A. Učíme děti zpívat. Praha: Portál, 2005, 2009.
17. TICHÁ, A., RAKOVÁ, M. Zpíváme a hrajeme si s nejmenšími. Praha: Portál, 2007.
18. TUGENDLIEB, F. Hlasová výchova zpěváků populární hudby. Praha Hudební a vydavatelská agentura Pepa, 2002.
19. ŽIARNA, M.: Adekvátny výber speváckeho repertoáru pre žiakov ZUŠ. In: Slovenská hudba : revue pre hudobnú kultúru. Bratislava: AEPress Bratislava, 2014. Roč. 40, č. 1.
20. ŽIARNA, M., PROCHÁZKOVÁ, M.: Příprava na pedagogický výstup zo spevu. Ružomberok : Verbum : Katolícka univerzita , 2017.
21. ŽIARNA, M.: Příprava študentov pedagogických a umeleckých fakúlt na spevácku činnosť a jej aplikácia do pedagogického procesu v ZUŠ In: Teórie a praxe hudební výchovy IV. Sborník příspěvků z konference studentů, doktorandských a magisterských studií a pedagogů hudebního vzdělávání v zemích V4 v roce 2015 v Praze. Praha: PF Univerzity Karlovy v Praze, 2016.
22. ŽIARNA, M. Teória hlasovej výchovy. Ružomberok, Verbum, 2015.

**Language of instruction:**

Slovak

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

Assessed students in total: 0

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

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

<b>Last modification:</b> 09.03.2023
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME102C/23	<b>Course title:</b> Creative Musical Activities 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject: 80% of the interim assessment and 20% of the final assessment. The continuous assessment 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. Course Assessment: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> It is a practical course with an emphasis on music and art 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. Learning outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies: Knowledge: - The student masters the repertoire of games and creative activities within all music-oriented activities, he/she is able to reflect on the process in terms of musical-pedagogical and psychological laws Skills: - The student develops musical skills within all musical activities, particularly competence in creative musical-artistic expression, as well as competence in collaborative teamwork	

<b>Competencies:</b> - 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> Games and creative activities with an emphasis on art integrating activities: 1. Vocal-intonation activities 2. Music-movement activities 3. Musical-instrumental activities 4. Musical-dramatic activities 5. Music-reception activities					
<b>Recommended or required literature:</b> 1. FELIX, B. 1992. Painted music : Proceedings of the international conference 6.-9-11.1991 in Zlatovce. Bratislava : Slovak Music Society, pp. 92-97. 2. HATRÍK, J. 1997. The Jewel of Music I. (University teaching texts) Nitra: University of Constantine the Philosopher. ISBN 80-8050-141-6. 3. KRÚŠINSKÁ, M. 2019. Muzilienka: Musical encounters with children of toddler age 1+ Ružomberok: Verbum. 90 p. ISBN 978-80-561-0652-5. 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. 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> Slovak					
<b>Notes:</b> Prerequisite subjects: none					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Martina Krušinská, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME104C/23	<b>Course title:</b> Creative Musical Activities 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject: 80% of the interim assessment and 20% of the final assessment. The continuous assessment 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. Course Assessment: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: This is a practical course emphasizing music therapy approaches, aimed at expanding the prospective teacher's repertoire of games and various other (not only) musical activities. 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. Learning outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies: Knowledge: - The student knows the repertoire of games and creative activities within all music activities focused on music therapy approaches, he/she can reflect on the process in terms of music-pedagogical and psychological laws Skills:	

- The student develops musical skills within all musical activities, developing in particular the ability to perceive 'internal' processes in a music therapy context, as well as the ability to work collaboratively in a team

**Competencies:**

- The student develops the ability to independently create his/her own practices in teaching practice and the ability to create space for children's own activity and elementary creativity in his/her future practice

**Course contents:**

Games and creative activities with an emphasis on integrative music therapy approaches:

1. Vocal-intonation activities
2. Music-movement activities
3. Music-instrumental activities
4. Musical-dramatic activities
5. Music-reception activities

**Recommended or required literature:**

1. HATRÍK, J. 1997. The Jewel of Music I. (College texts) Nitra. ISBN 80-8050-141-6.
2. KRÚŠINSKÁ, M. 2019. Muzilienka: Musical encounters with children of toddler age 1+ Ružomberok: Verbum. 90 p. ISBN 978-80-561-0652-5.
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.
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.
5. KRÚŠINSKÁ, M. 2003. The meaning of silence in the pedagogical work of M. Montessori and its use in music education. In Muses in school. Vol. 8, No. 3-4, pp.13-17. ISSN 1335-1605.
6. ZELEIOVÁ, J. 2002. Music therapy : Background, concepts, principles and practical application. Bratislava : Institute of Music Science of the Slovak Academy of Sciences. 236 p. ISBN 80-968279-6-0.

**Language of instruction:**

Slovak

**Notes:**

Prerequisite subjects: none

**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):** PaedDr. Martina Krušinská, PhD., prof. ThDr. Rastislav Adamko, PhD.

**Last modification:** 09.03.2023

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME106C/23	<b>Course title:</b> Creative Musical Activities 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject: 80% of the interim assessment and 20% of the final assessment. The continuous assessment 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. Course Assessment: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: This is a practical course integrating folk repertoire and sources of folk music, 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. Learning outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies: Knowledge: - The student masters the repertoire of folk songs and games within all musical activities, can reflect on the process in terms of musical-pedagogical and psychological laws, uses the resources of folk creation Skills:	



- The student develops musical skills within all musical activities, developing in particular the skill of working with folk songs and games.
- Competencies:
- The student develops the ability to independently create his/her own practices in his/her teaching practice based on the resources of folk culture and the ability to create space for children's own activity and elementary creativity in his/her future practice

**Course contents:**

Creative activities emphasizing folk culture resources - songs and games - integrating:

1. Vocal-intonation activities
2. Music-movement activities
3. Musical-instrumental activities
4. Musical-dramatic activities
5. Music-reception activities

**Recommended or required literature:**

1. ELSCHÉKOVÁ, A. - ELSCHÉK, O. 2005. Introduction to the study of Slovak folk music. Bratislava: Music Centre. 220 p. ISBN 80-88884-69-1.
2. KRÚŠINSKÁ, M. 2019. Muzilienka: Musical encounters with children of toddler age 1+ Ružomberok: Verbum. 90 p. ISBN 978-80-561-0652-5.
3. KRÚŠINSKÁ, M. - ZELEDIOVÁ, 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.
4. KRÚŠINSKÁ, M. 2009. ethnopedagogical paradigms in music pedagogy. In Gajdošíková Zeleiová, J. (ed.): In Ethnopedagogical and music therapy paradigms in music pedagogy. [CD-ROM]. Proceedings of the international conference held within the framework of the symposium on the European Year of Creativity and Innovation in Ružomberok, 27-30.4.2009. Trnava : PdF TU. p.14. ISBN 978-80-8084-441-7.
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.
6. PEJŘIMOVSKÁ, J. 2009. Folk song in human life - its physiological, psychological, psychosocial and spiritual dimensions. In Gajdošíková Zeleiová, J. (ed.): Ethnopedagogical and music therapy paradigms in music pedagogy. [CD-ROM]. Proceedings of the international conference held within the framework of the symposium on the European Year of Creativity and Innovation in Ružomberok, 27-30.4.2009. Trnava: PdF TU.p.11.ISBN 978-80-8084-441-7.

**Language of instruction:**

Slovak

**Notes:**

Prerequisite subjects: none

**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):** PaedDr. Martina Krušinská, PhD.

**Last modification:** 09.03.2023

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-ME102A/23	<b>Course title:</b> Didactics and Methodology of Singing 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s / 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> To pass the course, you must obtain at least 70 points. 20 points can be earned for active participation in class. The continuous assessment is dependent on the student's activity in completing the sub-tasks (maximum 30 points). The final grade is dependent on the quality of the seminar paper and the oral examination (maximum 50 points of the total course grade). Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject and at the Continuous Teaching Practice of Singing. Course evaluation: A - 100%-95% B - 94%-89% C - 88%-80% D - 79%-75% E - 74%-70% Fx - 69%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> The aim of the course is to form theoretical and practical knowledge of the basic procedural and pedagogical-psychological aspects of teaching singing (individual and group) at different levels of education in ZUŠ. The acquired theoretical knowledge is the basis for practical vocal-educational activity of the teacher in the ZUŠ and is a necessary part of solving model situations in singing and performing activity. <b>Learning outcomes:</b> After completing the course the student will acquire the following knowledge, skills and competences: - has a deeper and cross-cutting, professional and methodological knowledge in the field of music pedagogy and singing teaching, - knows and understands the theories, methods and procedures used in the field of teaching singing, - is familiar with the appropriate music literature to be used in the pedagogical process,	

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

**Course contents:**

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

**Recommended or required literature:**

1. FRÁNEK, M. Hudební psychologie. Praha: Karolinum, 2005.
2. KALMÁROVÁ, L. Zdravý hlas -pekný spev. Prešov: Súzvuk, 1998.
3. KRBAŤA, P. Psychológia hudby nielen pre hudobníkov. Vrútky: Peter Krbaťa, 2008.
4. PETLÁK, E. Všeobecná didaktika. Bratislava: Iris, 2004.
5. PROCHÁZKOVÁ, M., KRÁLOVÁ, E. Relaxačné hudobné aktivity v primárnej edukácii. In Hudební výchova: časopis pro hudební a obecně estetickou výchovu školní a mimoškolní. UK Praha: Pedagogická fakulta. Roč. 23, č. 1 (2015), s. 6-8. ISSN 1210-3683
6. PROCHÁZKOVÁ, M.: Motivácia, kreativita a integrácia vo vyučovaní spevu na 1. stupni v ZUŠ. In Teorie a praxe hudební výchovy IV. Praha : Univerzita Karlova v Praze, 2016. s. 128-133. ISBN 978-80-7290-875-2
7. PROCHÁZKOVÁ, M.: Lietala si lastovienka: 30 slovenských ľudových piesní v úprave Petra Hochela pre spev a klavír - charakteristika piesňového materiálu z hľadiska jeho využitia na 1. stupni ZUŠ. In: Studia Scientifica Facultatis Paedagogicae : Universitas Catholica Ružomberok. Roč. 15, č. 1 (2016), s. 135-141. ISSN 1336-2232
8. PROCHÁZKOVÁ, M.: Skladateľ- pieseň -dieťa (Zamyslenie nad slovenskou piesňovou tvorbou pre deti). In: Hudobný život na Slovensku – kontinuita či diskontinuita? Žilina : KH FPV ŽU, 2007.s.166-172. ISBN 978-80-969826-2-2
9. RAKOVÁ, M., ŠTÍPLOVÁ, L., TICHÁ, A. Zpíváme a nasloucháme hudbě s nejmenšími. Praha, 2009.
10. RANINEC, J. Kompendium hlasového a speváckeho pedagóga. Bratislava: Oto Németh, 2008.
11. RANINEC, J. Ľudský hlas a jeho kultivovanie, Bratislava: Veda, 1997, 2003.
12. RANINEC, J. Vývin tvorby a interpretácie vokálnych skladieb. AU v Banskej Bystrici, 2005.
13. SEDLÁK, F. Hudební vývoj dítěte. Praha: Supraphon, 1974.
14. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha: Supraphon, 1989.
15. STANISLAV, J. Hudba, spev, reč. Bratislava: Opus, 1978.
16. TICHÁ, A. Učíme děti zpívat. Praha: Portál, 2005, 2009.
17. TICHÁ, A., RAKOVÁ, M. Zpíváme a hrajeme si s nejmenšími. Praha: Portál, 2007.
18. TUREK, I. Didaktika. Bratislava: Edícia Škola, 2014.
19. ŽIARNA, M., PROCHÁZKOVÁ, M.: Příprava na pedagogický výstup zo spevu. Ružomberok : Verbum : Katolícka univerzita , 2017.
20. ŽIARNA, M.: Adekvátny výber speváckeho repertoáru pre žiakov ZUŠ. In: Slovenská hudba : revue pre hudobnú kultúru. Bratislava: AEPress Bratislava, 2014. Roč. 40, č. 1.
21. ŽIARNA, M.: Příprava studentov pedagogických a umeleckých fakúlt na spevácku činnosť a jej aplikácia do pedagogického procesu v ZUŠ In: Teórie a praxe hudební výchovy IV. Sborník příspěvků z konference studentů, doktorandských a magisterských studií a pedagogů hudebního vzdělávání v zemích V4 v roce 2015 v Praze. Praha: PF Univerzity Karlovy v Praze, 2016.
22. ŽIARNA, M. Teória hlasovej výchovy. Ružomberok : Verbum, 2015.

**Language of instruction:**

Slovak

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

Assessed students in total: 0

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

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

**Last modification:** 09.03.2023

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-ME105A/23	<b>Course title:</b> Didactics and Methodology of Singing 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s / 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> To pass the course, you must obtain at least 70 points. 20 points can be earned for active participation in class. The continuous assessment is dependent on the student's activity in completing the sub-tasks (maximum 30 points). The final grade is dependent on the quality of the seminar paper and the oral examination (maximum 50 points of the total course grade). Verification of the degree of acquisition of relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject and the Continuous Teaching Practice of Singing. Course evaluation: A - 100%-95% B - 94%-89% C - 88%-80% D - 79%-75% E - 74%-70% Fx - 69%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> The aim of the course is to deepen the theoretical and practical knowledge of the basic procedural and pedagogical-psychological aspects of teaching singing (individual and group) at different levels of education in ZUŠ. The acquired theoretical knowledge is the basis for practical vocal-educational activity of the teacher in the ZUŠ and is a necessary part of the solution of model situations in singing and performing activity. <b>Learning outcomes:</b> After completing the course the student will acquire the following knowledge, skills and competences: - has a deeper and cross-cutting, professional and methodological knowledge in the field of music pedagogy and singing teaching, - knows and understands the theories, methods and procedures used in the field of teaching singing, - is familiar with the appropriate music literature to be used in the pedagogical process,	

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

**Course contents:**

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



**Recommended or required literature:**

1. FRÁNEK, M. Hudební psychologie. Praha: Karolinum, 2005.
2. HAZUCHOVÁ, N. Technická príprava hlasu pre spevácky výkon. Bratislava, VŠMU, 1984.
3. HUDECOVÁ, V. Odstraňovanie hlasových porúch u hlasových profesionálov. Bratislava: VŠMU, 1998.
4. KALMÁROVÁ, L. Zdravý hlas -pekný spev. Prešov: Súzvuk, 1998.
5. KALMÁROVÁ, L., SLÁVIKOVÁ, Z.: Hlas v učiteľskej praxi. Prešov: Súzvuk, 2003
6. KRBAŤA, P. Psychológia hudby nielen pre hudobníkov. Vrútky: Peter Krbaťa, 2008.
7. PETLÁK, E. Všeobecná didaktika. Bratislava: Iris, 2004.
8. PROCHÁZKOVÁ, M.: Motivácia, kreativita a integrácia vo vyučovaní spevu na 1. stupni v ZUŠ. In Teorie a praxe hudební výchovy IV. Praha : Univerzita Karlova v Praze, 2016. s. 128-133. ISBN 978-80-7290-875-2
9. PROCHÁZKOVÁ, M.: Lietala si lastovienka: 30 slovenských ľudových piesní v úprave Petra Hochela pre spev a klavír - charakteristika piesňového materiálu z hľadiska jeho využitia na 1. stupni ZUŠ. In: Studia Scientifica Facultatis Paedagogicae : Universitas Catholica Ružomberok. Roč. 15, č. 1 (2016), s. 135-141. ISSN 1336-2232
10. RAKOVÁ, M.- ŠTÍPLOVÁ, L.-TICHÁ, A. Zpíváme a nasloucháme hudbě s nejmenšími. Praha, 2009.
11. RANINEC, J. Kompendium hlasového a speváckeho pedagóga. Bratislava: Oto Németh, 2008.
12. RANINEC, J. Ľudský hlas a jeho kultivovanie, Bratislava: Veda, 1997, 2003.
13. RANINEC, J. Vývin tvorby a interpretácie vokálnych skladieb. AU v Banskej Bystrici, 2005.
14. SEDLÁK, F. Hudební vývoj dítěte. Praha: Supraphon, 1974.
15. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha: Supraphon, 1989.
16. STANISLAV, J. Hudba, spev, reč. Bratislava: Opus, 1978.
17. ŠIMOVÁ O.: Teória hudobnej výchovy. Základy vokálnej interpretácie. Bratislava, UK, 1997.
18. TICHÁ, A. Učíme děti zpívat. Praha: Portál, 2005, 2009.
19. TICHÁ, A.- RAKOVÁ, M. Zpíváme a hrajeme si s nejmenšími. Praha: Portál, 2007.
20. TUREK, I. Didaktika. Bratislava: Edícia Škola, 2014.
21. ŽIARNA, M.: Adekvátny výber speváckeho repertoáru pre žiakov ZUŠ. In: Slovenská hudba : revue pre hudobnú kultúru. Bratislava: AEPress Bratislava, 2014. Roč. 40, č. 1.
22. ŽIARNA, M., PROCHÁZKOVÁ, M.: Príprava na pedagogický výstup zo spevu. Ružomberok : Verbum : Katolícka univerzita , 2017.
23. ŽIARNA, M.: Príprava študentov pedagogických a umeleckých fakúlt na spevácku činnosť a jej aplikácia do pedagogického procesu v ZUŠ In: Teórie a praxe hudební výchovy IV. Sborník příspěvků z konference studentů, doktorandských a magisterských studií a pedagogů hudebního vzdělávání v zemích V4 v roce 2015 v Praze. Praha: PF Univerzity Karlovy v Praze, 2016.
24. ŽIARNA, M. Teória hlasovej výchovy. Ružomberok : Verbum, 2015.

