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## COURSE INFORMATION SHEET

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

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

**Recommended or required literature:**

Recommended reading:

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

Further sheet music available at:

[www.newmusicforkids.org](http://www.newmusicforkids.org),  
[www.cpd.org](http://www.cpd.org),  
[www.imsl.petrucchi](http://www.imsl.petrucchi),  
[www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores) and others.

**Language of instruction:**

Slovak language

**Notes:**

**Course evaluation:**

Assessed students in total: 14

A	B	C	D	E	FX
92.86	0.0	0.0	0.0	0.0	7.14

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

**Last modification:** 01.04.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD100C/22	<b>Course title:</b> Chamber Ensemble 1b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences: Verification of the student's acquisition of the relevant knowledge, skills and competences is carried out on the basis of practical examinations during the semester teaching of the subject, public performances (concerts). A maximum of 50 points can be obtained for participation in the exercises. A maximum of 50 points may be awarded for semester performances. At least 60 points are required to pass the course. The final assessment will be in the form of semesterly performance. 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 through 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: - orientation in the chamber repertoire. - Singing and playing from the page, orientation in choral, ensemble and orchestral scores. - Ability to work independently on the staging of a musical work, presenting one's concept of the interpretation of a chosen musical work.	
<b>Course contents:</b>	

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

**Recommended or required literature:**

Recommended reading:

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

Further sheet music available at:

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

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

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

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

**Language of instruction:**

Slovak language, English language

**Notes:**

**Course evaluation:**

Assessed students in total: 15

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

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

**Last modification:** 01.04.2022

**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

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

**Recommended or required literature:**

Recommended literature:

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

Further sheet music available at:

[www.newmusicforkids.org](http://www.newmusicforkids.org),[www.cpd.org](http://www.cpd.org),[www.imsl.petrucchi](http://www.imsl.petrucchi),[www.dlib.indiana.edu/variations/scores](http://www.dlib.indiana.edu/variations/scores) and others.**Language of instruction:**

Slovak language

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

Assessed students in total: 3

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

**Name of lecturer(s):** prof. ThDr. Rastislav Adamko, PhD., Mgr. art. Mgr. Martina Procházková, PhD.**Last modification:** 23.03.2022**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.



## COURSE INFORMATION SHEET

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

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

**Recommended or required literature:**

1. J. S. Bach: Sämtliche Kantaten, Moteten, Choräle und Geistliche Lieder. Kassel : Bärenreiter, 2007.
2. carols for choirs. London : Oxford University Press, 1961.
3. Brahms, Schubert, Mendelssohn for worship and concert. Stuttgart : Carus, 1997.
4. choir book church year. Stuttgart : Carus, 2009.
5. cantabile. Mainz : Schott, 2007.

Ďalší notový materiál dostupný na:

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

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

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

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

**Language of instruction:**

Slovak language

**Notes:**

**Course evaluation:**

Assessed students in total: 3

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

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

**Last modification:** 23.03.2022

**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

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

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

**Recommended or required literature:**

1. J. S. Bach: Sämtliche Kantaten, Moteten, Choräle und Geistliche Lieder. Kassel : Bärenreiter, 2007.
2. Carols for choirs. London : Oxford University Press, 1961.
3. Brahms, Schubert, Mendelssohn für Gottesdienst und Konzert. Stuttgart : Carus, 1997.
4. Chorbuch Kirchenjahr. Stuttgart : Carus, 2009.
5. Cantabile. Mainz : Schott, 2007.

**Language of instruction:**

Slovak language

**Notes:**

**Course evaluation:**

Assessed students in total: 4

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

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

**Last modification:** 23.03.2022

**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

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

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

**Recommended or required literature:**

**Language of instruction:**

Slovak language

**Notes:**

**Course evaluation:**

Assessed students in total: 4

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

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

**Last modification:** 23.03.2022

**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD103A/22	<b>Course title:</b> Choir 1b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and 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 assessment: active participation in exercises; in the event of a pandemic situation, sending a video recording of the conductor singing selected songs. Final assessment: Participation and activity in rehearsals and performances of the Benedictus Choir will be assessed. 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 practical knowledge in the field of choral singing; knowledge about composers of choral works and repertoire is deepened - the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound, - the ability to sing "prima vista" - developing overall musicality - orientation in the choral score - is capable of working independently with the choir, solving specific problems in the field of interpretation of choral works and presenting his own intentions and conception of the musical work.	