**Language of instruction:**

Slovak

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

Assessed students in total: 0

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

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

**Last modification:** 09.03.2023

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-ME108A/23	<b>Course title:</b> Didactics and Methodology of Singing 3
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s / 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> To pass the course, you must obtain at least 70 points. 20 points can be earned for active participation in class. The continuous assessment is dependent on the student's activity in completing the sub-tasks (maximum 30 points). The final grade is dependent on the quality of the seminar paper and the oral examination (maximum 50 points of the total course grade). Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject and at the Contiguous Teaching Practice in the teaching of singing. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: The aim of the course is to deepen the theoretical and practical knowledge of the basic procedural and pedagogical-psychological aspects of teaching singing (individual and group) at different levels of education in ZUŠ. The knowledge is also deepened by a historical perspective on the development of vocal art and the different methodologies of singing in different European singing schools. The acquired theoretical knowledge is the starting point for practical vocal-educational activity of a teacher in a ZUŠ and is an essential part of solving model situations in singing and performing activity. Learning outcomes: After completing the course the student will acquire the following knowledge, skills and competences: - has a deep and transversal, professional and methodological knowledge in the field of music pedagogy and singing teaching, - knows and understands the theories, methods and procedures used in the field of teaching singing,	

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

**Course contents:**

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

**Recommended or required literature:**

1. FRÁNEK, M. Hudební psychologie. Praha: Karolinum, 2005.
2. HAZUCHOVÁ, N. Technická príprava hlasu pre spevácky výkon. Bratislava, VŠMU, 1984.
3. HUDECOVÁ, V. Odstraňovanie hlasových porúch u hlasových profesionálov. Bratislava: VŠMU, 1998.
4. KALMÁROVÁ, L. Zdravý hlas -pekný spev. Prešov: Súzvuk, 1998.
5. KALMÁROVÁ, L., SLÁVIKOVÁ, Z.: Hlas v učiteľskej praxi. Prešov: Súzvuk, 2003.
6. KRBAŤA, P. Psychológia hudby nielen pre hudobníkov. Vrútky: Peter Krbaťa, 2008.
7. MUDIČKOVÁ, M. Tréma pri speváckom vystúpení a jej prevencia vo vyučovaní spevu na nižšom sekundárnom stupni vzdelávania v ZUŠ (diplomová práca). Ružomberok, PF KU, 2021.
8. ORFIONOV, A., I. Niektoré zvláštnosti rusko- sovietskej vokálnej školy. Bratislava: VŠMU, 1981.
9. ORFIONOV, A., I. Vybrané state o práci vokálneho pedagóga pri výchove mužských hlasov na vysokých hudobných školách. Bratislava: VŠMU, 1981.
10. PETLÁK, E. Všeobecná didaktika. Bratislava: Iris, 2004.
11. PROCHÁZKOVÁ, M.: Motivácia, kreativita a integrácia vo vyučovaní spevu na 1. stupni v ZUŠ. In Teorie a praxe hudební výchovy IV. Praha : Univerzita Karlova v Praze, 2016. s. 128-133.
12. PROCHÁZKOVÁ, Martina: Využitie piesňového repertoáru z oblasti nonartificiálnej hudby vo vyučovaní spevu na primárnom stupni umeleckého vzdelávania v ZUŠ. s. 42-48. In: Štrbák Pandiová, I. (ed.). Nonartificiálna hudba v edukácii II. Zborník príspevkov z webovej konferencie. Nitra : PF UKF, 2020. ISBN 978-80-558-1628-9
13. RANINEC, J. Európske spevácke školy. Bratislava: s.n., 2008.
14. RANINEC, J. Kompendium hlasového a speváckeho pedagóga. Bratislava: Oto Németh, 2008.
15. RANINEC, J. Ľudský hlas a jeho kultivovanie, Bratislava: Veda, 1997, 2003.
16. RANINEC, J. Vývin tvorby a interpretácie vokálnych skladieb. AU v Banskej Bystrici, 2005.
17. SEDLÁK, F. Hudební vývoj dítěte. Praha: Supraphon, 1974.
18. SEDLÁK, F. Psychologie hudebních schopností a dovedností. Praha: Supraphon, 1989.
19. STANISLAV, J. Hudba, spev, reč. Bratislava: Opus, 1978.
20. TICHÁ, A. Učíme děti zpívat. Praha: Portál, 2005, 2009.
21. TUGENDLIEB, F. Hlasová výchova zpěváků populární hudby. Praha Hudební a vydavatelská agentura Pepa, 2002.
22. TUREK, I. Didaktika. Bratislava: Edícia Škola, 2014.
23. ŽIARNA, M.: Adekvátny výber speváckeho repertoáru pre žiakov ZUŠ. In: Slovenská hudba : revue pre hudobnú kultúru. Bratislava: AEPress Bratislava, 2014. Roč. 40, č. 1.
24. ŽIARNA, M., PROCHÁZKOVÁ, M.: Príprava na pedagogický výstup zo spevu. Ružomberok : Verbum : Katolícka univerzita , 2017.
25. ŽIARNA, M.: Príprava študentov pedagogických a umeleckých fakúlt na spevácku činnosť a jej aplikácia do pedagogického procesu v ZUŠ In: Teórie a praxe hudební výchovy IV. Sborník příspěvků z konference studentů, doktorandských a magisterských studií a pedagogů hudebního vzdělávání v zemích V4 v roce 2015 v Praze. Praha: PF Univerzity Karlovy v Praze, 2016.
26. ŽIARNA, M. Teória hlasovej výchovy. Ružomberok : Verbum, 2007, 2015.

**Language of instruction:**

Slovak

**Notes:**

<b>Course evaluation:</b>					
Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD., Mgr. art. Mgr. Martina Procházková, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b>					
Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME100A/23	<b>Course title:</b> Didactics of Music Education 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s / 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject: 60% of the interim assessment and 40% of the final assessment. The continuous assessment includes active participation in exercises (40% of the assessment) and written seminar work (20% of the assessment). The final assessment includes a final exam (40% of the grade). To pass the course, a minimum score of 60% is required. Course Assessment: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: The aim of the course in theoretical level is to form a basic picture of the content and form, possibilities and limits in the pre-primary and primary level of music education with a focus on the collective form of teaching in primary schools and elementary art schools. On a practical level, the aim of the course is to develop the musical abilities, skills and competences necessary for musical practice at the above-mentioned levels of education. Learning outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competences: Knowledge: - The student knows the basic aspects of the music-educational process from the music-pedagogical and psychological point of view, he/she knows the ontogenetic development of the child of preschool, junior and secondary school age, he/she knows the music-pedagogical trends in Europe (creation of innovative approaches, methods, concepts). Skills:	

<p>- The student acquires musical skills within all musical activities and acquires didactic-methodical competences for music-educational practice at a given level of education</p> <p>Competences:</p> <p>- the student acquires the ability to independently create his/her own methodological practices in teaching practice and the ability to create space for his/her own activity and elementary creation of children in his/her future practice</p>
<p><b>Course contents:</b></p> <ol style="list-style-type: none"> <li>1. Music pedagogy and music didactics. The subject of music pedagogy and didactics, its educational objectives, content and forms of teaching, basic division of disciplines of music didactics, basic terminology.</li> <li>2. The most famous music-educational methods and concepts in Europe in the context of pedagogical views of prominent personalities and creators of the reform-pedagogical movement.</li> <li>3. Didactic principles in music education. Motivation as attunement. Possibilities of motivating children.</li> <li>4. Conception of the child and the formation of his personality in the music-educational space. Internal and external determinants of the child's musical development.</li> <li>5. Internal determinants of the child's musical development.</li> <li>6. Ontogenetic development of the child of preschool, junior and secondary school age in the context of musical development.</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. BARANOVÁ, E. 2001. How to teach music education? Ruzomberok : Catholic University. 99 s. 80-89039-03-0.</li> <li>3. 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>4. KRBAT'A, P. - KRÚŠINSKÁ, M. - ZELEIOVÁ, G. J. 2008. Psychology of music not only for musicians : From the search for a relationship with music to artistic mastery. 2nd ed. 2nd edition. [s.l.]. 364 p. ISBN 978-80-969808-6-4.</li> <li>5. VÁŇOVÁ, H. - SEDLÁK, F. 2016. Music psychology for teachers. Prague: Karolinum. 406 p. ISBN 978-80-246-2060-2.</li> <li>6. State educational programme for pre-primary education in kindergartens. 2016 [online]. Bratislava: State Pedagogical Institute. Updated 20.7.2021. Available at <a href="https://www.statpedu.sk/sk/svp/inovovany-statny-vzdelavaci-program/inovovany-svp-1.stupen-zs/">https://www.statpedu.sk/sk/svp/inovovany-statny-vzdelavaci-program/inovovany-svp-1.stupen-zs/</a></li> <li>7. State Educational Programme for Primary Education in Primary Schools. 2015 [online]. Bratislava: State Pedagogical Institute. Updated 20.7.2021. Available at <a href="https://www.statpedu.sk/sk/svp/inovovany-statny-vzdelavaci-program/inovovany-svp-1.stupen-zs/">https://www.statpedu.sk/sk/svp/inovovany-statny-vzdelavaci-program/inovovany-svp-1.stupen-zs/</a></li> <li>8. State educational programme for primary art schools. 2015 [online]. Bratislava: State Pedagogical Institute. Updated 20.7.2021. Available at <a href="https://www.statpedu.sk/sk/svp/inovovany-statny-vzdelavaci-program/inovovany-svp-zakladne-umelecke-skoly/">https://www.statpedu.sk/sk/svp/inovovany-statny-vzdelavaci-program/inovovany-svp-zakladne-umelecke-skoly/</a></li> </ol>
<p><b>Language of instruction:</b></p> <p>Slovak</p>



<b>Notes:</b> Prerequisite subjects: none					
<b>Course evaluation:</b> Assessed students in total: 3					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Martina Krušinská, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME101A/23	<b>Course title:</b> Didactics of Music Education 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s / 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject: 60% of the interim assessment and 40% of the final assessment. The continuous assessment includes active participation in exercises (40% of the assessment) and written seminar work (20% of the assessment). The final assessment includes a final exam (40% of the grade). To pass the course, a minimum score of 60% is required. Course Assessment: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> The aim of the course is to form a basic theoretical picture of the content and form, possibilities and limits in lower secondary level of music education with a focus on the collective form of teaching in primary schools and primary art schools. On a practical level, the aim of the course is to develop musical abilities, skills and competences in all musical activities in the above-mentioned levels of education. <b>Learning outcomes:</b> Upon completion of the course, the student will have the following knowledge, skills and competencies: <b>Knowledge:</b> - The student knows the aspects of the music-educational process from the music-pedagogical and psychological point of view, he/she knows the ontogenetic development of the child of middle and older school age, he/she knows the music-pedagogical orientation in Slovakia (creation of innovative approaches, methodologies, concepts). <b>Skills:</b>	

- The student acquires musical skills within all musical activities and acquires didactic-methodological competences for music-educational practice at a given level of education
- Competences:
- the student acquires the ability to independently create his/her own methodological practices in teaching practice and the ability to create space for his/her own activity and elementary creation of children in his/her future practice

#### **Course contents:**

Ontogenetic development of middle and older school-age youth in the context of musical development.

2. Issues of vocal-intonation activities: goals, historical development, methods. The concept of Z. Kodály and its adaptation in Slovakia.

3. Issues of music-reception activities: change of reception paradigm, reception typology, goals, methods. Pedagogical interpretation of a musical work. The concept of D. B. Kabalevsky.

4. Issues of instrumental activities: objectives, methods, elementary musical instruments, technique of playing. Concept of C. Orff and its adaptation in Slovakia.

5. Issues of movement activities: objectives, methods, differentiation of movement activities. É.J. method. Dalcroze.

6. Issues of musical-dramatic activities. Integrative music pedagogy or the so-called polyaesthetic education. Pedagogical concept of J. Hatrik and pedagogical approaches of B. Felix.

7. Music therapy and music-educational space. Pedagogical concept of music therapy. Silence - sound and their didactic use.

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

1. BALCÁROVÁ, B. Alpha of didactics of music education. 2004. Prešov. 336 s. 80-89188-00-1.

2. 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.

3. 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.

4. KRBATA, P. - KRÚŠINSKÁ, M. - ZELEIOVÁ, G. J. 2008. Psychology of music not only for musicians: From the search for a relationship with music to artistic mastery. 2nd ed. 2nd edition. [s.l.]. 364 p. ISBN 978-80-969808-6-4.

5. KRÚŠINSKÁ, M.- ZELEIOVÁ, J. 2006. Music education in Slovakia after 1989 with a focus on primary schools and elementary art schools. Tradition and innovation. In CULTURE, EDUCATION, MEDIA AND MUSIC. Edition MUSICOLOGICA SLOVACA ET EUROPAEA, XXV. Bratislava: Institute of Musicology of the Slovak Academy of Sciences, S. 29-63. ISBN 80-891 35-07-2.

6. ZELEIOVÁ, J. 2002. Music therapy : Initiatives, concepts, principles and practical application. Bratislava: Institute of Music Science of the Slovak Academy of Sciences. 236 p. ISBN 80-968279-6-0.

7. State educational programme for lower secondary education in primary schools. 2015 [online]. Bratislava: State Pedagogical Institute. Updated 20.7.2021. Available at<  
<https://www.statpedu.sk/sk/svp/inovovany-statny-vzdelavaci-program/inovovany-svp-2.stupen-zs/>>

8. State educational programme for primary art schools. 2015 [online]. Bratislava: State Pedagogical Institute. Updated 20.7.2021. Available at<  
<https://www.statpedu.sk/sk/svp/inovovany-statny-vzdelavaci-program/inovovany-svp-zakladne-umelecke-skoly/>>

<b>Language of instruction:</b> Slovak					
<b>Notes:</b> Prerequisite subjects: none					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Martina Krušinská, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME104A/23	<b>Course title:</b> Didactics of Music Education 3
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s / 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject: 60% of the interim assessment and 40% of the final assessment. The continuous assessment includes active participation in exercises (40% of the assessment) and written seminar work (20% of the assessment). The final assessment includes a final exam (40% of the grade). To pass the course, a minimum score of 60% is required. Course Assessment: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: The aim of the course is selected chapters on music education with a focus on innovations, alternatives and reforms in Slovakia. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - The student knows innovative approaches to music education abroad and in Slovakia, knows the content of collective forms of music education within the framework of school reform, knows the aspects of the creation of the content of music education Skills: - The student acquires musical skills within all musical activities and acquires didactic-methodical competences for music-educational practice Competencies:	

- The student acquires the ability to independently create his/her own methodological practices in teaching practice and the ability to create space for children's own activity and elementary creation in his/her future practice

**Course contents:**

1. Music-pedagogical trends in Slovakia after 1989. Music education in alternative and innovative educational programmes in Slovakia.
2. Music education in the reform-pedagogical concept and M. Montessori's school.
3. Music education in the reform-pedagogical concept and school of R. Steiner.
4. Music education in regionalist-oriented schools in Slovakia after 1989.
5. School reform in general education schools in Slovakia, basic levels of education, their characteristics, incentives - limits - visions.
6. School reform in Slovakia in elementary art schools, characteristics of collective form of music education, incentives - limits - visions.
7. Creation of the content of music education in the intentions of the School Reform in Slovakia: goals, horizontal, vertical and diagonal line of the music-education process, methods and forms of work.

**Recommended or required literature:**

1. KRÚŠINSKÁ, M. 2016. Music education in regionalist-oriented schools in Slovakia after 1989. In Milan Michalec (ed.): Current trends and perspectives in music education. University of Constantine the Philosopher in Nitra. EQUILIBRIA, s. r. o., Košice, pp.205-216. ISBN 978-80-558-1132-1, EAN 9788055811321.
2. 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.
3. 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.
4. KRÚŠINSKÁ, M. 2009. Education for music in the philosophical-pedagogical concept and in Rudolf Steiner's school. In Podpera, R. - Gajdošíková Zeleiová, J. (ed.): Music, culture and society: dynamic factors of contemporary transformations. University of Trnava, pp. 117-150. ISBN 978-80-8082-307-8.
5. KRÚŠINSKÁ, M. - ZELEIOVÁ, J. 2006. Music education in Slovakia after 1989 with a focus on primary schools and elementary art schools. Tradition and innovation. In CULTURE, EDUCATION, MEDIA AND MUSIC. Edition MUSICOLOGICA SLOVACA ET EUROPAEA, XXV. Bratislava: Institute of Musicology of the Slovak Academy of Sciences, S. 29-63. ISBN 80-891 35-07-2.

**Language of instruction:**

Slovak

**Notes:**

Prerequisite subjects: none

**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):** PaedDr. Martina Krušinská, PhD.

<b>Last modification:</b> 09.03.2023
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME108C/23	<b>Course title:</b> Interpretation Course 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. Passive or active participation in the Interpretation Courses is a prerequisite for credit. 100 points can be earned for active participation, 50 points for passive participation. At least 60 points are required to pass the course. The final grade is contingent upon active participation in the Interpretive Courses. Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: Interpretation of compositions of different musical styles and periods under the guidance of invited lecturers. Characteristics of composers' works in the context of historical periods. Learning Outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies: Knowledge: - Ability to characterize a musical work in terms of form and performance, search for and use appropriate literature. Skills: - Interpretation of studied compositions at a professional artistic level, forming creative artistic-aesthetic opinions and expressing them by forming own judgements. Competencies:	



- Ability to work independently, ability to respond appropriately and promptly to the individual's artistic development needs.					
<b>Course contents:</b> Characteristics of the interpretation of compositions from the period: - Baroque - Classical - Romanticism - 20th - 21st century					
<b>Recommended or required literature:</b> Sheet music available at: <a href="http://www.newmusicforkids.org">www.newmusicforkids.org</a> , <a href="http://www.cpd.org">www.cpd.org</a> , <a href="http://www.imsi.petrucchi">www.imsi.petrucchi</a> , <a href="http://www.dlib.indiana.edu/variations/scores">www.dlib.indiana.edu/variations/scores</a> and others					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 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> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME109C/23	<b>Course title:</b> Interpretation Course 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. Passive or active participation in the Interpretation Courses is a prerequisite for credit. 100 points can be earned for active participation, 50 points for passive participation. At least 60 points are required to pass the course. The final grade is contingent upon active participation in the Interpretive Courses. Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: Interpretation of compositions of different musical styles and periods under the guidance of invited lecturers. Characteristics of composers' works in the context of historical periods. Learning Outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies: Knowledge: - Ability to characterize a musical work in terms of form and performance, search for and use appropriate literature. Skills: - Interpretation of studied compositions at a professional artistic level, forming creative artistic-aesthetic opinions and expressing them by forming own judgements. Competencies:	

- Ability to work independently, ability to respond appropriately and promptly to the individual's artistic development needs.					
<b>Course contents:</b> Characteristics of the interpretation of compositions from the period: - Baroque, - Classical - Romanticism - 20th - 21st century					
<b>Recommended or required literature:</b> Sheet music available at: <a href="http://www.newmusicforkids.org">www.newmusicforkids.org</a> , <a href="http://www.cpd.org">www.cpd.org</a> , <a href="http://www.imsi.petrucchi">www.imsi.petrucchi</a> , <a href="http://www.dlib.indiana.edu/variations/scores">www.dlib.indiana.edu/variations/scores</a> and others					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 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> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME101A/23	<b>Course title:</b> Interpretation Seminar (Organ) 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 40 points can be obtained for active participation in the seminar, and a maximum of 60 points for the seminar work. In order to successfully complete the subject, it is necessary to obtain at least 60 points. Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. Final assessment: seminar paper. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - consolidate and deepen knowledge in the field of musical interpretation (registration, organ performers); - deepening interpretation knowledge from individual historical periods and practical solutions to interpretation problems in the field of organ music; - the ability to correctly register organ compositions of individual historical epochs.	
<b>Course contents:</b> Characteristics of the interpretation of works from the period: 1. baroque, 2. classicism, 3. romanticism, 4. 20th century.	

**Recommended or required literature:**

1. FABER, R. – HARTMANN, P.: Handbuch Orgelmusik (Komponisten – Werke – Interpretation). Kassel : Bärenreiter, 2002.
2. CHALUPKA, Ľ.: Cestami k tvorivej profesionalite : sprievodca slovenskou hudbou 20. storočia I. Bratislava : STIMUL, 2015.
3. KLINDA, F.: Organ v kultúre dvoch tisícročí. Hudobné centrum : Bratislava, 2000.
4. LAUKVIK, J. Historical performance practice in organ playing : an introduction based on selected organ works of the 16th-18th centuries . Volume I. Stuttgart : Carus, 1996.
5. LUCAS, V.: Orgelmusikführer. Phillip Reclam jun. : Stuttgart, 1992.
6. MARTINÁKOVÁ, Z.: Metódy, analýzy a interpretácie hudby z historického a systematického aspektu 2. Bratislava : Vysoká škola múzických umení, 1998.
7. WALTHER, J. G.: Musicalisches Lexicon oder Musikalische Bibliothec. Kassel : Bärenreiter, 2001.
8. <http://www.classichistory.net/archives/organ>
9. <https://lawrencephelps.com/Documents/Articles/Phelps/abrieflook.shtml>
10. <https://organhistoricalsociety.org/OrganHistory/history/hist017.htm>.

**Language of instruction:**

Slovak, English

**Notes:**

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**Course evaluation:**

Assessed students in total: 0

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

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

**Last modification:** 09.03.2023

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME104A/23	<b>Course title:</b> Interpretation Seminar (Organ) 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 40 points can be obtained for active participation in the seminar, and a maximum of 60 points for the seminar work. In order to successfully complete the subject, it is necessary to obtain at least 60 points. Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. Final assessment: seminar paper. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - consolidate and deepen knowledge in the field of musical interpretation (registration, organ performers); - deepening interpretation knowledge from individual historical periods and practical solutions to interpretation problems in the field of organ music; - the ability to correctly register organ compositions of individual historical epochs.	
<b>Course contents:</b> Characteristics of the interpretation of compositions of individual stylistic periods.	

**Recommended or required literature:**

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

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

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

LAUKVIK, J. Historical performance practice in organ playing : an introduction based on selected organ works of the 16th-18th centuries . Volume I. Stuttgart : Carus, 1996.

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

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

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

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

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

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

**Language of instruction:**

Slovak, English

**Notes:**

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**Course evaluation:**

Assessed students in total: 0

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

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

**Last modification:** 09.03.2023

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME107A/23	<b>Course title:</b> Interpretation Seminar (Organ) 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 40 points can be obtained for active participation in the seminar, and a maximum of 60 points for the seminar work. In order to successfully complete the subject, it is necessary to obtain at least 60 points. Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical outputs during the semester teaching of the subject. Final assessment: seminar paper. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - consolidate and deepen knowledge in the field of musical interpretation (registration, organ performers); - deepening interpretation knowledge from individual historical periods and practical solutions to interpretation problems in the field of organ music; - the ability to correctly register organ compositions of individual historical epochs.	
<b>Course contents:</b> Characteristics of the interpretation of compositions of individual stylistic periods.	



**Recommended or required literature:**

1. FABER, R. – HARTMANN, P.: Handbuch Orgelmusik (Komponisten – Werke – Interpretation). Kassel : Bärenreiter, 2002.
2. CHALUPKA, Ľ.: Cestami k tvorivej profesionalite : sprievodca slovenskou hudbou 20. storočia I. Bratislava : STIMUL, 2015.
3. KLINDA, F.: Organ v kultúre dvoch tisícročí. Hudobné centrum : Bratislava, 2000.
4. LUCAS, V.: Reclams Orgelmusikführer. Stuttgart : Reclam, 2002.
5. MARTINÁKOVÁ, Z.: Metódy, analýzy a interpretácie hudby z historického a systematického aspektu 2. Bratislava : Vysoká škola múzických umení, 1998.
6. WALTHER, J. G.: Musicalisches Lexicon oder Musikalische Bibliothec. Kassel : Bärenreiter, 2001.
7. <http://www.classichistory.net/archives/organ>
8. <https://lawrencephelps.com/Documents/Articles/Phelps/abrieflook.shtml>
9. <https://organhistoricalsociety.org/OrganHistory/history/hist018.htm>
10. <https://organhistoricalsociety.org/OrganHistory/history/hist004.htm>.

**Language of instruction:**

Slovak, English

**Notes:**

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**Course evaluation:**

Assessed students in total: 0

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

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

**Last modification:** 09.03.2023

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-ME101A/23	<b>Course title:</b> Interpretation Seminar (Piano) 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 40 points can be obtained for active participation in the seminar, and a maximum of 60 points for seminar work and performance. A minimum of 60 points is required to pass the course. Continuous assessment will be carried out continuously in seminars. The final assessment will be in the form of a seminar paper and a performance. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: Interpretive specifics of instrumental playing in different stylistic periods. Analysis of interpretive problems of performers, work with literature and its use in practical terms. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - Acquisition of practical knowledge in the field of music performance. Familiarity with important performers, teachers and composers. Analysis of performance problems, specifics of instrumental playing. Skills: - 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. Competencies:	

- Ability to work independently, to solve specific problems, and to be versed in the aesthetics of the performing arts.					
<b>Course contents:</b> - Interpretive problems of piano playing: J. S. Bach, G. F. Handel W. A. Mozart, L. van Beethoven - Piano works by F. Schubert, R. Schumann, F. Chopin, F. Liszt, J. Brahms, - Piano works by 20th century composers					
<b>Recommended or required literature:</b> STAROSTA, M.: Chapters from the history of piano art and piano pedagogy. Bratislava, 2000. ZAMBORSKÝ, S.: The Music of the Piano. Bratislava, 2010. ZAMBORSKÝ, S.: Slovak piano music. Bratislava, 2001.					
<b>Language of instruction:</b> Slovak language					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 3					
A	B	C	D	E	FX
66.67	0.0	0.0	0.0	33.33	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-ME104A/23	<b>Course title:</b> Interpretation Seminar (Piano) 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences: Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 40 points can be obtained for active participation in the seminar, and a maximum of 60 points for the seminar paper and performance. A minimum of 60 points is required to pass the course. Continuous assessment will be carried out continuously in seminars. The final assessment will be in the form of a seminar paper and a performance. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: Interpretive specifics of instrumental playing in different stylistic periods. Analysis of interpretive problems of performers, work with literature and its use in practical terms. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - Acquisition of practical knowledge in the field of music performance. Familiarity with important performers, teachers and composers. Analysis of performance problems, specifics of instrumental playing. Skills:	

<p>- 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.</p> <p>Competencies:</p> <p>- Ability to work independently, to solve specific problems, and to be versed in the aesthetics of the performing arts.</p>																	
<p><b>Course contents:</b></p> <ul style="list-style-type: none"> <li>- Interpretive problems of piano playing: J. S. Bach, G. F. Handel</li> <li>- Piano sonatas W. A. Mozart, L. van Beethoven</li> <li>- Piano works by F. Schubert, R. Schumann, F. Chopin, F. Liszt, J. Brahms,</li> <li>- Piano works by 20th century composers</li> </ul>																	
<p><b>Recommended or required literature:</b></p> <p>STAROSTA, M.: Chapters from the history of piano art and piano pedagogy. Bratislava, 2000.</p> <p>ZAMBORSKÝ, S.: The Music of the Piano. Bratislava, 2010.</p> <p>ZAMBORSKÝ, S.: Slovak piano music. Bratislava, 2001.</p>																	
<p><b>Language of instruction:</b></p> <p>Slovak language</p>																	
<p><b>Notes:</b></p>																	
<p><b>Course evaluation:</b></p> <p>Assessed students in total: 0</p> <table border="1"> <tr> <td>A</td><td>B</td><td>C</td><td>D</td><td>E</td><td>FX</td></tr> <tr> <td>0.0</td><td>0.0</td><td>0.0</td><td>0.0</td><td>0.0</td><td>0.0</td></tr> </table>						A	B	C	D	E	FX	0.0	0.0	0.0	0.0	0.0	0.0
A	B	C	D	E	FX												
0.0	0.0	0.0	0.0	0.0	0.0												
<p><b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD.</p>																	
<p><b>Last modification:</b> 09.03.2023</p>																	
<p><b>Supervisor(s):</b></p> <p>Person responsible for the delivery, development and quality of the study programme:</p> <p>prof. ThDr. Rastislav Adamko, PhD.</p>																	

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-ME107A/23	<b>Course title:</b> Interpretation Seminar (Piano) 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences: Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 40 points can be obtained for active participation in the seminar, and a maximum of 60 points for the seminar paper and performance. A minimum of 60 points is required to pass the course. Continuous assessment will be carried out continuously in seminars. The final assessment will be in the form of a seminar paper and a performance. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: Interpretive specifics of instrumental playing in different stylistic periods. Analysis of interpretive problems of performers, work with literature and its use in practical terms. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - Acquisition of practical knowledge in the field of music performance. Familiarity with important performers, teachers and composers. Analysis of performance problems, specifics of instrumental playing. Skills:	

<p>- 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.</p> <p>Competencies:</p> <p>- Ability to work independently, to solve specific problems, and to be versed in the aesthetics of the performing arts.</p>					
<p><b>Course contents:</b></p> <p>- Interpretive problems of piano playing: J. S. Bach, G. F. Handel</p> <p>- Piano sonatas W. A. Mozart, L. van Beethoven</p> <p>- Piano works by F. Schubert, R. Schumann, F. Chopin, F. Liszt, J. Brahms,</p> <p>- Piano works by 20th century composers</p>					
<p><b>Recommended or required literature:</b></p> <p>STAROSTA, M.: Chapters from the history of piano art and piano pedagogy. Bratislava, 2000.</p> <p>ZAMBORSKÝ, S.: The Music of the Piano. Bratislava, 2010.</p> <p>ZAMBORSKÝ, S.: Slovak piano music. Bratislava, 2001.</p>					
<p><b>Language of instruction:</b></p> <p>Slovak language</p>					
<p><b>Notes:</b></p>					
<p><b>Course evaluation:</b></p> <p>Assessed students in total: 0</p>					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD.</p>					
<p><b>Last modification:</b> 09.03.2023</p>					
<p><b>Supervisor(s):</b></p> <p>Person responsible for the delivery, development and quality of the study programme:</p> <p>prof. ThDr. Rastislav Adamko, PhD.</p>					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-ME101A/23	<b>Course title:</b> Interpretation Seminar (Singing) 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Course completion requirements and method of verification of acquired knowledge, skills and competences: A condition for obtaining credit is participation in seminars, for which a maximum of 30 points can be obtained, for presentation and seminar work a maximum of 50 points, for the preparation of a performance analysis of the vocal repertoire studied 30 points. In order to pass the course, it is necessary to obtain at least 60 points. Continuous assessment: active participation in seminars and preparation of a performance analysis of the study repertoire. Final assessment: by the quality of the presentation, seminar work and analysis of the vocal repertoire studied. Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations and outputs (presentation, seminar work, artistic performances) during the semester teaching and continuously in classes by checking the preparation of the interpretative analysis of the study vocal repertoire from the subject Singing. Verification of practical skills and competences is possible within the framework of the courses Singing, Chorepetition, Interpretation course, at public performances and semester performances. Course Assessment: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To gain a general overview of the performing arts in the field of song, opera, operetta, dance and musical repertoire in the 20th-21st centuries and to become familiar with the possibilities of applying performance-expressive elements and means of completing the performance in selected works. To deepen knowledge in the field of interpretation of compositions of different stylistic	



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

Learning outcomes:

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

Knowledge:

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

Skills:

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

Competencies:

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

#### **Course contents:**

1. The origin and development of operetta in Europe: Strauss, Lehár, Kalmán...
2. 2. Specifics of the performance requirements of operetta arias and their realization in the interpretation of the world's great performers.
3. The origin and development of operetta and dance melodies in Slovakia: Trnavský, Dusík...
4. The aesthetic ideal of tone creation, specifics of the means of presentation and expression of operetta arias and dance melodies in the interpretation of major Slovak performers.
5. Realization of the interpretative requirements in selected operetta and dance works by Slovak authors.
6. Origin and development of artificial song and opera creation in Slovakia in the 19th-21st centuries.
7. Realization of interpretative requirements in selected songs by Slovak authors.
8. Development of sacred vocal music by Slovak composers.
9. Development of children's vocal literature and creation for in the works of Slovak composers.
10. Implementation of performance requirements in selected works of Slovak composers.
11. The emergence and development of artificial song and opera in Bohemia in the 19th-21st centuries.
12. Implementation of interpretative requirements in selected works by Czech authors.
13. Application of the acquired knowledge to the study repertoire.

**Recommended or required literature:**

1. FATH, R., WÜRZ, A.: Reclams Opern- und Operettenführer. Stuttgart: Philipp Reclam jun. Stuttgart, 2002.
2. CHALUPKA, Ľ.: Cestami k tvorivej profesionalite : sprievodca slovenskou hudbou 20. storočia I. Bratislava : STIMUL, 2015.
3. KRAUSE, E.: Oper von A-Z. Leipzig: V. Breitkopf-Härtel M., 1961.
4. MAKOVICKÁ, Ľ.: Dejiny literatúry spevu. Bratislava : VŠMU, 2002.
5. MARTINÁKOVÁ, Z.: Metódy, analýzy a interpretácie hudby z historického a systematického aspektu 2. Bratislava : Vysoká škola múzických umení, 1998.
6. PROCHÁZKOVÁ, M. Biblické piesne I. op. 190 a II. op. 229 Víťazoslava Kubičku a ich prínos pre rozvoj speváckych schopností študentov hudobného umenia na PF KU v Ružomberku. In Janáčkiana 2014. Ostrava : Ostravská univerzita, 2015. s. 161-168.
7. PROCHÁZKOVÁ, M.: Nonsens a jazykový vtip ako inšpiračný zdroj vo vokálnej tvorbe jubilujúcich slovenských hudobných skladateľov pre deti. In: Janáčkiana 2016. Ostrava : Ostravská univerzita, 2017. s. 145-152.
8. PROCHÁZKOVÁ, M.: Vokálna tvorba Gejzu Dusíka (1907-1988) a jej využitie vo vyučovaní spevu na pedagogických fakultách In: Janáčkiana 2018 . Ostrava (Česko) : Ostravská univerzita, 2019.
9. RANINEC, J.: Vývin tvorby a interpretácie vokálnych skladieb. Banská Bystrica: AU, 2005.
10. RANINEC, J.: Európske spevácke školy. Bratislava, 2008.
11. SCHNIERER, M.: Hudba 20. storočí. Brno : Janáčkova akademie múzických umení , 2005.
12. ZEMKO, J: Spevácka interpretácia. Banská Bystrica : Katedra vokálnej interpretácie Fakulty múzických umení Akadémie umení, 2014.
13. ŽIARNA, M.: Duchovné piesne v tvorbe slovenských skladateľov 20. storočia z aspektu interpretačnej praxe. In: Nové trendy v hudobnej výchove a vzdelávaní . Ružomberok : Verbum - vydavateľstvo Katolíckej univerzity v Ružomberku, 2010.
14. ŽIARNA, M.: Interpretačná analýza piesní Selsame Lieder I. od Petra Martinčeka van Groba. In Horizonty umenia 3. Banská Bystrica : Akadémia umení v Banskej Bystrici, 2015.

**Language of instruction:**

Slovak

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

Assessed students in total: 0

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

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

**Last modification:** 09.03.2023

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-ME104A/23	<b>Course title:</b> Interpretation Seminar (Singing) 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Course completion requirements and method of verification of acquired knowledge, skills and competences: A condition for obtaining credit is participation in seminars, for which a maximum of 30 points can be obtained, for presentation and seminar work a maximum of 50 points, for the preparation of a performance analysis of the vocal repertoire studied 30 points. In order to pass the course, it is necessary to obtain at least 60 points. Continuous assessment: active participation in seminars and preparation of a performance analysis of the study repertoire. Final assessment: by the quality of the presentation, seminar work and analysis of the vocal repertoire studied. Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations and outputs (presentation, seminar work, artistic performances) during the semester teaching and continuously in classes by checking the preparation of the interpretative analysis of the study vocal repertoire from the subject Singing. Verification of practical skills and competences is possible within the framework of the courses Singing, Chorepetition, Interpretation course, at public performances and semester performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To gain a general overview of the performing arts in the area of world song and opera repertoire and to become familiar with the possibilities of applying the elements and means of completing the performance in selected works. To deepen knowledge in the field of interpretation of compositions	

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

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

Knowledge:

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

Skills:

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

Competencies:

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

**Course contents:**

1. Specifics of aesthetics and tone production in nonartistic music of the 20th-21st centuries.
2. The origin and development of the American musical and its influence on European music.
3. The emergence and development of the musical in Europe.
4. Specifics of the interpretation of songs from musicals and their application in artistic and pedagogical practice.
5. The origin and development of the Czech and Slovak musical.
6. Overview of important foreign and Slovak musical performers.
7. Application of Czech-Slovak musical production in artistic interpretation and pedagogical practice.
8. American musical films and the specifics of song interpretation.
9. Slovak musical films and specifics of song interpretation.
10. Application of songs from musical films in artistic interpretation and pedagogical practice.
11. Contemporary foreign popular music and specifics of its interpretation.
12. Contemporary Slovak popular music and specifics of its interpretation.
13. Methods of application of the acquired knowledge to the study repertoire.

**Recommended or required literature:**

1. FATH, R., WÜRZ, A.: Reclams Opern- und Operettenführer. Stuttgart: Philipp Reclam jun. Stuttgart, 2002.
2. CHALUPKA, Ľ.: Cestami k tvorivej profesionalite : sprievodca slovenskou hudbou 20. storočia I. Bratislava : STIMUL, 2015.
3. KRAUSE, E.: Oper von A-Z. Leipzig: V. Breitkopf-Härtel M., 1961.
4. MAKOVICKÁ, Ľ.: Dejiny literatúry spevu. Bratislava : VŠMU, 2002.
5. MARTINÁKOVÁ, Z.: Metódy, analýzy a interpretácie hudby z historického a systematického aspektu 2. Bratislava : Vysoká škola múzických umení, 1998.
6. PROCHÁZKOVÁ, M.: Využitie piesňového repertoáru z oblasti nonartificiálnej hudby vo vyučovaní spevu na primárnom stupni umeleckého vzdelávania v ZUŠ. s. 42-48. In: Nonartificiálna hudba v edukácii II. Nitra : PF UKF, 2020.
7. RANINEC, J.: Vývin tvorby a interpretácie vokálnych skladieb. Banská Bystrica: AU, 2005.
8. SÁDOVSKÁ, M. Vznik a vývoj slovenského muzikálu a hudobného filmu : bakalárska a magisterská záverečná práca; školiteľ Miriam Žiarna. Ružomberok, KU, 2009.
9. SEMANÍKOVÁ, A. Muzikály v Divadle Jonáša Záborského v Prešove po roku 1990 : bakalárska práca; školiteľ Miriam Matejová. Ružomberok: KU, 2020.
10. SCHNIERER, M.: Hudba 20. stoločí. Brno : Janáčkova akademie múzických umení, 2005.
11. ZEMKO, J: Spevácka interpretácia. Banská Bystrica : Katedra vokálnej interpretácie Fakulty múzických umení Akadémie umení, 2014.
12. ŽIARNA, M.: Aktuálne otázky vokálnej techniky v muzikálovom a pop-rockovom speve In: Horizonty umenia. Banská Bystrica : Akadémia umení v Banskej Bystrici, 2014.