**Course contents:**

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak, English

**Notes:**

addition to the subject is the optional subject Choir Training

**Course evaluation:**

Assessed students in total: 25

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

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

**Last modification:** 27.07.2022

**Supervisor(s):**

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



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD107A/22	<b>Course title:</b> Choir 2b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and 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 assessment: active participation in exercises; in the event of a pandemic situation, sending a video recording of the conductor singing selected songs. Final assessment: Participation and activity in rehearsals and performances of the Benedictus Choir will be assessed. 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 practical knowledge in the field of choral singing; knowledge about composers of choral works and repertoire is deepened - the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound, - the ability to sing "prima vista" - developing overall musicality - orientation in the choral score - is capable of working independently with a choir, solving specific problems in the field of interpretation of choral works and presenting his own intentions and conception of a musical work	
<b>Course contents:</b>	

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak, English

**Notes:**

Choir Training is an optional subject that complements the subject.

**Course evaluation:**

Assessed students in total: 23

A	B	C	D	E	FX
69.57	8.7	4.35	8.7	0.0	8.7

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

**Last modification:** 28.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD111A/22	<b>Course title:</b> Choir 3b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and 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 assessment: active participation in exercises; in the event of a pandemic situation, sending a video recording of the conductor singing selected songs. Final assessment: Participation and activity in rehearsals and performances of the Benedictus Choir will be assessed. 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 practical knowledge in the field of choral singing; knowledge about composers of choral works and repertoire is deepened - the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound, - the ability to sing "prima vista" - developing overall musicality - orientation in the choral score - is capable of working independently with the choir, solving specific problems in the field of interpretation of choral works and presenting his own intentions and conception of the musical work.	

**Course contents:**

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak, English

**Notes:**

Doplnením predmetu je aj výberový predmet Sústreďenie zboru.

**Course evaluation:**

Assessed students in total: 21

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

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

**Last modification:** 28.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD115A/22	<b>Course title:</b> Choir 4b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and 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 assessment: active participation in exercises; in the event of a pandemic situation, sending a video recording of the conductor singing selected songs. Final assessment: Participation and activity in rehearsals and performances of the Benedictus Choir will be assessed. 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 practical knowledge in the field of choral singing; knowledge about composers of choral works and repertoire is deepened - the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound, - the ability to sing "prima vista" - developing overall musicality - orientation in the choral score - is capable of working independently with the choir, solving specific problems in the field of interpretation of choral works and presenting his own intentions and conception of the musical work.	

**Course contents:**

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak, English

**Notes:**

Choir Training is an optional subject that complements the subject.

**Course evaluation:**

Assessed students in total: 19

A	B	C	D	E	FX
94.74	0.0	5.26	0.0	0.0	0.0

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

**Last modification:** 28.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD118A/22	<b>Course title:</b> Choir 5b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and 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 assessment: active participation in exercises; in the event of a pandemic situation, sending a video recording of the conductor singing selected songs. Final assessment: Participation and activity in rehearsals and performances of the Benedictus Choir will be assessed. 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 practical knowledge in the field of choral singing; knowledge about composers of choral works and repertoire is deepened - the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound, - the ability to sing "prima vista" - developing overall musicality - orientation in the choral score - is capable of working independently with the choir, solving specific problems in the field of interpretation of choral works and presenting his own intentions and conception of the musical work.	

**Course contents:**

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak, English

**Notes:**

Choir Training is an optional subject that complements the subject.

**Course evaluation:**

Assessed students in total: 16

A	B	C	D	E	FX
75.0	12.5	6.25	6.25	0.0	0.0

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

**Last modification:** 28.07.2022

**Supervisor(s):**

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



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD120A/22	<b>Course title:</b> Choir 6b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 6.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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 assessment: active participation in exercises; in the event of a pandemic situation, sending a video recording of the conductor singing selected songs. Final assessment: Participation and activity in rehearsals and performances of the Benedictus Choir will be assessed. 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 practical knowledge in the field of choral singing; knowledge about composers of choral works and repertoire is deepened - the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound, - the ability to sing "prima vista" - developing overall musicality - orientation in the choral score - is capable of working independently with the choir, solving specific problems in the field of interpretation of choral works and presenting his own intentions and conception of the musical work.	