**Language of instruction:**

Slovak

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

Assessed students in total: 0

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

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

**Last modification:** 09.03.2023

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-ME107A/23	<b>Course title:</b> Interpretation Seminar (Singing) 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The condition for obtaining the credit is participation in seminars, for which it is possible to obtain a maximum of 30 points, for the presentation and seminar work a maximum of 50 points, for the elaboration of a performance analysis of the vocal repertoire studied 30 points. In order to pass the course, it is necessary to obtain at least 60 points. Continuous assessment: active participation in seminars and preparation of a performance analysis of the study repertoire. Final assessment: by the quality of the presentation, seminar work and analysis of the vocal repertoire studied. Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations and outputs (presentation, seminar work, artistic performances) during the semester teaching and continuously in classes by checking the preparation of the interpretative analysis of the study vocal repertoire from the subject Singing. Verification of practical skills and competences is possible within the framework of the courses Singing, Chorepetition, Interpretation course, at public performances and semester performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To acquire a general overview of the performing arts and the latest trends in the interpretation of compositions of different stylistic periods, to know the specifics and possibilities of the application of performance and expressive means in the interpretation of solo and chamber compositions, and to correctly evaluate the interpretation of major Slovak and foreign performers. To apply the acquired knowledge to one's own performance and pedagogical practice. Learning outcomes:	

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

**Knowledge:**

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

**Skills:**

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

**Competencies:**

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

**Course contents:**

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

**Recommended or required literature:**

1. FATH, R., WÜRZ, A.: Reclams Opern- und Operettenführer. Stuttgart: Philipp Reclam jun. Stuttgart, 2002.
2. HOSTOMSKÁ, A.: Opera : průvodce operní tvorbou. Praha : Státní nakladatelství krásné literatury, hudby a umění, 1956.
3. CHALUPKA, Ľ.: Cestami k tvorivej profesionalite : sprievodca slovenskou hudbou 20. storočia I. Bratislava : STIMUL, 2015.
4. KRAUSE, E.: Oper von A-Z. Leipzig: V. Breitkopf-Härtel M., 1961.
5. KOL.: Harenberg Kulturführer. Oper. Mannheim: BI – FA Brockhaus AG, 2007.
6. KOL.: MGG - Die Music in Geschichte und Gegenwart 1-17. Kessel: Bärenreiter.
7. KOL.: The New Grove - Dictionary of Music and Musicians 1-29. New York: Oxford University Press.
8. MAKOVICKÁ, Ľ.: Dejiny literatúry spevu. Bratislava : VŠMU, 2002.
9. MARTINÁKOVÁ, Z.: Metódy, analýzy a interpretácie hudby z historického a systematického aspektu 2. Bratislava : Vysoká škola múzických umení, 1998.
10. MATEJOVÁ, M.: Úvod so hudobnej estetiky : učebné texty. Ružomberok : Verbum, 2019.
11. MURPHEY, T.: Music and song. Oxford : Oxford University Press, 1992.
12. PROCHÁZKOVÁ, M.: Vokálna tvorba Gejzu Dusíka (1907-1988) a jej využitie vo vyučovaní spevu na pedagogických fakultách In: Janáčkiana 2018 . Ostrava (Česko) : Ostravská univerzita, 2019.
13. RANINEC, J.: Vývin tvorby a interpretácie vokálnych skladieb. Banská Bystrica: AU, 2005.
14. RANINEC, J.: Európske spevácke školy. Bratislava, 2008.
15. SCHNIERER, M.: Hudba 20. stoločí. Brno : Janáčkova akademie múzických umení, 2005.
16. SOUTHWELL-SANDER, P. Verdi : ilustrované životopisy slávných skladateľov. Bratislava : Champagne Avantgarde, 1995.
17. TROJAN, J.: Dějiny opery : tvůrci předloh, libretisté, skladatelé a jejich díla. Praha : Paseka, 2001
18. WAGNER., R.: Opera a dráma. Praha : Paseka, 2002.
19. ZEMKO, J: Spevácka interpretácia. Banská Bystrica : Katedra vokálnej interpretácie Fakulty múzických umení Akadémie umení, 2014.
20. ZOLTAI, D., ZÁGORŠEKOVÁ, M., IMRO, I.: Dejiny hudobnej estetiky : étos a afekt. Bratislava : Opus, 1983.

**Language of instruction:**

Slovak

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

Assessed students in total: 0

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

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

**Last modification:** 09.03.2023

**Supervisor(s):**

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



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME102A/23	<b>Course title:</b> Methodology of Playing a Musical Instrument (Organ) 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s / 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 40 points can be obtained for participation in lectures, and 60 points for written tests. To successfully complete the course, you must obtain at least 80 points. The continuous evaluation depends on the activity in the lectures. The final evaluation is conditional on the results of the written tests. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - He has deep and cross-sectional, professional and methodological knowledge in the field of teaching organ playing - Knows and understands the theories, methods and procedures used in the field of teaching organ playing - Knows appropriate musical literature, usable in the pedagogical process - Can actively acquire new knowledge and information, integrate and use them in applications for the development of music pedagogy, specifically in teaching organ playing - Can use innovative methods in the teaching process - Can solve practical tasks in the field of music pedagogy, specifically when playing the organ, using usual procedures with a critical assessment of their appropriateness and appropriateness - He is able to respond readily and reasonably quickly to the individual needs of an individual's artistic development	

**Course contents:**

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

**Recommended or required literature:**

ZAHRADNÍKOVÁ, Z.: Historický pohľad na vyučovanie organovej hry na Slovensku. In: Studia Scientifica Facultatis Paedagogicae : Universitas Catholica Ružomberok. - ISSN 1336-2232. - Roč. 15, č. 1 (2016), s. 109-126.

ZAHRADNÍKOVÁ, Z.: Didaktické postupy pri vyučovaní liturgickej hry. In: Studia Scientifica Facultatis Paedagogicae. Ružomberok (Slovensko): Katolícka univerzita v Ružomberku: VERBUM, roč. 17, č. 5 (2018), s. 86-93. ISSN 1336-2232.

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

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

SEDLÁK, F.: Hudební vývoj dítěte. Praha 1974.

OPP, W.: Handbuch Kirchenmusik. II. Orgel und Orgelspiel. Kassel : Merseburger, 2000.

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

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

PETLÁK, E.: Všeobecná didaktika. Bratislava: Iris, 2004.

**Language of instruction:**

Slovak

**Notes:**

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**Course evaluation:**

Assessed students in total: 0

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

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

**Last modification:** 09.03.2023

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME105A/23	<b>Course title:</b> Methodology of Playing a Musical Instrument (Organ) 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s / 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 40 points can be obtained for participation in lectures, and 60 points for written tests. To successfully complete the course, you must obtain at least 80 points. The continuous evaluation depends on the activity in the lectures. The final evaluation is conditional on the results of the written tests. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - He has deep and cross-sectional, professional and methodological knowledge in the field of teaching organ playing - Knows and understands the theories, methods and procedures used in the field of teaching organ playing - Knows appropriate musical literature, usable in the pedagogical process - Can actively acquire new knowledge and information, integrate and use them in applications for the development of music pedagogy, specifically in teaching organ playing - Can use innovative methods in the teaching process - Can solve practical tasks in the field of music pedagogy, specifically when playing the organ, using usual procedures with a critical assessment of their appropriateness and appropriateness - He is able to respond readily and reasonably quickly to the individual needs of an individual's artistic development.	

**Course contents:**

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

**Recommended or required literature:**

ZAHRADNÍKOVÁ, Z.: Didaktické postupy pri vyučovaní liturgickej hry. In: Studia Scientifica Facultatis Paedagogicae. Ružomberok (Slovensko): Katolícka univerzita v Ružomberku: VERBUM, roč. 17, č. 5 (2018), s. 86-93. ISSN 1336-2232.

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

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

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

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

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

PETLÁK, E.: Všeobecná didaktika. Bratislava: Iris, 2004.

**Language of instruction:**

Slovak

**Notes:**

-

**Course evaluation:**

Assessed students in total: 0

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

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

**Last modification:** 09.03.2023

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME108A/23	<b>Course title:</b> Methodology of Playing a Musical Instrument (Organ) 3
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s / 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 40 points can be obtained for participation in lectures, and 60 points for written tests. To successfully complete the course, you must obtain at least 80 points. The continuous evaluation depends on the activity in the lectures. The final evaluation is conditional on the results of the written tests. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - He has deep and cross-sectional, professional and methodological knowledge in the field of teaching organ playing - Knows and understands the theories, methods and procedures used in the field of teaching organ playing - Knows appropriate musical literature, usable in the pedagogical process - Can actively acquire new knowledge and information, integrate and use them in applications for the development of music pedagogy, specifically in teaching organ playing - Can use innovative methods in the teaching process - Can solve practical tasks in the field of music pedagogy, specifically when playing the organ, using usual procedures with a critical assessment of their appropriateness and appropriateness Competencies:	

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

**Course contents:**

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

**Recommended or required literature:**

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

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

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

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

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

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

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

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

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

**Language of instruction:**

Slovak

**Notes:**

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**Course evaluation:**

Assessed students in total: 0

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

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

**Last modification:** 09.03.2023

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-ME102A/23	<b>Course title:</b> Methodology of Playing a Musical Instrument (Piano) 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s / 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. 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. Assessment of the course: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: Theoretical and practical preparation of the future piano teacher with a view to independent mastery of any musical-pedagogical activity. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - Acquisition of the basic didactic rules and methodological procedures of teaching instrumental playing. Solution of model situations in piano performance activity. Skills: - Effective use of theoretical knowledge, literature and musical material in artistic practice. Solving practical tasks in the field of music pedagogy using innovative methodological approaches. Competences: - Ability to work independently, taking responsibility for coordinated sub-results.	
<b>Course contents:</b>	

<ul style="list-style-type: none"> <li>- Introduction to Didactics and Methodology of Piano Playing</li> <li>- Procedure and tasks of the teacher in the initial phase of teaching a beginner</li> <li>- Circuits of piano playing problems</li> <li>- Working on piano tone</li> <li>- Performing a work of art</li> </ul>					
<b>Recommended or required literature:</b> <ul style="list-style-type: none"> <li>- VLASÁKOVÁ, A.: Piano pedagogy. Prague, 2003.</li> <li>- STAROSTA, M.: Chapters from the history of piano art and piano pedagogy. Bratislava, 2000.</li> <li>- ZAMBORSKÝ, S.: Slovak piano music. Bratislava, 2001</li> </ul>					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 3					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-ME105A/23	<b>Course title:</b> Methodology of Playing a Musical Instrument (Piano) 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s / 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. 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. Assessment of the course: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: Theoretical and practical preparation of the future piano teacher with a view to independent mastery of any musical-pedagogical activity. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - Acquisition of the basic didactic rules and methodological procedures of teaching instrumental playing. Solution of model situations in piano performance activity. Skills: - Effective use of theoretical knowledge, literature and musical material in artistic practice. Solving practical tasks in the field of music pedagogy using innovative methodological approaches. Competences: - Ability to work independently, taking responsibility for coordinated sub-results.	
<b>Course contents:</b>	

<ul style="list-style-type: none"> <li>- Circuits of piano playing problems</li> <li>- Formation of fingering habits</li> <li>- Working on piano tone</li> <li>- Rhythm - tempo</li> <li>- Agogics</li> <li>- Phrasing</li> <li>- Pedalisation</li> </ul>					
<b>Recommended or required literature:</b> <ul style="list-style-type: none"> <li>- VLASÁKOVÁ, A.: Piano pedagogy. Prague, 2003.</li> <li>- STAROSTA, M.: Chapters from the history of piano art and piano pedagogy. Bratislava, 2000.</li> <li>- ZAMBORSKÝ, S.: Slovak piano music. Bratislava, 2001</li> </ul>					
<b>Language of instruction:</b> Slovak language					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-ME108A/23	<b>Course title:</b> Methodology of Playing a Musical Instrument (Piano) 3
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s / 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. 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. Assessment of the course: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: Theoretical and practical preparation of the future piano teacher with a view to independent mastery of any musical-pedagogical activity. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - Acquisition of didactic rules and methodological procedures of teaching instrumental playing. Solution of model situations in piano performance activity. Skills: - Effective use of theoretical knowledge, literature and musical material in artistic practice. Solving practical tasks in the field of music pedagogy using innovative methodological approaches. Competences: - Ability to work independently, taking responsibility for coordinated sub-results.	
<b>Course contents:</b>	

<ul style="list-style-type: none"> <li>- Working on piano tone</li> <li>- Rhythm - tempo</li> <li>- Agogics</li> <li>- Phrasing</li> <li>- Pedalisation</li> <li>- Performing a work of art</li> </ul>					
<b>Recommended or required literature:</b> <ul style="list-style-type: none"> <li>- VLASÁKOVÁ, A.: Piano pedagogy. Prague, 2003.</li> <li>- STAROSTA, M.: Chapters from the history of piano art and piano pedagogy. Bratislava, 2000.</li> <li>- ZAMBORSKÝ, S.: Slovak piano music. Bratislava, 2001.</li> </ul>					
<b>Language of instruction:</b> Slovak language					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME110A/23	<b>Course title:</b> Music Aesthetics
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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. The student passes the course if he/she demonstrates theoretical knowledge of general musical aesthetics and the history of musical aesthetics in the final written test and presents a review focused on musical aesthetic issues. Final assessment: theoretical part of the written test (50%), review (50%). At least 60% is required to pass the course. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: The goal of the course is to teach students to become familiar with aesthetic concepts and the history of musical aesthetics in order to apply their knowledge in the practical application of applied musical aesthetics, which is music criticism. Learning Outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - be able to explain the basic concepts of music aesthetics - gain an overview of the development of the musical aesthetic ideal from antiquity to the present day Skills: -gain the ability to write a review, essay, report on musical events, concerts, publications, CDs Competencies:	

- Is able to independently evaluate the quality of a musical work					
<b>Course contents:</b> Brief outline of the course: 1. General and musical aesthetics 2. Aesthetic object and aesthetic subject 3. Functions of music 4. Basic musical activities 5. Music criticism as applied aesthetics 6. Musical aesthetics in the ancient period 7. Musical aesthetics in the medieval period 8. Musical aesthetics in the Renaissance 9. Musical aesthetics in the Baroque period 10. Musical aesthetics in the Classical period					
<b>Recommended or required literature:</b> Recommended reading: MATEJOVÁ, M.: Introduction to musical aesthetics. I. General part. II. Selected chapters from the history of musical aesthetics. Part II. MATEJOVÁ, M.: History of musical aesthetics from antiquity to classicism. Ružomberok, 2006. MICHALOVÁ, E.: Aesthetics of music - an introduction to the problems. The History of Music - an introduction to the field of music. VIČAR, J. - DYKAST, R.: Musical Aesthetics. Prague, 2002.					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Miriam Matejová, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME103B/23	<b>Course title:</b> Music Psychology
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject: 60% of the interim assessment and 40% of the final assessment. The continuous assessment includes active participation in exercises (40% of the assessment) and written seminar work (20% of the assessment). The final assessment includes a final exam (40% of the grade). To pass the course, a minimum score of 60% is required. Course Assessment: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: The aim of the course is to acquire basic knowledge of music psychology on the theoretical level, and to apply the knowledge to practical situations in a music-educational environment on the practical level. Learning outcomes: After completing the course the student will acquire the following knowledge, skills and competences: Knowledge: The student masters the basic knowledge of music psychology - laws and phenomena of music reflection in the subject of an individual, specifics of musical development and psychological processes in interaction with music, diagnostic methods. Skills: The student applies knowledge of the discipline's theory to practical situations in the music-educational process. Competencies:	

The student can independently and creatively differentiate the approach to students and respect their individual talents and abilities in the music-educational process.

**Course contents:**

1. Music psychology, subject of the discipline, structure, relations with other disciplines.
2. Music-psychological research methods.
3. Significant personalities of music psychology.
4. Musicality and its ontogeny with a focus on school periods.
5. Musical abilities, classification, disorders of musical abilities, diagnostics.
6. Mental processes in contact with music - attention, memory, perception, imagination, thinking; aptitudes, abilities, skills, talents, genius; anatomical-physiological bases of musical activities.
7. Psychological foundations of musical creativity.

**Recommended or required literature:**

1. KRBAT'A, P. - KRUŠINSKÁ, M. - ZELEIOVÁ, G. J. 2008. The psychology of music not only for musicians: From the search for a relationship with music to artistic mastery. 2nd ed. 2nd edition. [s.l.]. 364 p. ISBN 978-80-969808-6-4.
2. KRUSINSKA, M. 2011. Education to music of preschool children with the application of music therapy approaches. 29 NS. In G. ZELEIOVÁ, J. (ed.): Inclusive trends in music pedagogy - expressive-therapeutic approaches [CD-ROM]. 2011. ISBN 978-80-8082-491-4.
3. KRUŠINSKÁ, 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.
4. VÁŇOVÁ, H. - SEDLÁK, F. 2016. Music psychology for teachers. Prague: Karolinum. 406 p. ISBN 978-80-246-2060-2.
5. VÁGNEROVÁ, M. 2005. Developmental psychology I. Childhood and adolescence. Prague : Karolinum. 467 p. ISBN 80-246-0956-8.

**Language of instruction:**

Slovak

**Notes:**

Prerequisite subjects: none

**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):** PaedDr. Martina Krušinská, PhD.

**Last modification:** 09.03.2023

**Supervisor(s):**

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



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/HZ-ME102A/23	<b>Course title:</b> Musical Forms and Composition Analysis 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s / 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Students may earn a maximum of 30 points for participation in lectures and tutorials. On the examination, the student may obtain a maximum of 70 points. A minimum of 60 points is required to pass the course. Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out on the basis of the independent preparation of written analyses and their presentation during the semester teaching of the course. Final assessment: oral examination. Course evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To familiarize students with the basic issues associated with the study of musical forms, followed by a more detailed study of basic form types and tectonic analysis of compositions. Learning Outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: - knowledge of definitions and characteristics of individual musical forms and types; - orientation in the score and identification of its subdivisions; - recognition of the structure of compositions when listening to them; - Independence in selecting appropriate repertoire for study from a formal point of view.	
<b>Course contents:</b> 1. Concept of musical form and systematics of musical forms 2. Basic musical elements and facture 3. Basic elements of musical form. Analysis - Songs of JKS (selection) 4. Small one, two, and three-part forms	

5. Dances and forms derived from dances Analysis: F. Chopin - Mazurkas (selection) 6. Instrumental lyric and figurative genres 7. Rondo. Analysis - L. van Beethoven (selection) 8. Counterpoint forms. Analysis - J. S. Bach - inventions or fugues (selection) 9. Variations. W. A. Mozart (selection) 10. Suite 11. Sonata 12. Sonata form. L. van Beethoven - Sonatas (selection) 13. Symphony and symphonic poem					
<b>Recommended or required literature:</b> 1. ADAMKO, R.: Náuka o hudobných formách. Ružomberok : Verbum, 2019. 2. ADAMKO, R.: Analýza sakrálnych diel - návrh metódy. In: Studia scientifica Facultatis Paedagogicae, 2020, roč. 19, č. 4, s. 82-92. 3. ADAMKO, R.: Didaktické aspekty výučby hudobných foriem. In: Studia scientifica Facultatis Paedagogicae, 2018 roč. 17, č. 5, s. 104-110. 4. BURLAS, L.: Formy a druhy hudobného umenia. Žilina : Žilinská univerzita, 2006. 5. ZIKA, P.: Učebnica hudobných foriem. Bratislava : SPN 1974. 6. ZENKL, L.: ABC hudebních forem. Praha : Supraphon, 1990.					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 3					
A	B	C	D	E	FX
33.33	33.33	0.0	0.0	33.33	0.0
<b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME106A/23	<b>Course title:</b> Musical Forms and Composition Analysis 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s / 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Students may earn a maximum of 30 points for participation in lectures and tutorials. On the examination, the student may obtain a maximum of 70 points. A minimum of 60 points is required to pass the course. Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out on the basis of the independent preparation of written analyses and their presentation during the semester teaching of the course. Final assessment: oral examination. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To familiarize students with the basic issues associated with the study of musical forms, followed by a more detailed study of basic form types and tectonic analysis of compositions. Learning Outcomes: - Knowledge of the definitions and characteristics of various musical forms and types; - orientation in the score and identification of its structure; - recognition of the structure of compositions when listening to them; - independence in selecting appropriate repertoire for study from a formal point of view.	
<b>Course contents:</b> 1. Concert 2. Song. Analysis: F. Schubert – Songs (selection) 3. Chorale - Gregorian and Protestant. 4. Organum, conductus, madrigal. Guillaume de Machaut - Messe de Notre Dame (selection) 5. Motet. Analysis: Josquin des Pres - motet (selection) 6. Mass. J. S. Bach - Messe in B minor (selection).	

7. Opera and music drama. 8. Operetta and musical. 9. Oratorio, Passion and Cantata. Analysis: J. S. Bach - Passion (selection) 10. Ballet, incidental music and melodrama.					
<b>Recommended or required literature:</b> 1. ADAMKO, R.: Náuka o hudobných formách. Ružomberok : Verbum, 2019. 2. ADAMKO, R.: Analýza sakrálnych diel - návrh metódy. In: Studia scientifica Facultatis Paedagogicae, 2020, roč. 19, č. 4, s. 82-92. 3. ADAMKO, R.: Didaktické aspekty výučby hudobných foriem. In: Studia scientifica Facultatis Paedagogicae, 2018 roč. 17, č. 5, s. 104-110. 4. BURLAS, L.: Formy a druhy hudobného umenia. Žilina : Žilinská univerzita, 2006. 5. ZIKA, P.: Učebnica hudobných foriem. Bratislava : SPN 1974. 6. ZENKL, L.: ABC hudebních forem. Praha : Supraphon, 1990.					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME100A/23	<b>Course title:</b> Organ 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 13 <b>hours per semester:</b> 169 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points can be earned for participating in the exercises. A student can receive a maximum of 50 points for semester replays. In order to successfully complete the subject, it is necessary to obtain at least 60 points. Continuous assessment will be in classes and public performances (concerts). The final assessment will be in the form of semester replays. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - Can characterize a musical work in terms of form, interpretation and pedagogy in the context of changing styles in individual historical periods - Can interpret studied organ compositions at a professional artistic level - He is able to create creative artistic-aesthetic opinions and express them by creating his own judgments and judgments and his own concept in artistic interpretation - He is characterized by a high degree of independence and creativity and is capable of working in the school or artistic environment - He is able to respond readily and reasonably quickly to the individual needs of an individual's artistic development in the field of organ playing	
<b>Course contents:</b> The composition of the Early Music	

J. S. Bach: Prelude (fantasia, toccata) and fugue					
<b>Recommended or required literature:</b> Anthologia Organi. Orgelmusik aus acht Jahrhunderten, Band 10. Mainz : Schott, 1981. J. S. Bach: Complete Works for Organ. CD Sheet Music, 2006. J. S. Bach: Orgelwerke. Kassel : Bärenreiter, 1999. Organ Works – J. Brahms, F. Mendelssohn-Bartholdy, R. Schumann. New York : Dover Publications, 1991. C. Franck: Organ Works. New York : Dover, 1987. Franch romantic organ works : the ultimate collection / Dupré, Franck, Gigout, Guilmant, Honegger, Ropartz, Saint-Saëns, Satie, Tournemire, Vierne, Widor./ Milwaukee : CD Sheet Music, 2005. <a href="http://www.cpd.org">www.cpd.org</a> . <a href="http://www.imsi.petrucchi">www.imsi.petrucchi</a> <a href="http://www.dlib.indiana.edu/variations/scores">www.dlib.indiana.edu/variations/scores</a>					
<b>Language of instruction:</b> Slovak, English					
<b>Notes:</b> Individual exercises.					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. David Gerard di Fiore, doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME103A/23	<b>Course title:</b> Organ 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points can be earned for participating in the exercises. A student can receive a maximum of 50 points for semester replays. In order to successfully complete the subject, it is necessary to obtain at least 60 points. Continuous assessment will be in classes and public performances (concerts). The final assessment will be in the form of semester replays. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - Can characterize a musical work in terms of form, interpretation and pedagogy in the context of changing styles in individual historical periods - Can interpret studied organ compositions at a professional artistic level - He is able to create creative artistic-aesthetic opinions and express them by creating his own judgments and judgments and his own concept in artistic interpretation - He is characterized by a high degree of independence and creativity and is capable of working in the school or artistic environment - He is able to respond readily and reasonably quickly to the individual needs of an individual's artistic development in the field of organ playing	
<b>Course contents:</b> J. S. Bach: Fast movement from the trio sonata	

Composition of the 20th or 21st century (composition by a Slovak author) - Preparation of annual concert lasting min. 20 min.					
<b>Recommended or required literature:</b> J. S. Bach: Complete Works for Organ. CD Sheet Music, 2006. J. S. Bach: Orgelwerke. Kassel : Bärenreiter, 1999. J. L. Bella: Organová tvorba. Bratislava : Hudobný fond, 1997. I. Zeljenka: Organová tvorba 1., 2. Bratislava : Hudobný fond, 1995. Slovenská organová tvorba. Bratislava : Slovenské vydavateľstvo krásnej literatúry, 1956. <a href="http://www.cpd.org">www.cpd.org</a> . <a href="http://www.imsl.petrucchi">www.imsl.petrucchi</a> <a href="http://www.dlib.indiana.edu/variations/scores">www.dlib.indiana.edu/variations/scores</a>					
<b>Language of instruction:</b> Slovak, English					
<b>Notes:</b> Individual exercises.					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. David Gerard di Fiore, doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME106A/23	<b>Course title:</b> Organ 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points can be earned for participating in the exercises. A student can receive a maximum of 50 points for semester replays. In order to successfully complete the subject, it is necessary to obtain at least 60 points. Continuous assessment will be in classes and public performances (concerts). The final assessment will be in the form of semester replays. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - Can characterize a musical work in terms of form, interpretation and pedagogy in the context of changing styles in individual historical periods - Can interpret studied organ compositions at a professional artistic level - He is able to create creative artistic-aesthetic opinions and express them by creating his own judgments and judgments and his own concept in artistic interpretation - He is characterized by a high degree of independence and creativity and is capable of working in the school or artistic environment - He is able to respond readily and reasonably quickly to the individual needs of an individual's artistic development in the field of organ playing	
<b>Course contents:</b> Choral	

Composition of the period of romanticism					
<b>Recommended or required literature:</b> J. S. Bach: Complete Works for Organ. CD Sheet Music, 2006. J. S. Bach: Orgelwerke. Kassel : Bärenreiter, 1999. J. Pachelbel: Ausgewählte Orgelwerke = Selected organ works . II , Erster Teil der Choralvorspiele = Chorale preludes, part 1, Kassel : Bärenreiter-Verlag, 2002. V. Lübeck: Orgelwerke. Frankfurt : C. F. Peters, 1969. A. Guilmant: Œuvres choisies pour orgue = Selected organ works = Ausgewählte Orgelwerke . I – VI., Kassel : Bärenreiter, 2003 <a href="http://www.cpd.org">www.cpd.org</a> . <a href="http://www.imsi.petrucchi">www.imsi.petrucchi</a> <a href="http://www.dlib.indiana.edu/variations/scores">www.dlib.indiana.edu/variations/scores</a>					
<b>Language of instruction:</b> Slovak, English					
<b>Notes:</b> Individual exercises.					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. David Gerard di Fiore, doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME110A/23	<b>Course title:</b> Organ 4m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points can be earned for participating in the exercises. A student can receive a maximum of 50 points for semester replays. In order to successfully complete the subject, it is necessary to obtain at least 60 points. Continuous assessment will be in classes and public performances (concerts). The final assessment will be in the form of semester replays. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - Can characterize a musical work in terms of form, interpretation and pedagogy in the context of changing styles in individual historical periods - Can interpret studied organ compositions at a professional artistic level - He is able to create creative artistic-aesthetic opinions and express them by creating his own judgments and judgments and his own concept in artistic interpretation - He is characterized by a high degree of independence and creativity and is capable of working in the school or artistic environment - He is able to respond readily and reasonably quickly to the individual needs of an individual's artistic development in the field of organ playing	
<b>Course contents:</b> J. S. Bach: Prelude (toccata, fantasy) and fugue	

Composition of the 20th or 21st century - Preparation of annual concert lasting min. 20 min.					
<b>Recommended or required literature:</b> J. S. Bach: Complete Works for Organ. CD Sheet Music, 2006. J. S. Bach: Orgelwerke. Kassel : Bärenreiter, 1999. L. Kunkel: Jazz meditations. Kassel : Bärenreiter, 2009. M. Reger: Zehn Stücke op. 69 ; Suite op. 92 ; Neun Stücke op. 129 : für Orgel. Leipzig : C. F. Peters, 1981. <a href="http://www.cpdll.org">www.cpdll.org</a> . <a href="http://www.imsl.petrucchi">www.imsl.petrucchi</a> <a href="http://www.dlib.indiana.edu/variations/scores">www.dlib.indiana.edu/variations/scores</a>					
<b>Language of instruction:</b> Slovak, English					
<b>Notes:</b> Individual exercises.					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. David Gerard di Fiore, doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-ME100A/23	<b>Course title:</b> Piano Major 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course. Continuous assessment will be in class, public performances (concerts). The final evaluation will be in the form of semester plays. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To improve the students' recital and technical level of piano playing, taking into account the development of their ability to perform the studied compositions at a professional level. Learning Outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - Acquisition of knowledge in the field of musical interpretation, ability to work with specific features of musical language, mastery of didactic rules and methodological procedures of teaching instrumental playing. Skills: - deepening of practical skills in all components of musical language, presentation of rehearsed compositions at an appropriate artistic level. Competences:	

- Ability to work independently, to solve specific problems in the field of music performance and to present one's own intentions and concepts of a musical work, ability to solve professional tasks and to coordinate sub-activities.					
<b>Course contents:</b> Full-time: - 1 etude - performance of compositions of own choice (at least 2 stylistic periods must be represented in the programme) External form: - 1 etude - performance of pieces of own choice (at least 2 stylistic periods must be represented in the programme)					
<b>Recommended or required literature:</b> - J. S. Bach - Tempered Piano - D. Scarlatti - Sonatas - L. van Beethoven - Sonatas I. - J. Haydn - Sonatas - W. A. Mozart - Sonatas - F. Chopin - Etudes Op. 10 and Op. 25 - J. Brahms - 6 Piano Pieces Op. 118, Three Intermezzi Op. 117 - S. Prokofiev - Sarcasms - B. Martinu - Etudes and Polkas - E. Suchoň - Metamorphoses, Sonata rustica - J. Cikker - What the Children Told Me					
<b>Language of instruction:</b> Slovak language					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 3					
A	B	C	D	E	FX
33.33	33.33	0.0	33.33	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> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-ME103A/23	<b>Course title:</b> Piano Major 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course. Continuous assessment will be in class, public performances (concerts). The final evaluation will be in the form of semester plays. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To improve the students' recital and technical level of piano playing, taking into account the development of their ability to perform the studied compositions at a professional level. Learning Outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - Expansion of knowledge in the field of musical interpretation, consolidation of the ability to work with specific features of musical language, mastery of didactic rules and methodological procedures of teaching instrumental playing. Skills: - deepening practical skills in all components of musical language, presentation of the studied compositions at an appropriate artistic level. Competences:	

- Ability to work independently, to solve specific problems in the field of music performance and to present one's own intentions and concepts of a musical work, ability to solve professional tasks and to coordinate sub-activities.					
<b>Course contents:</b> Daily form: - 1 etude - music of own choice (at least 2 style periods must be represented in the programme) External form: - 1 etude - performance of pieces of own choice (at least 2 stylistic periods must be represented in the programme)					
<b>Recommended or required literature:</b> - J. S. Bach - Tempered Piano - D. Scarlatti - Sonatas - L. van Beethoven - Sonatas I. - J. Haydn - Sonatas - W. A. Mozart - Sonatas - F. Chopin - Etudes Op. 10 and Op. 25, Nocturnes, Mazurkas, Ballades, Scherzos - J. Brahms - 6 Piano Pieces Op. 118, Three Intermezzi Op. 117 - S. Prokofiev - Sarcasms - B. Martinu - Etudes and Polkas - E. Suchoň - Metamorphoses, Sonata rustica - J. Cikker - What the Children Told Me					
<b>Language of instruction:</b> Slovak language					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-ME106A/23	<b>Course title:</b> Piano Major 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course. Continuous assessment will be in class, public performances (concerts). The final evaluation will be in the form of semester plays. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To improve the students' recital and technical level of piano playing, taking into account the development of their ability to perform the studied compositions at a professional level. Learning Outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - Expansion of knowledge in the field of musical interpretation, consolidation of the ability to work with specific features of musical language, mastery of didactic rules and methodological procedures of teaching instrumental playing. Skills: - deepening practical skills in all components of musical language, presentation of the studied compositions at an appropriate artistic level. Competences:	

- Ability to work independently, to solve specific problems in the field of music performance and to present one's own intentions and concepts of a musical work, ability to solve professional tasks and to coordinate sub-activities.					
<b>Course contents:</b> Daily form: - 1 etude - music of own choice (at least 2 style periods must be represented in the programme) External form: - 1 etude - performance of pieces of own choice (at least 2 stylistic periods must be represented in the programme)					
<b>Recommended or required literature:</b> - J. S. Bach - Tempered Piano - D. Scarlatti - Sonatas - L. van Beethoven - Sonatas I. - J. Haydn - Sonatas - W. A. Mozart - Sonatas - F. Chopin - Etudes Op. 10 and Op. 25, Nocturnes, Mazurkas, Ballades, Scherzos - J. Brahms - 6 Piano Pieces Op. 118, Three Intermezzi Op. 117 - S. Prokofiev - Sarcasms - B. Martinu - Etudes and Polkas - E. Suchoň - Metamorphoses, Sonata rustica - J. Cikker - What the Children Told Me					
<b>Language of instruction:</b> Slovak language					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-ME110A/23	<b>Course title:</b> Piano Major 4m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course. Continuous assessment will be in class, public performances (concerts). The final evaluation will be in the form of semester plays. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To improve the students' recital and technical level of piano playing, taking into account the development of their ability to perform the studied compositions at a professional level. Learning Outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - Expansion of knowledge in the field of musical interpretation, consolidation of the ability to work with specific features of musical language, mastery of didactic rules and methodological procedures of teaching instrumental playing. Skills: - deepening practical skills in all components of musical language, presentation of the studied compositions at an appropriate artistic level. Competences:	

<p>- Ability to work independently, to solve specific problems in the field of music performance and to present one's own intentions and concepts of a musical work, ability to solve professional tasks and to coordinate sub-activities.</p>					
<p><b>Course contents:</b>  Daily form:  - music of your choice (at least 2 style periods must be represented in the programme)  - Diploma concert of min. 30 minutes  External form:  - performance of works of own choice (at least 2 stylistic periods must be represented in the programme)</p>					
<p><b>Recommended or required literature:</b>  - J. S. Bach - Tempered Piano  - D. Scarlatti - Sonatas  - L. van Beethoven - Sonatas I.  - J. Haydn - Sonatas  - W. A. Mozart - Sonatas  - F. Chopin - Etudes Op. 10 and Op. 25, Nocturnes, Mazurkas, Ballades, Scherzos  - J. Brahms - 6 Piano Pieces Op. 118, Three Intermezzi Op. 117  - S. Prokofiev - Sarcasms  - B. Martinu - Etudes and Polkas  - E. Suchoň - Metamorphoses, Sonata rustica  - J. Cikker - What the Children Told Me</p>					
<p><b>Language of instruction:</b>  Slovak language</p>					
<p><b>Notes:</b></p>					
<p><b>Course evaluation:</b>  Assessed students in total: 0</p>					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<p><b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD., doc. PaedDr. Zuzana Zahradníková, PhD.</p>					
<p><b>Last modification:</b> 09.03.2023</p>					
<p><b>Supervisor(s):</b>  Person responsible for the delivery, development and quality of the study programme:  prof. ThDr. Rastislav Adamko, PhD.</p>					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-ME100B/23	<b>Course title:</b> Piano for 4-hands (duet) 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. 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. Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To develop 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. Learning Outcomes: Upon completion of the course, the student will have the following knowledge, skills and competencies: Knowledge: - Acquisition of knowledge in the area of four-hand performance, familiarity with a variety of four-hand repertoire from different stylistic periods. Skills: - Deepening of interpretative knowledge and specific means of expression, presentation of studied pieces at an appropriate artistic level. Competences: - Ability to participate in solving specific problems of four-hand playing in an artistic environment.	

<b>Course contents:</b> - 4-hand playing of pieces from at least two stylistic periods (classicism, romanticism) according to the student's individual abilities					
<b>Recommended or required literature:</b> - BRAHMS, J.: Ungarische Tanzen. Mainz : Schott, 1928 - HRADECKÝ, E.: Jazz pieces for 20 fingers - DVOŘÁK, A.: Slavonic Dances Op. 46, 72					
<b>Language of instruction:</b> Slovak language					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 3					
A	B	C	D	E	FX
66.67	0.0	0.0	0.0	33.33	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-ME101B/23	<b>Course title:</b> Piano for 4-hands (duet) 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course. Continuous evaluation will be in class, public speaking. The final evaluation will be in the form of semester exams. Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To develop 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. Learning Outcomes: Upon completion of the course, the student will have the following knowledge, skills and competencies: Knowledge: - Mastery of the practical knowledge of four-hand performance, familiarity with a variety of four-hand repertoire from different stylistic periods. Skills: - Deepening of performance knowledge and specific means of expression, presentation of studied compositions at an appropriate artistic level. Competences: - Ability to participate in solving specific problems of four-hand playing in an artistic environment.	

<b>Course contents:</b> - 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> - BRAHMS, J.: Ungarische Tanzen. Mainz : Schott, 1928 - HRADECKÝ, E.: Jazz pieces for 20 fingers - DVOŘÁK, A.: Slavonic Dances Op. 46, 72					
<b>Language of instruction:</b> Slovak language					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-ME102B/23	<b>Course title:</b> Piano for 4-hands (duet) 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course. Continuous evaluation will be in class, public speaking. The final evaluation will be in the form of semester exams. Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To develop 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. Learning Outcomes: Upon completion of the course, the student will have the following knowledge, skills and competencies: Knowledge: - Acquisition of practical knowledge of four-hand performance, familiarity with a variety of four-hand repertoire from different stylistic periods. Skills: - Deepening of interpretative knowledge and specific means of expression, presentation of studied compositions at an appropriate artistic level. Competences: - Ability to participate in solving specific problems of four-hand playing in an artistic environment.	