**Course contents:**

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

**Recommended or required literature:**

J. S. Bach: Sämtliche Kantaten, Moteten, Choräle und Geistliche Lieder. Kassel : Bärenreiter, 2007.  
 Carols for choirs. London : Oxford University Press, 1961.  
 Brahms, Schubert, Mendelssohn für Gottesdienst und Konzert. Stuttgart : Carus, 1997.  
 Chorbuch Kirchenjahr. Stuttgart : Carus, 2009.  
 Cantabile. Mainz : Schott, 2007.  
 Slovenská duchovná hudba v 18. storočí II : Výber zo sakrálnych diel s mariánskou tematikou autorov žijúcich na území Slovenska. Ed. Zahradníková, Z. Ružomberok, 2011.  
 Slovenská duchovná hudba v 18. storočí I : Výber zo sakrálnych diel autorov žijúcich na území Slovenska. Ed. Adamko, R. Ružomberok, 2011.

**Language of instruction:**

Slovak, English

**Notes:**

Choir Training is an optional subject that complements the subject.

**Course evaluation:**

Assessed students in total: 14

A	B	C	D	E	FX
85.71	7.14	7.14	0.0	0.0	0.0

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

**Last modification:** 28.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD102C/22	<b>Course title:</b> Choir Retreat 1b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and 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. Final evaluation: Active participation in the choir gathering, which takes place before the artistic performance of the Benedictus choir, is evaluated. 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: - acquisition of practical knowledge in the field of choral singing; acquires knowledge about the composers of choral works and choral repertoire of various stylistic periods - the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound, - orientation in the choral score - the ability to develop and perform a choral work at an appropriate artistic level - developing overall musicality - the ability to work independently with a choir, to solve specific problems in the field of interpretation of choral works and to present one's own intentions and conception of a musical work.	
<b>Course contents:</b>	

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

**Notes:**

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

**Course evaluation:**

Assessed students in total: 25

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

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

**Last modification:** 27.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD105C/22	<b>Course title:</b> Choir Retreat 2b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and 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. Final evaluation: Active participation in the choir gathering, which takes place before the artistic performance of the Benedictus choir, is evaluated. 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: - acquisition of practical knowledge in the field of choral singing; acquires knowledge about the composers of choral works and choral repertoire of various stylistic periods - the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound, - orientation in the choral score - the ability to develop and perform a choral work at an appropriate artistic level - developing overall musicality - the ability to work independently with a choir, to solve specific problems in the field of interpretation of choral works and to present one's own intentions and conception of a musical work.	
<b>Course contents:</b>	

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

**Notes:**

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

**Course evaluation:**

Assessed students in total: 22

A	B	C	D	E	FX
95.45	0.0	0.0	0.0	0.0	4.55

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

**Last modification:** 27.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD108C/22	<b>Course title:</b> Choir Retreat 3b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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. Final evaluation: Active participation in the choir gathering, which takes place before the artistic performance of the Benedictus choir, is evaluated. 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: - acquisition of practical knowledge in the field of choral singing; acquires knowledge about the composers of choral works and choral repertoire of various stylistic periods - the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound, - orientation in the choral score - the ability to develop and perform a choral work at an appropriate artistic level - developing overall musicality - the ability to work independently with a choir, to solve specific problems in the field of interpretation of choral works and to present one's own intentions and conception of a musical work.	
<b>Course contents:</b>	

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

**Notes:**

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

**Course evaluation:**

Assessed students in total: 20

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

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

**Last modification:** 27.07.2022

**Supervisor(s):**

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



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD111C/22	<b>Course title:</b> Choir Retreat 4b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and 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. Final evaluation: Active participation in the choir gathering, which takes place before the artistic performance of the Benedictus choir, is evaluated. 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: - acquisition of practical knowledge in the field of choral singing; acquires knowledge about the composers of choral works and choral repertoire of various stylistic periods - the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound, - orientation in the choral score - the ability to develop and perform a choral work at an appropriate artistic level - developing overall musicality - the ability to work independently with a choir, to solve specific problems in the field of interpretation of choral works and to present one's own intentions and conception of a musical work.	
<b>Course contents:</b>	