<b>Course contents:</b> - 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> - BRAHMS, J.: Ungarische Tanzen. Mainz: Schott, 1928 - HRADECKÝ, E.: Jazz pieces for 20 fingers - DVOŘÁK, A.: Slavonic Dances Op. 46, 72					
<b>Language of instruction:</b> Slovak language					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hk-ME103B/23	<b>Course title:</b> Piano for 4-hands (duet) 4m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semester playback. At least 60 points are required to pass the course. Continuous evaluation will be in class, public speaking. The final evaluation will be in the form of semester exams. Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To develop 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. Learning Outcomes: Upon completion of the course, the student will have the following knowledge, skills and competencies: Knowledge: - Acquisition of practical knowledge of four-hand performance, familiarity with a variety of four-hand repertoire from different stylistic periods. Skills: - Deepening of interpretative knowledge and specific means of expression, presentation of studied compositions at an appropriate artistic level. Competences: - Ability to participate in solving specific problems of four-hand playing in an artistic environment.	

<b>Course contents:</b> - 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> - BRAHMS, J.: Ungarische Tanzen. Mainz : Schott, 1928 - HRADECKÝ, E.: Jazz pieces for 20 fingers - DVOŘÁK, A.: Slavonic Dances Op. 46, 72					
<b>Language of instruction:</b> Slovak language					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Martin Jurčo, PhD., Mgr. art. Tomáš Matis, ArtD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME100B/23	<b>Course title:</b> Playing and Improvisation for the Liturgy 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 60 points can be obtained for active participation in the exercises, a maximum of 40 points for organ accompaniment during the service. In order to successfully complete the subject, it is necessary to obtain at least 60 points. The interim assessment is conditioned by the play during the liturgy. The final evaluation is conditioned by an exam consisting of a play during the liturgy. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - has cross-sectional knowledge about the repertoire of spiritual songs in individual periods of the church year - knows the basic principles of classical harmony and knows how to use them when playing an instrument - can play the organ to accompany selected liturgical chants at a professional artistic level - can create an adequate prelude to any spiritual song or chant - is able to independently accompany the singing of the faithful during the liturgy - is able to promptly and reasonably quickly react to specific problems of the liturgical play - can apply his own creativity when creating overtures and improvisations.	
<b>Course contents:</b> The emphasis is on improvisation at St. masses and for preludes to liturgical chants (Jednotný katolícky spevník, Liturgický spevník 1, 2, 3) and for free improvisation (use of harmonic ideas and	

elaboration of musical forms). The content of the subject is practical examples for improving the skills of liturgical accompaniment during religious services (accompanying songs, psalms, Mass ordinary).					
<b>Recommended or required literature:</b> LALINSKÝ, P.: Harmonizácia chorálu a improvizácia pre bohoslužobné účely na Slovensku. Ružomberok, 2006. Jednotný katolícky spevník. Trnava : Spolok sv. Vojtecha, 2012. Liturgický spevník I. Vatikán : Slovenská liturgická komisia, 1990. Liturgický spevník II. Medzispevy na nedele a sviatky. Bratislava : Ústav hudobnej vedy SAV, 1999.					
<b>Language of instruction:</b> Slovak, English					
<b>Notes:</b> individual exercises					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. David Gerard di Fiore					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME101B/23	<b>Course title:</b> Playing and Improvisation for the Liturgy 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 60 points can be obtained for active participation in the exercises, a maximum of 40 points for organ accompaniment during the service. In order to successfully complete the subject, it is necessary to obtain at least 60 points. The interim assessment is conditioned by the play during the liturgy. The final evaluation is conditioned by an exam consisting of a play during the liturgy. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - has cross-sectional knowledge about the repertoire of spiritual songs in individual periods of the church year - knows the basic principles of classical harmony and knows how to use them when playing an instrument - can play the organ to accompany selected liturgical chants at a professional artistic level - can create an adequate prelude to any spiritual song or chant - is able to independently accompany the singing of the faithful during the liturgy - is able to promptly and reasonably quickly react to specific problems of the liturgical play - can apply his own creativity when creating overtures and improvisations.	
<b>Course contents:</b> The emphasis is on improvisation at St. masses and for preludes to liturgical chants (Jednotný katolícky spevník, Liturgický spevník 1, 2, 3) and for free improvisation (use of harmonic ideas and	

elaboration of musical forms). The content of the subject is practical examples for improving the skills of liturgical accompaniment during religious services (accompanying songs, psalms, Mass ordinary).					
<b>Recommended or required literature:</b> LALINSKÝ, P.: Harmonizácia chorálu a improvizácia pre bohoslužobné účely na Slovensku. Ružomberok, 2006. Jednotný katolícky spevník. Trnava : Spolok sv. Vojtecha, 2012. Liturgický spevník I. Vatikán : Slovenská liturgická komisia, 1990. Liturgický spevník II. Medzispevy na nedele a sviatky. Bratislava : Ústav hudobnej vedy SAV, 1999.					
<b>Language of instruction:</b> Slovak, English					
<b>Notes:</b> individual exercises					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. David Gerard di Fiore					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME102B/23	<b>Course title:</b> Playing and Improvisation for the Liturgy 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 60 points can be obtained for active participation in the exercises, a maximum of 40 points for organ accompaniment during the service. In order to successfully complete the subject, it is necessary to obtain at least 60 points. The interim assessment is conditioned by the play during the liturgy. The final evaluation is conditioned by an exam consisting of a play during the liturgy. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - has cross-sectional knowledge about the repertoire of spiritual songs in individual periods of the church year - knows the basic principles of classical harmony and knows how to use them when playing an instrument - can play the organ to accompany selected liturgical chants at a professional artistic level - can create an adequate prelude to any spiritual song or chant - is able to independently accompany the singing of the faithful during the liturgy - is able to promptly and reasonably quickly react to specific problems of the liturgical play - can apply his own creativity when creating overtures and improvisations.	
<b>Course contents:</b> The emphasis is on improvisation at St. masses and for preludes to liturgical chants (Jednotný katolícky spevník, Liturgický spevník 1, 2, 3) and for free improvisation (use of harmonic ideas and	

elaboration of musical forms). The content of the subject is practical examples for improving the skills of liturgical accompaniment during religious services (accompanying songs, psalms, Mass ordinary).					
<b>Recommended or required literature:</b> Jednotný katolícky spevník. Trnava : Spolok sv. Vojtecha, 2012. Liturgický spevník I. Vatikán : Slovenská liturgická komisia, 1990. Liturgický spevník II. Medzispevy na nedele a sviatky. Bratislava : Ústav hudobnej vedy SAV, 1999.					
<b>Language of instruction:</b> Slovak, English					
<b>Notes:</b> individual exercises					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. David Gerard di Fiore					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Ho-ME103B/23	<b>Course title:</b> Playing and Improvisation for the Liturgy 4m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competencies of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 60 points can be obtained for active participation in the exercises, a maximum of 40 points for organ accompaniment during the service. In order to successfully complete the subject, it is necessary to obtain at least 60 points. The interim assessment is conditioned by the play during the liturgy. The final evaluation is conditioned by an exam consisting of a play during the liturgy. Subject evaluation: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - has knowledge of the repertoire of spiritual songs in individual periods of the church year - has practical knowledge of the basics of harmony - can play the organ to accompany selected liturgical chants - can create an adequate prelude to any spiritual song or chant - is able to independently accompany the singing of the faithful during the liturgy - is able to apply his own creativity when creating overtures and improvisations.	
<b>Course contents:</b> The emphasis is on improvisation at St. masses and for preludes to liturgical chants (Jednotný katolícky spevník, Liturgický spevník 1, 2, 3) and for free improvisation (use of harmonic ideas and elaboration of musical forms). The content of the subject is practical examples for improving the skills of liturgical accompaniment during religious services (accompanying songs, psalms, Mass ordinary).	

<b>Recommended or required literature:</b> Jednotný katolícky spevník. Trnava : Spolok sv. Vojtecha, 2012. Liturgický spevník I. Vatikán : Slovenská liturgická komisia, 1990. Liturgický spevník II. Medzispevy na nedele a sviatky. Bratislava : Ústav hudobnej vedy SAV, 1999.					
<b>Language of instruction:</b> Slovak, English					
<b>Notes:</b> individual exercises					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. David Gerard di Fiore					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME100B/23	<b>Course title:</b> Schola Cantorum 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. 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). Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To acquire the broadest possible knowledge and artistic skills in the field of Gregorian chant interpretation, 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. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - reinforcement of the theoretical principles and principles of quality Gregorian chant performance. Skills: - the ability to interpret Gregorian chants with quality based on the knowledge of diastematic and diastematic notation.	

<b>Competencies:</b> - ability to study Gregorian chants and to solve major performance problems.					
<b>Course contents:</b> Expanding the repertoire of Gregorian chant and contemporary liturgical music. Interpretation of selected Gregorian chants, written in quadratic and Saint Gallen notation (from sheet music or from memory). Rehearsal of a variety of Gregorian chants and contemporary liturgical music.					
<b>Recommended or required literature:</b> Graduale Novum I. Regensburg 2011. Graduale Novum II. Regensburg 2018. Spiš Antiphonary. Ružomberok 2008. The Spiš Gradual of Juraj of Kežmarok from 1426. Ružomberok 2006.					
<b>Language of instruction:</b>					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 3					
A	B	C	D	E	FX
66.67	33.33	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> doc. PaedDr. Janka Bednáriková, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME104B/23	<b>Course title:</b> Schola Cantorum 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. 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). Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To acquire the broadest possible knowledge and artistic skills in the field of Gregorian chant interpretation, 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. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - reinforcement of the theoretical principles and principles of quality Gregorian chant performance. Skills: - the ability to interpret Gregorian chants with quality based on the knowledge of diastematic and diastematic notation.	

<b>Competencies:</b> - ability to study Gregorian chants and to solve major performance problems.					
<b>Course contents:</b> Expanding the repertoire of Gregorian chant and contemporary liturgical music. Interpretation of selected Gregorian chants, written in quadratic and Saint Gallen notation (from sheet music or from memory). Rehearsal of a variety of Gregorian chants and contemporary liturgical music.					
<b>Recommended or required literature:</b> Graduale Novum I. Regensburg 2011. Graduale Novum II. Regensburg 2018. Spiš Antiphonary. Ružomberok 2008. The Spiš Gradual of Juraj of Kežmarok from 1426. Ružomberok 2006.					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> doc. PaedDr. Janka Bednáriková, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME107B/23	<b>Course title:</b> Schola Cantorum 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. 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). Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To acquire the broadest possible knowledge and artistic skills in the field of Gregorian chant interpretation, 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. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - reinforcement of the theoretical principles and principles of quality Gregorian chant performance. Skills: - the ability to interpret Gregorian chants with quality based on the knowledge of diastematic and diastematic notation.	

<b>Competencies:</b> - ability to study Gregorian chants and to solve major performance problems.					
<b>Course contents:</b> Expanding the repertoire of Gregorian chant and contemporary liturgical music. Interpretation of selected Gregorian chants, written in quadratic and Saint Gallen notation (from sheet music or from memory). Rehearsal of a variety of Gregorian chants and contemporary liturgical music.					
<b>Recommended or required literature:</b> Graduale Novum I. Regensburg 2011. Graduale Novum II. Regensburg 2018. Spiš Antiphonary. Ružomberok 2008. The Spiš Gradual of Juraj of Kežmarok from 1426. Ružomberok 2006.					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> doc. PaedDr. Janka Bednáriková, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME110B/23	<b>Course title:</b> Schola Cantorum 4m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. 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). Course Evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To acquire the broadest possible knowledge and artistic skills in the field of Gregorian chant interpretation, 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. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - reinforcement of the theoretical principles and principles of quality Gregorian chant performance. Skills: - the ability to interpret Gregorian chants with quality based on the knowledge of diastematic and diastematic notation.	

<b>Competencies:</b> - ability to study Gregorian chants and to solve major performance problems.					
<b>Course contents:</b> Expanding the repertoire of Gregorian chant and contemporary liturgical music. Interpretation of selected Gregorian chants, written in quadratic and Saint Gallen notation (from sheet music or from memory). Rehearsal of a variety of Gregorian chants and contemporary liturgical music.					
<b>Recommended or required literature:</b> Graduale Novum I. Regensburg 2011. Graduale Novum II. Regensburg 2018. Spiš Antiphonary. Ružomberok 2008. The Spiš Gradual of Juraj of Kežmarok from 1426. Ružomberok 2006.					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> doc. PaedDr. Janka Bednáriková, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME102B/23	<b>Course title:</b> Second Instrument 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences: Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. The student may choose one optional tool from the menu of tools. 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%. In the playbacks, the student performs the repertoire by rote. A minimum of 60% is required to pass the course. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> The aim of the course is to increase and improve the performance and technical level of playing acquired during the Bachelor's degree and to develop the student's ability to study selected repertoire independently. <b>Learning Outcomes:</b> Upon completion of the course the student will acquire the following knowledge, skills and competences: <b>Knowledge:</b> - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. <b>Skills:</b> - Knows how to read a musical text and interpret it.	

<ul style="list-style-type: none"> <li>- Has a working knowledge of the technical and expressive possibilities of instrumental playing and is familiar with different stylistic periods.</li> <li>- Is able to arrange and adapt simple musical formations and improvise,</li> </ul> <p>Competencies:</p> <ul style="list-style-type: none"> <li>- Possesses professional competencies to work as a music teacher's assistant in elementary schools.</li> <li>- He/she is able to acquire new knowledge independently and actively expand his/her knowledge,</li> </ul>
<p><b>Course contents:</b></p> <p>Brief outline of the course: according to the individual level of the student</p> <p>Piano: 1etude, compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century)</p> <p>Organ: at least 2 pieces according to the individual level of the student, playing psalms and hymns from the JKS</p> <p>Guitar: 1 etude, pieces from 2 different stylistic periods (Baroque, Classical, Romantic, 20th century)</p> <p>Violin: 1etude, pieces from 2 different style periods (Baroque, Classical, Romantic, 20th century)</p> <p>Flute: 1etude, pieces from 2 different style periods (Baroque, Classical, Romantic, 20th century)</p>
<p><b>Recommended or required literature:</b></p> <p>Recommended reading: selection</p> <p><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>F. Emonts: Piano School II - III.</p> <p>J. S. Bach: Booklet of Pieces for A. M. Bach, Little Preludes and Fughettas</p> <p>Sonatinas and rondos I., II.</p> <p>P. I. Tchaikovsky: Album for Youth</p> <p>E. Hradecky: Small Jazz Album</p> <p>Orgelwerke des 16. bis 18. Jahrhunderts</p> <p>Orgelmusik für Trauerfeiern</p> <p>Adagios for Organ</p> <p>French Romantic Organ Music. The Ultimate Collection</p> <p>J. Jirmal: The School of Guitar Playing</p> <p>P. Malovec: 10 etudes for guitar</p> <p>G. F. Handel: 5 Pieces - Guitar Solos</p> <p>F. Just: Leichte Spielstücke für Gitarre</p> <p>J. First recital pieces for guitar</p> <p>O. Ševčík: opus 6 notebook 4, opus 9 notebook 9</p> <p>J. F. Mazas: Etudes 2 Op. 36</p> <p>H. Schradieck: Finger Exercises in Seven Positions</p> <p>J. S. Bach: 6 Sonatas for violin and harpsichord, band 1</p> <p>A. Dvořák: Romantic Pieces, Op. 75</p> <p>Album of compositions for flute (ed. Budapest)</p> <p>Albums of compositions for flute (ed. Moscow)</p> <p>E. Towarnicki: School of Flute Playing - selection of recitals</p> <p>F. Tomaszewski: Selection of etudes II.</p> <p>G. F. Handel: Sonatas, Halle Sonatas</p>
<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>

<b>Course evaluation:</b>					
Assessed students in total: 1					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD., PaedDr. Miriam Matejová, PhD., doc. PaedDr. Zuzana Zahradníková, PhD., doc. PaedDr. Janka Bednáriková, PhD., PaedDr. Martina Krušinská, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME106B/23	<b>Course title:</b> Second Instrument 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences: Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. The student may choose one optional tool from the menu of tools. 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%. In the playbacks, the student performs the repertoire by rote. A minimum of 60% is required to pass the course. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> The aim of the course is to increase and improve the performance and technical level of playing acquired during the Bachelor's degree and to develop the student's ability to study selected repertoire independently. <b>Learning Outcomes:</b> Upon completion of the course the student will acquire the following knowledge, skills and competences: <b>Knowledge:</b> - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. <b>Skills:</b> - Knows how to read a musical text and interpret it.	



- Has a working knowledge of the technical and expressive possibilities of instrumental playing and is familiar with different stylistic periods.
  - Is able to arrange and adapt simple musical formations and improvise,
- Competencies:
- Possesses professional competencies to work as a music teacher's assistant in elementary schools.
  - He/she is able to acquire new knowledge independently and actively expand his/her knowledge,

### **Course contents:**

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

Piano: 1 etude, compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century)

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

Guitar: 1 etude, pieces from 2 different stylistic periods (Baroque, Classical, Romantic, 20th century)

Violin: 1 etude, pieces from 2 different style periods (Baroque, Classical, Romantic, 20th century)

Flute: 1 etude, pieces from 2 different style periods (Baroque, Classical, Romantic, 20th century)

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

Recommended reading: selection

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

F. Emonts: Piano School II - III.

J. S. Bach: Booklet of Pieces for A. M. Bach, Little Preludes and Fughettas

Sonatinas and rondos I., II.

P. I. Tchaikovsky: Album for Youth

E. Hradecky: Small Jazz Album

Orgelwerke des 16. bis 18. Jahrhunderts

Orgelmusik für Trauerfeiern

Adagios for Organ

French Romantic Organ Music. The Ultimate Collection

J. Jirmal: The School of Guitar Playing

P. Malovec: 10 etudes for guitar

G. F. Handel: 5 Pieces - Guitar Solos

F. Just: Leichte Spielstücke für Gitarre

J. First recital pieces for guitar

O. Ševčík: opus 6 notebook 4, opus 9 notebook 9

J. F. Mazas: Etudes 2 Op. 36

H. Schradieck: Finger Exercises in Seven Positions

J. S. Bach: 6 Sonatas for violin and harpsichord, band 1

A. Dvořák: Romantic Pieces, Op. 75

Album of compositions for flute (ed. Budapest)

Albums of compositions for flute (ed. Moscow)

E. Towarnicki: School of Flute Playing - selection of recitals

F. Tomaszewski: Selection of etudes II.

G. F. Handel: Sonatas, Halle Sonatas

### **Language of instruction:**

Slovak

### **Notes:**

The course is implemented in the form of individual lessons.

<b>Course evaluation:</b>					
Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD., PaedDr. Miriam Matejová, PhD., doc. PaedDr. Zuzana Zahradníková, PhD., doc. PaedDr. Janka Bednáriková, PhD., PaedDr. Martina Krušinská, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b>					
Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME109B/23	<b>Course title:</b> Second Instrument 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences: Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. The student may choose one optional tool from the menu of tools. 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%. In the playbacks, the student performs the repertoire by rote. A minimum of 60% is required to pass the course. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> The aim of the course is to increase and improve the performance and technical level of playing acquired during the Bachelor's degree and to develop the student's ability to study selected repertoire independently. <b>Learning Outcomes:</b> Upon completion of the course the student will acquire the following knowledge, skills and competences: <b>Knowledge:</b> - The student will become familiar with as much literature of varying technical and artistic difficulty and stylistic periods as possible. <b>Skills:</b> - Knows how to read a musical text and interpret it.	

<ul style="list-style-type: none"> <li>- Has a working knowledge of the technical and expressive possibilities of instrumental playing and is familiar with different stylistic periods.</li> <li>- Is able to arrange and adapt simple musical formations and improvise,</li> </ul> <p>Competencies:</p> <ul style="list-style-type: none"> <li>- Possesses professional competencies to work as a music teacher's assistant in elementary schools.</li> <li>- He/she is able to acquire new knowledge independently and actively expand his/her knowledge,</li> </ul>
<p><b>Course contents:</b></p> <p>Brief outline of the course: according to the individual level of the student</p> <p>Piano: 1etude, compositions of 2 different stylistic periods (Baroque, Classical, Romantic, 20th century)</p> <p>Organ: at least 2 pieces according to the individual level of the student, playing psalms and hymns from the JKS</p> <p>Guitar: 1 etude, pieces from 2 different stylistic periods (Baroque, Classical, Romantic, 20th century)</p> <p>Violin: 1etude, pieces from 2 different style periods (Baroque, Classical, Romantic, 20th century)</p> <p>Flute: 1etude, pieces from 2 different style periods (Baroque, Classical, Romantic, 20th century)</p>
<p><b>Recommended or required literature:</b></p> <p>Recommended reading: selection</p> <p><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>F. Emonts: Piano School II - III.</p> <p>J. S. Bach: Booklet of Pieces for A. M. Bach, Little Preludes and Fughettas</p> <p>Sonatinas and rondos I., II.</p> <p>P. I. Tchaikovsky: Album for Youth</p> <p>E. Hradecky: Small Jazz Album</p> <p>Orgelwerke des 16. bis 18. Jahrhunderts</p> <p>Orgelmusik für Trauerfeiern</p> <p>Adagios for Organ</p> <p>French Romantic Organ Music. The Ultimate Collection</p> <p>J. Jirmal: The School of Guitar Playing</p> <p>P. Malovec: 10 etudes for guitar</p> <p>G. F. Handel: 5 Pieces - Guitar Solos</p> <p>F. Just: Leichte Spielstücke für Gitarre</p> <p>J. First recital pieces for guitar</p> <p>O. Ševčík: opus 6 notebook 4, opus 9 notebook 9</p> <p>J. F. Mazas: Etudes 2 Op. 36</p> <p>H. Schradieck: Finger Exercises in Seven Positions</p> <p>J. S. Bach: 6 Sonatas for violin and harpsichord, band 1</p> <p>A. Dvořák: Romantic Pieces, Op. 75</p> <p>Album of compositions for flute (ed. Budapest)</p> <p>Albums of compositions for flute (ed. Moscow)</p> <p>E. Towarnicki: School of Flute Playing - selection of recitals</p> <p>F. Tomaszewski: Selection of etudes II.</p> <p>G. F. Handel: Sonatas, Halle Sonatas</p>
<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>

<b>Course evaluation:</b>					
Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD., PaedDr. Miriam Matejová, PhD., doc. PaedDr. Zuzana Zahradníková, PhD., doc. PaedDr. Janka Bednáriková, PhD., PaedDr. Martina Krušinská, PhD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b>					
Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-ME100A/23	<b>Course title:</b> Singing 1m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Course completion requirements and method of verification of acquired knowledge, skills and competences: A maximum of 50 points can be obtained for participation in the exercises. Students may earn a maximum of 50 points for the semesterly playback. At least 60 points are required to pass the course. Continuous assessment: Continuous in class exercises or internal and public performances (concerts, competitions). Final assessment: semesterly playbacks or public performances (concerts). Verification of the extent to which the student has acquired the relevant knowledge, skills and competences is carried out on the basis of theoretical and practical examinations during the semester classes of the course and at internal and public performances. Course Assessment: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To continue to develop and deepen the acquired vocal-technical (consolidation of the correct resonant sound of the voice, breath support, intelligible articulation, expanding the range, increasing the difficulty of compositions) and interpretive skills (adequate implementation of dynamic-agogical changes, melodic ornaments, musical articulation, expressive elements: mimicry, gestures), which are a prerequisite for a cultivated and artistically valuable singing performance. The methodological procedures of voice training and the selection of vocal recital compositions are based on the individual vocal-technical level of each student. The mastery of theoretical and practical skills should lead to autonomy in the selection of repertoire, its study, solving vocal-technical problems, the choice of appropriate means of performance-expression and the implementation of the acquired knowledge in artistic and pedagogical practice. Learning outcomes:	

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

Knowledge:

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

Skills:

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

Competencies:

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

**Course contents:**

The student must present on the semester exams:

Daily form:

2 songs

1 aria.

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.: Fünfehn Arien aus Kantaten für Sopran. Frankfurt : C. F. Peters, 1955.
4. BACH, J. S.: Johannes-Passions. Frankfurt : C. F. Peters, 1988.
5. BACH, J. S.: Matthäus-Passion. Frankfurt : C. F. Peters, 1987.
6. BACH, J. S.: Sämtliche Kantaten, Motetten, Choräle und geistliche Lieder 1- 18. Kassel, Bärenbreiter, 2007.
7. BACH, J. S.: Weihnacht-Oratorium. Frankfurt : C. F. Peters, 1992.
8. BELLA, J. L.: Matka nad kolískou. Martin : Matica, 1993.
9. BENKO, D.: German Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
10. BENKO, D.: Italian Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1981.
11. BENKO, D.: Spanish Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
12. DIBÁK, I.: Lyrické piesne pre spev a klavír. Op. 61. Bratislava : Hudobný fond, 1997.
13. DIDI, V.: Ty a ja – Ľudia sú láskou bohatí : cyklus piesní pre mezzosoprán, flautu a klavír. Banská Bystrica : Akadémia umení, Fakulta múzických umení, 2012.
14. DIDI, V.: Slnko nežne vpustím do očí : cyklus piesní pre mezzosoprán, klarinet a cimbal. Banská Bystrica : Akadémia umení, Fakulta múzických umení, 2012.
15. DVOŘÁK, A.: Biblické písne. Praha : Edition Bärenbreiter Praha, 2009.
16. FIGUŠ- BYSTRÝ, V.: Slovenské ľudové piesne so sprievodom klavíra. Bratislava : Slovenský hudobný fond, 1980.
17. JANÁČEK, L.: Písne. Brno : Editio Morava, 1998.
18. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - barok. Bratislava : Opus, 1992.
19. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - klasicizmus. Bratislava : Opus, 1992.
20. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - romantizmus. Bratislava : Opus, 1989.
21. MALOVEC, J.: Dve duchovné piesne. Bratislava : Slovenský hudobný fond, 1991.
22. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
23. MARTINŮ, B.: Dve písně na texty negerskej poezie. Praha : Supraphon, 1976.
24. MAYERBERGER, K.: Šesť piesní. Bratislava : Hudobný fond, 1994.
25. NOVÁK, M.: Piesne môjmu milému. Bratislava : Slovenský hudobný fond, 1982.
26. NOVÁK, M.: Piesne o horách. Bratislava : Opus, 1978.
27. NOVÁK, M.: Piesne o kvetoch. Bratislava : Opus, 1978.
28. PARÍK, I.: Ária pre tenor. Bratislava : Slovenský hudobný fond, 1991.
29. PARÍK, I.: Ária pre soprán. Bratislava : Slovenský hudobný fond, 1992.
30. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava, Hudobné centrum, 2001.
31. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 2. Bratislava : Opus, 1979.
32. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 3. Bratislava : Opus, 1980.
33. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 4, 5. Bratislava : Opus, 1981.
34. SUCHOŇ, E.: Štyri slovenské ľudové piesne pre spev a klavír. Bratislava : Hudobný fond, 1985.
35. URBANEC, B.: Májová láska – cyklus piesní pre spev a klavír na slová K. Bendovej. Bratislava : Slovenské vydavateľstvo krásnej literatúry, 1956.
36. VALENTA, I.: Keby ste podali pohár vody. Bratislava : Valenta, 1991.
37. ZEMANOVSKÝ, A.: Tri ľubostné piesne. Bratislava : Slovenský hudobný fond, 1989.
38. [www.cpd.org](http://www.cpd.org).



<b>Language of instruction:</b> Slovak, English					
<b>Notes:</b> Individual exercises.					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-ME103A/23	<b>Course title:</b> Singing 2m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be earned for participation in the exercises. A student may earn a maximum of 50 points for semester passes. At least 60 points are required to pass the course. Continuous assessment: Continuous in class exercises or internal and public performances (concerts, competitions). Final assessment: semesterly playbacks or public performances (concerts). Verification of the extent to which the student has acquired the relevant knowledge, skills and competences is carried out on the basis of theoretical and practical examinations during the semester classes of the course and at internal and public performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To continue to develop and deepen the acquired vocal-technical (consolidation of the correct resonant sound of the voice, breath support, intelligible articulation, expanding the range, increasing the difficulty of compositions) and interpretive skills (adequate implementation of dynamic-agogical changes, musical articulation, melodic ornaments, expressive elements: mimicry, gestures), which are a prerequisite for a cultivated and artistically valuable singing performance. The methodological procedures of voice training and the selection of vocal recital compositions are based on the individual vocal-technical level of each student. The mastery of theoretical and practical skills should lead to autonomy in the selection of repertoire, its study, solving vocal-technical problems, the choice of appropriate means of performance-expression and the implementation of the acquired knowledge in artistic and pedagogical practice. <b>Learning outcomes:</b> After completing the course the student will acquire the following knowledge, skills and competences:	

**Knowledge:**

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

**Skills:**

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

**Competencies:**

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

**Course contents:**

The student must present on the semester exams:

Daily form:

2 songs;

1 aria.

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.
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9. BENKO, D.: German Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1982.
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13. DIDI, V.: Ty a ja – Ľudia sú láskou bohatí : cyklus piesní pre mezzosoprán, flautu a klavír. Banská Bystrica : Akadémia umení, Fakulta múzických umení, 2012.
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19. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - klasicizmus. Bratislava : Opus, 1992.
20. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - romantizmus. Bratislava : Opus, 1989.
21. MALOVEC, J.: Dve duchovné piesne. Bratislava : Slovenský hudobný fond, 1991.
22. MARTINČEK, P.: The Revelation of Jesus Chris. Bratislava : Hudobný fond, 2002.
23. MARTINŮ, B.: Dve písne na texty negerskej poezie. Praha : Supraphon, 1976.
24. MAYERBERGER, K.: Šesť piesní. Bratislava : Hudobný fond, 1994.
25. NOVÁK, M.: Piesne môjmu milému. Bratislava : Slovenský hudobný fond, 1982.
26. NOVÁK, M.: Piesne o horách. Bratislava : Opus, 1978.
27. NOVÁK, M.: Piesne o kvetoch. Bratislava : Opus, 1978.
28. PARÍK, I.: Ária pre tenor. Bratislava : Slovenský hudobný fond, 1991.
29. PARÍK, I.: Ária pre soprán. Bratislava : Slovenský hudobný fond, 1992.
30. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava, Hudobné centrum, 2001.
31. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 2. Bratislava : Opus, 1979.
32. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 3. Bratislava : Opus, 1980.
33. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne spev a klavír 4, 5. Bratislava : Opus, 1981.
34. SUCHOŇ, E.: Štyri slovenské ľudové piesne pre spev a klavír. Bratislava : Hudobný fond, 1985.
35. URBANEC, B.: Májová láska – cyklus piesní pre spev a klavír na slová K. Bendovej. Bratislava : Slovenské vydavateľstvo krásnej literatúry, 1956.
36. VALENTA, I.: Keby ste podali pohár vody. Bratislava : Valenta, 1991.
37. ZEMANOVSKÝ, A.: Tri ľubostné piesne. Bratislava : Slovenský hudobný fond, 1989.
38. [www.cpd.org](http://www.cpd.org).

<b>Language of instruction:</b> Slovak					
<b>Notes:</b> Individual exercises.					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-ME106A/23	<b>Course title:</b> Singing 3m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be earned for participation in the exercises. A student may earn a maximum of 50 points for semester passes. At least 60 points are required to pass the course. Continuous assessment: Continuous in class exercises or internal and public performances (concerts, competitions). Final assessment: semesterly playbacks or public performances (concerts). Verification of the extent to which the student has acquired the relevant knowledge, skills and competences is carried out on the basis of theoretical and practical examinations during the semester classes of the course and at internal and public performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To develop and deepen the acquired vocal-technical (to strengthen the correct resonant sound of the voice, breath support, intelligible articulation, expanding the range, increasing the difficulty of compositions) and interpretive skills (to adequately implement dynamic-agogical changes, musical articulation, melodic embellishments, expressive elements: mimicry, gestures), which are a prerequisite for a cultivated and artistically valuable singing performance. The methodological procedures of voice training and the selection of vocal recital compositions are based on the individual vocal-technical level of each student. The mastery of theoretical and practical skills should lead to autonomy in the selection of repertoire, its study, solving vocal-technical problems, the choice of appropriate means of performance-expression and the implementation of the acquired knowledge in artistic and pedagogical practice. Learning outcomes: After completing the course the student will acquire the following knowledge, skills and competences:	

**Knowledge:**

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

**Skills:**

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

**Competencies:**

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

**Course contents:**

Brief outline of the course:

The student must present the following on the semester exams:

Daily Form:

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



<b>Language of instruction:</b> Slovak					
<b>Notes:</b> Individual exercises.					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hs-ME110A/23	<b>Course title:</b> Singing 4m
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 13s <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be earned for participation in the exercises. A student may earn a maximum of 50 points for semester passes. At least 60 points are required to pass the course. Continuous assessment: Continuous in class exercises or internal and public performances (concerts, competitions). Final assessment: semesterly playbacks or public performances (concerts). Verification of the extent to which the student has acquired the relevant knowledge, skills and competences is carried out on the basis of theoretical and practical examinations during the semester classes of the course and at internal and public performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> To acquire vocal-technical (correct resonant sound of the voice, breath support, clear articulation, expanding the range, increasing the difficulty of compositions) and interpretive skills (adequate implementation of dynamic-agogical changes, musical articulation, melodic ornaments, expressive elements: mimicry, gestures), which are a prerequisite for a cultivated and artistically valuable singing performance. The methodological procedures of voice training and the selection of vocal recital compositions are based on the individual vocal-technical level of each student. The mastery of theoretical and practical skills should lead to autonomy in the selection of repertoire, its study, solving vocal-technical problems, the choice of appropriate means of performance-expression and the implementation of the acquired knowledge in artistic and pedagogical practice. <b>Learning outcomes:</b> After completing the course the student will acquire the following knowledge, skills and competences: <b>Knowledge:</b>	

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

Skills:

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

Competencies:

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

**Course contents:**

The student must present on the semester exams:

Daily form:

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

<b>Language of instruction:</b> Slovak					
<b>Notes:</b> Individual exercises.					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME112B/23	<b>Course title:</b> Slovak Music Folklore
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s / 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject: 60% of the interim assessment and 40% of the final assessment. The continuous assessment includes active participation in the exercises (30% of the assessment) and a written seminar paper - presentation of the folk music culture of one's own community including an interview with a monument of folk culture (30% of the assessment). The final assessment includes a final exam (40% of the mark). To pass the course, a minimum score of 60% is required. Course Assessment: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> The aim of the course is on the theoretical level to acquire basic knowledge about musical folklore in Slovakia, on the practical level to probe the student in the field and his presentation of folklore-music traditions of the selected ethnographic locality. <b>Learning outcomes:</b> After completing the course the student will acquire the following knowledge, skills and competences: <b>Knowledge:</b> The student masters the basic knowledge from the subject of musical folklore studies: development of Slovak musical folklore studies, stylistic genesis of Slovak folk songs, characteristics of Slovak folk songs according to thematic and musical content, Slovak folk musical and sound instruments. <b>Skills:</b>	

<p>The student applies knowledge from the discipline to practical situations in the music education process: interpreting folk songs and playing selected folk musical and sound instruments with emphasis on own region, locality.</p> <p>Competences:</p> <p>The student is able to creatively present, pedagogically interpret and further independently develop folk music culture in music-educational practice with emphasis on the region in which he/she was born or in which he/she works.</p>																	
<p><b>Course contents:</b></p> <ol style="list-style-type: none"> <li>1. Definition of basic terms, specifics of folk music, problems of the theory of overtaking from above.</li> <li>2. Development of Slovak musical folklore from the earliest reports on Slavic music to the present day.</li> <li>3. The stylistic genesis of Slovak folk song and its present-day stratification: songs of old culture, stylistic interlayer, songs of the new culture.</li> <li>4. Slovak folk songs according to their thematic content, their basic characteristics and function. Slovak folk instruments, division, characteristics and function.</li> <li>5. Folk music culture of selected regions of Slovakia.</li> <li>6. Pedagogical interpretation of selected musical repertoire of traditional Slovak culture.</li> </ol>																	
<p><b>Recommended or required literature:</b></p> <ol style="list-style-type: none"> <li>1. ELSCHEKOVÁ, A. - ELSCHEK, O. 2005. Introduction to the study of Slovak folk music. Bratislava: Music Centre. 220 p. ISBN 80-88884-69-1.</li> <li>2. BEŇUŠKOVÁ, Z. 2005. Traditional culture of Slovak regions: an overview of characteristic features. Bratislava: SAV. 241 p. ISBN 80-224-0853-0.</li> <li>3. KRESÁNEK, J. 1997. Slovak folk song from a musical point of view. Bratislava: National Music Centre. 296 p. ISBN 80-88880-14-9.</li> <li>4. KRÚŠINSKÁ, M. 2016. Music education in regionalist-oriented schools in Slovakia after 1989. In Milan Michalec (ed.): Contemporary trends and perspectives in music education. University of Constantine the Philosopher in Nitra. EQUILIBRIA, s. r. o., Košice, pp.205-216. ISBN 978-80-558-1132-1, EAN 9788055811321.</li> <li>5. 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> </ol>																	
<p><b>Language of instruction:</b></p> <p>Slovak</p>																	
<p><b>Notes:</b></p> <p>Prerequisite subjects: none</p>																	
<p><b>Course evaluation:</b></p> <p>Assessed students in total: 0</p> <table border="1"> <tr> <td>A</td><td>B</td><td>C</td><td>D</td><td>E</td><td>FX</td></tr> <tr> <td>0.0</td><td>0.0</td><td>0.0</td><td>0.0</td><td>0.0</td><td>0.0</td></tr> </table>						A	B	C	D	E	FX	0.0	0.0	0.0	0.0	0.0	0.0
A	B	C	D	E	FX												
0.0	0.0	0.0	0.0	0.0	0.0												
<p><b>Name of lecturer(s):</b> PaedDr. Martina Krušinská, PhD.</p>																	
<p><b>Last modification:</b> 09.03.2023</p>																	
<p><b>Supervisor(s):</b></p> <p>Person responsible for the delivery, development and quality of the study programme:</p> <p>prof. ThDr. Rastislav Adamko, PhD.</p>																	

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME101B/23	<b>Course title:</b> Solo Singing 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be earned for participation in the exercises. A student may earn a maximum of 50 points for semester passes. At least 60 points are required to pass the course. The continuous assessment takes into account the level of activity, independence and self-assessment in class and in self-study. Continuous assessment: in class, in-house and public performances (concerts, competition). Final assessment: semesterly performances or public performances (concerts, competition). Verification of the extent to which the student has acquired the relevant knowledge, skills and competences is carried out on the basis of theoretical and practical examinations during the semester classes of the course and at internal and public performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To continue to develop the acquired practical singing skills and habits, to improve singing technique (to improve the clarity of pronunciation of the text, to expand the vocal range, the dynamic range of the voice), the interpretative aspect of performance (expression, mimicry, gestures) and to increase the difficulty of the compositions with a view to their application in artistic and pedagogical practice. To deepen theoretical and practical skills in the field of methodological procedures of correct rehearsal of compositions, elimination of vocal errors and vocal-technical problems and elaboration of the performance-expression aspect of the interpreted repertoire. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - Anatomy and physiology of the vocal tract and vocal technique;	



- methodological procedures of rehearsal and technical development of repertoire;
- the use of performance and expressive means to express the stylistic interpretation of compositions;

**Skills:**

- Ability to apply theoretical knowledge to singing activities;
- control of the voice in its entirety based on the development of correct singing habits: correct resonant sound of the voice, control of breath support, intelligible articulation, creation of legato and dynamic changes...
- to enrich the interpretation with pre-speech-expression means;
- interpret a vocal part with instrumental accompaniment;

**Competencies:**

- Competence in cultivated artistic singing performance;
- Ability to use their acquired theoretical and practical knowledge in artistic and pedagogical practice.

**Course contents:**

The student must present on the semester exams:

Full-time:

2 - 3 compositions of various character from different stylistic periods and genres.

External form:

2 compositions of various character from different style periods and genres.

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

**Recommended or required literature:**

- folk songs arranged by Bystrý, Trnavský, Cón, Novák, Suchoň...
- songs for children by Frešo, Dibák, Hatrik, Guľas, Brezovský...
- Sacred songs by Bajan, Bach, Trnavský, Dvořák, Valenta, Martinček, Kubička...
- arie antiche and arie by Caldara, Caccini, Stradella, Scarlatti, Bach, Handel...
- ariette by Mozart, Michna, Ryba...
- songs by: Bella, Urbanec, Dibák, Dvořák, Schubert, Schumann...
- arias from the Romantic period: Smetana, Dvořák...
- arias from cantatas and masses by Slovak and foreign authors, taking into account the individual abilities and vocal dispositions of the listeners;
- Czech and Slovak popular songs of the 20th Century;
- popular songs by foreign performers;
- songs and arias from musicals.

1. BACH, J. S.: 69 Geistliche Lieder und Arien mit bezziferten Bass. Frankfurt, C. F. Peters.
2. BELLA, J. L.: Matka nad kolískou. Martin, Matica, 1993.
3. BENKO, D.: Italian Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1981.
4. CÓN, P.: Mariánske a iné oslavné piesne. Bratislava, SIMPEX, 2005.
5. DIBÁK, I.: Lyrické piesne. Bratislava, Hudobný fond, 1992.
6. DIBÁK, I.: Ej háje, háje. Bratislava, Slovenský hudobný fond, 1987.
7. DIBÁK, I.: Už idete lastovičky. Bratislava, Slovenský hudobný fond, 1988.
8. DVOŘÁK, A.: Biblické písně. Praha, Edition Bärenbreiter Praha, 2009.
9. FIGUŠ- BYSTRÝ, V.: Slovenské ľudové piesne so sprievodom klavíra. Bratislava, Slovenský hudobný fond, 1980.
10. FREŠO, T.: Stupnica písní. Bratislava, Slovenské hudobné centrum, 1981.
11. FREŠOVÁ-HUDCOVÁ, Z.: Slovenská piesňová tvorba. Bratislava, Panton, 1966.
12. JANÁČEK, L.: Lidová píseň a balada. Ostrava, Ritornel, 1998.
13. JANÁČEK, L.: Písně. Brno, Editio Morava, 1998.
14. KRČMÉRY-VRTELOVÁ, J.: Písně pítich storočí - barok. Bratislava, Opus, 1992.
15. KRČMÉRY-VRTELOVÁ, J.: Písně pítich storočí - klasicizmus. Bratislava, Opus, 1992.
16. KRČMÉRY-VRTELOVÁ, J.: Písně pítich storočí - romantizmus. Bratislava, Opus, 1989.
17. MURPHEY, T.: Music&Song. Oxford, Oxford University Press, 1992.
18. NOVÁK, V.: 25 slovenských lidových písní. Edition MU, 1920.
19. SCHUMANN, R.: Písně/Tíz dal. Budapešť, Edition Musica Budapest, 1961/1990.
20. SCHNEIDER-TRNAVSKÝ, M.: Písněová tvorba. Bratislava, Hudobné centrum, 2001.
21. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné písně spev a klavír 2. Bratislava, Opus, 1979.
22. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné písně spev a klavír 3. Bratislava, Opus, 1980.
23. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné písně spev a klavír 4. Bratislava, Opus, 1981.
24. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné písně spev a klavír 5. Bratislava, Opus, 1981.
25. SCHNEIDER-TRNAVSKÝ, M.: Písněová tvorba. Bratislava, Hudobné centrum, 2001.
26. SLUKA, L.: Písně renesanční. Praha, Supraphon, 1975.
27. SUCHOŇ, E.: Štyri slovenské ľudové písně. Bratislava, Slovenský hudobný fond, 1985.
28. VALENTA, I. Keby ste podali pohár vody. Bratislava, Valenta, 1991.

29. Scores:

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

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

[www.imsi.petrucci](http://www.imsi.petrucci),

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

<b>Language of instruction:</b> Slovak					
<b>Notes:</b> Individual exercises.					
<b>Course evaluation:</b> Assessed students in total: 3					
A	B	C	D	E	FX
0.0	66.67	0.0	33.33	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME105B/23	<b>Course title:</b> Solo Singing 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be earned for participation in the exercises. A student may earn a maximum of 50 points for semester passes. At least 60 points are required to pass the course. The continuous assessment takes into account the level of activity, independence and self-assessment in class and in self-study. Continuous assessment: in class, in-house and public performances (concerts, competition). Final assessment: semesterly performances or public performances (concerts, competition). Verification of the extent to which the student has acquired the relevant knowledge, skills and competences is carried out on the basis of theoretical and practical examinations during the semester course and in internal and public performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To continue to develop the acquired practical singing skills and habits, to improve singing technique (to improve the clarity of pronunciation of the text, to expand the vocal range, the dynamic range of the voice), the interpretative aspect of performance (expression, mimicry, gestures) and to increase the difficulty of the compositions with a view to their application in artistic and pedagogical practice. To deepen theoretical and practical skills in the field of methodological procedures of correct rehearsal of compositions, elimination of vocal errors and vocal-technical problems and elaboration of the performance-expression aspect of the interpreted repertoire. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - Anatomy and physiology of the vocal tract and vocal technique;	

- methodological procedures of rehearsal and technical development of repertoire;
- the use of performance and expressive means to express the stylistic interpretation of compositions;

**Skills:**

- Ability to apply theoretical knowledge to singing activities;
- control of the voice in its entirety based on the development of correct singing habits: correct resonant sound of the voice, control of breath support, intelligible articulation, creation of legato and dynamic changes...
- to enrich the interpretation with pre-speech-expression means;
- interpret a vocal part with instrumental accompaniment;

**Competencies:**

- Competence in cultivated artistic singing performance;
- Ability to use their acquired theoretical and practical knowledge in artistic and pedagogical practice.

**Course contents:**

The student must present on the semester exams:

Daily form:

2 - 3 compositions of various character from different stylistic periods and genres.

External form:

2 compositions of various character from different style periods and genres.

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

**Recommended or required literature:**

- folk songs arranged by Bystrý, Trnavský, Cón, Novák, Suchoň...
  - songs for children by Frešo, Dibák, Hatrik, Guľas, Brezovský...
  - Sacred songs by Bajan, Bach, Trnavský, Dvořák, Valenta, Martinček, Kubička...
  - arie antiche and arie by Caldara, Caccini, Stradella, Scarlatti, Bach, Handel...
  - ariette by Mozart, Michna, Ryba...
  - songs by: Bella, Urbanec, Dibák, Dvořák, Schubert, Schumann...
  - arias from the Romantic period: Smetana, Dvořák...
  - arias from cantatas and masses by Slovak and foreign authors, taking into account the individual abilities and vocal dispositions of the listeners;
  - Czech and Slovak popular songs of the 20th Century;
  - popular songs by foreign performers;
  - songs and arias from musicals.
1. BACH, J. S.: 69 Geistliche Lieder und Arien mit bezziferten Bass. Frankfurt, C. F. Peters.
  2. BELLA, J. L.: Matka nad kolískou. Martin, Matica, 1993.
  3. BENKO, D.: Italian Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1981.
  4. CÓN, P.: Mariánske a iné oslavné piesne. Bratislava, SIMPEX, 2005.
  5. DIBÁK, I.: Lyrické piesne. Bratislava, Hudobný fond, 1992.
  6. DIBÁK, I.: Ej háje, háje. Bratislava, Slovenský hudobný fond, 1987.
  7. DIBÁK, I.: Už idete lastovičky. Bratislava, Slovenský hudobný fond, 1988.
  8. DVOŘÁK, A.: Biblické písně. Praha, Edition Bärenbreiter Praha, 2009.
  9. FIGUŠ- BYSTRÝ, V.: Slovenské ľudové piesne so sprievodom klavíra. Bratislava, Slovenský hudobný fond, 1980.
  10. FREŠO, T.: Stupnica písní. Bratislava, Slovenské hudobné centrum, 1981.
  11. FREŠOVÁ-HUDCOVÁ, Z.: Slovenská piesňová tvorba. Bratislava, Panton, 1966.
  12. JANÁČEK, L.: Lidová píseň a balada. Ostrava, Ritornel, 1998.
  13. JANÁČEK, L.: Písně. Brno, Editio Morava, 1998.
  14. KRČMÉRY-VRTELOVÁ, J.: Písně pítich storočí - barok. Bratislava, Opus, 1992.
  15. KRČMÉRY-VRTELOVÁ, J.: Písně pítich storočí - klasicizmus. Bratislava, Opus, 1992.
  16. KRČMÉRY-VRTELOVÁ, J.: Písně pítich storočí - romantizmus. Bratislava, Opus, 1989.
  17. MURPHEY, T.: Music&Song. Oxford, Oxford University Press, 1992.
  18. NOVÁK, V.: 25 slovenských lidových písní. Edition MU, 1920.
  19. SCHUMANN, R.: Písně/Tíz dal. Budapešť, Edition Musica Budapest, 1961/1990.
  20. SCHNEIDER-TRNAVSKÝ, M.: Písněová tvorba. Bratislava, Hudobné centrum, 2001.
  21. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národní písně spev a klavír 2. Bratislava, Opus, 1979.
  22. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národní písně spev a klavír 3. Bratislava, Opus, 1980.
  23. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národní písně spev a klavír 4. Bratislava, Opus, 1981.
  24. SCHNEIDER-TRNAVSKÝ, M.: Slovenské národní písně spev a klavír 5. Bratislava, Opus, 1981.
  25. SCHNEIDER-TRNAVSKÝ, M.: Písněová tvorba. Bratislava, Hudobné centrum, 2001.
  26. SLUKA, L.: Písně renesanční. Praha, Supraphon, 1975.
  27. SUCHOŇ, E.: Štyri slovenské ľudové písně. Bratislava, Slovenský hudobný fond, 1985.
  28. VALENTA, I. Keby ste podali pohár vody. Bratislava, Valenta, 1991.
  29. Scores: [www.newmusicforkids.org](http://www.newmusicforkids.org), [www.cpdn.org](http://www.cpdn.org), [www.imsn.petrucci](http://www.imsn.petrucci), [www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores)

<b>Language of instruction:</b> Slovak					
<b>Notes:</b> Individual exercises.					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hz-ME108B/23	<b>Course title:</b> Solo Singing 3
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> 4s <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> A maximum of 50 points can be earned for participation in the exercises. A student may earn a maximum of 50 points for semester passes. At least 60 points are required to pass the course. The continuous assessment takes into account the level of activity, independence and self-assessment in class and in self-study. Continuous assessment: in class, in-house and public performances (concerts, competition). Final assessment: semesterly performances or public performances (concerts, competition). Verification of the extent to which the student has acquired the relevant knowledge, skills and competences is carried out on the basis of theoretical and practical examinations during the semester course and in internal and public performances. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> Course Objective: To continue to develop the acquired practical singing skills and habits, to improve singing technique (to improve the clarity of pronunciation of the text, to expand the vocal range, the dynamic range of the voice), the interpretative aspect of performance (expression, mimicry, gestures) and to increase the difficulty of the compositions with a view to their application in artistic and pedagogical practice. To deepen theoretical and practical skills in the field of methodological procedures of correct rehearsal of compositions, elimination of vocal errors and vocal-technical problems and elaboration of the performance-expression aspect of the interpreted repertoire. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: Knowledge: - Anatomy and physiology of the vocal tract and vocal technique;	



- methodological procedures of rehearsal and technical development of repertoire;
- the use of performance and expressive means to express the stylistic interpretation of compositions;

**Skills:**

- Ability to apply theoretical knowledge to singing activities;
- control of the voice in its entirety based on the development of correct singing habits: correct resonant sound of the voice, control of breath support, intelligible articulation, creation of legato and dynamic changes...
- to enrich the interpretation with pre-speech-expression means;
- interpret a vocal part with instrumental accompaniment;

**Competencies:**

- Competence in cultivated artistic singing performance;
- Ability to use their acquired theoretical and practical knowledge in artistic and pedagogical practice.

**Course contents:**

The student must present on the semester exams:

Daily form:

2 - 3 compositions of various character from different stylistic periods and genres.

External form:

2 compositions of various character from different style periods and genres.

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

**Recommended or required literature:**

- folk songs arranged by Bystrý, Trnavský, Cón, Novák, Suchoň...
- songs for children by Frešo, Dibák, Hatrik, Guľas, Brezovský...
- Sacred songs by Bajan, Bach, Trnavský, Dvořák, Valenta, Martinček, Kubička...
- arie antiche and arie by Caldara, Caccini, Stradella, Scarlatti, Bach, Handel...
- ariette bz Mozart, Michna, Ryba...
- songs by: Bella, Urbanec, Dibák, Dvořák, Schubert, Schumann...
- arias from the Romantic period: Smetana, Dvořák...
- arias from cantatas and masses by Slovak and foreign authors, taking into account the individual abilities and vocal dispositions of the listeners;
- Czech and Slovak popular songs of the 20th Century;
- popular songs by foreign performers;
- songs and arias from musicals.

1. BACH, J. S.: 69 Geistliche Lieder und Arien mit bezziferten Bass. Frankfurt, C. F. Peters.
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3. BENKO, D.: Italian Renaissance song for voice and guitar. Budapest : Editio Musica Budapest, 1981.
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7. DIBÁK, I.: Už idete lastovičky. Bratislava, Slovenský hudobný fond, 1988.
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13. JANÁČEK, L.: Písne. Brno, Editio Morava, 1998.
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15. KRČMÉRY-VRTELOVÁ, J.: Piesne piatich storočí - klasicizmus. Bratislava, Opus, 1992.
16. KRČMÉRY-VRTELOVÁ, J.:Piesne piatich storočí - romantizmus. Bratislava, Opus, 1989.
17. MURPHEY, T.: Music&Song. Oxford, Oxford University Press, 1992.
18. NOVÁK, V.: 25 slovenských lidových písní. Edition MU, 1920.
19. SCHUMANN, R.: Piesne/Tíz dal. Budapešť, Edition Musica Budapest, 1961/1990.
20. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava, Hudobné centrum, 2001.
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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. SCHNEIDER-TRNAVSKÝ, M.: Piesňová tvorba. Bratislava, Hudobné centrum, 2001.
26. SLUKA, L.: Písne renesanční. Praha, Supraphon, 1975.
27. SUCHOŇ, E.: Štyri slovenské ľudové piesne. Bratislava, Slovenský hudobný fond, 1985.
28. VALENTA, I. Keby ste podali pohár vody. Bratislava, Valenta, 1991.

29. Scores:

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

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

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

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

<b>Language of instruction:</b> Slovak					
<b>Notes:</b> Individual exercises.					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 09.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok					
<b>Faculty:</b> Faculty of Education					
<b>Course code:</b> KHU/Ho-ME100S/23		<b>Course title:</b> State Final Exam - Music with Didactics (Organ)			
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> <b>Teaching method:</b> on-site					
<b>Credits:</b> 16		<b>Working load:</b> 400 hours			
<b>Recommended semester/trimester:</b> 3., 4..					
<b>Level of study:</b> II.					
<b>Prerequisites:</b>					
<b>Requirements for passing the course:</b>					
<b>Learning outcomes of the course:</b>					
<b>Course contents:</b>					
<b>Recommended or required literature:</b>					
<b>Language of instruction:</b>					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 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>					
<b>Last modification:</b>					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok					
<b>Faculty:</b> Faculty of Education					
<b>Course code:</b> KHU/Hk-ME100S/23		<b>Course title:</b> State Final Exam - Music with Didactics (Piano)			
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> <b>Teaching method:</b> on-site					
<b>Credits:</b> 16		<b>Working load:</b> 400 hours			
<b>Recommended semester/trimester:</b> 3., 4..					
<b>Level of study:</b> II.					
<b>Prerequisites:</b>					
<b>Requirements for passing the course:</b>					
<b>Learning outcomes of the course:</b>					
<b>Course contents:</b>					
<b>Recommended or required literature:</b>					
<b>Language of instruction:</b>					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 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>					
<b>Last modification:</b>					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok					
<b>Faculty:</b> Faculty of Education					
<b>Course code:</b> KHU/Hs-ME100S/23		<b>Course title:</b> State Final Exam - Music with Didactics (Singing)			
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> <b>Teaching method:</b> on-site					
<b>Credits:</b> 16		<b>Working load:</b> 400 hours			
<b>Recommended semester/trimester:</b> 3., 4..					
<b>Level of study:</b> II.					
<b>Prerequisites:</b>					
<b>Requirements for passing the course:</b>					
<b>Learning outcomes of the course:</b>					
<b>Course contents:</b>					
<b>Recommended or required literature:</b>					
<b>Language of instruction:</b>					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 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>					
<b>Last modification:</b>					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					