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

**Notes:**

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

**Course evaluation:**

Assessed students in total: 17

A	B	C	D	E	FX
94.12	0.0	5.88	0.0	0.0	0.0

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

**Last modification:** 27.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD114C/22	<b>Course title:</b> Choir Retreat 5b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and 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. Final evaluation: Active participation in the choir gathering, which takes place before the artistic performance of the Benedictus choir, is evaluated. 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: - acquisition of practical knowledge in the field of choral singing; acquires knowledge about the composers of choral works and choral repertoire of various stylistic periods - the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound, - orientation in the choral score - the ability to develop and perform a choral work at an appropriate artistic level - developing overall musicality - the ability to work independently with a choir, to solve specific problems in the field of interpretation of choral works and to present one's own intentions and conception of a musical work.	
<b>Course contents:</b>	

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

**Notes:**

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

**Course evaluation:**

Assessed students in total: 13

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

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

**Last modification:** 28.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD116C/22	<b>Course title:</b> Choir Retreat 6b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 6.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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. Final evaluation: Active participation in the choir gathering, which takes place before the artistic performance of the Benedictus choir, is evaluated. 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: - acquisition of practical knowledge in the field of choral singing; acquires knowledge about the composers of choral works and choral repertoire of various stylistic periods - the ability to sing in multiple voices, listen to individual voices in a multi-voice invoice and adapt to a complex sound, - orientation in the choral score - the ability to develop and perform a choral work at an appropriate artistic level - developing overall musicality - the ability to work independently with a choir, to solve specific problems in the field of interpretation of choral works and to present one's own intentions and conception of a musical work.	
<b>Course contents:</b>	

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

**Notes:**

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

**Course evaluation:**

Assessed students in total: 12

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

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

**Last modification:** 27.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD101C/22	<b>Course title:</b> Creative Musical Activities 1b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during 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 vocal activities, aimed at expanding the repertoire of games and various other (not only) musical activities of the future teacher. The aim of the course is the students' own activity and creativity, the ability to create meaningful (musical) units "here and now". Each unit includes a phase of exploration and improvisation and a phase of reflection and fixation. At the end of each co-creation there is a presentation of the students' results. 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 musical activities, can reflect on the creative process in terms of musical-pedagogical and psychological laws. Skills: - The student develops musical skills within all musical activities, the skill of elementary vocal improvisation, as well as the ability to collaborate in a team Competencies:	

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

**Course contents:**

Games and creative activities with an emphasis on singing integrating activities:

1. Music and movement activities
2. Musical-dramatic activities 2.
3. Musical-instrumental activities
4. 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. KRUŠINSKÁ, M. 2019. Muzilienka: Musical encounters with children of toddler age 1+ Ružomberok: Verbum. 90 p. ISBN 978-80-561-0652-5.
3. KRUŠINSKÁ, 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. 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.
5. KRUŠINSKÁ, M. 2005. Methodological inspirations for developing the singing ability of children of the first stage of primary school. In Muses in school. Vol. 10, No. 4, pp.23-25. ISSN 1335-1605.
6. TICHÁ, A. 2005. Teaching children to sing : voice education through games for children aged 5 to 11. Prague: Portal. 148 p. 80-7178-916-X.

**Language of instruction:**

Slovak

**Notes:**

Prerequisite subjects: none

**Course evaluation:**

Assessed students in total: 6

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

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

**Last modification:** 09.08.2022

**Supervisor(s):**

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



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD104C/22	<b>Course title:</b> Creative Musical Activities 2b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of 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 subject with an emphasis on music and movement activities, aimed at expanding the repertoire of games and various other (not only) musical activities of the future teacher. The aim of the course is the students' own activity and creativity, the ability to create meaningful (musical) units "here and now". Each unit includes a phase of exploration and improvisation and a phase of reflection and fixation. At the end of each co-creation there is a presentation of the students' results. 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 musical activities, can reflect on the creative process in terms of musical-pedagogical and psychological laws. Skills: - The student develops musical skills within all musical activities, the skill of elementary music-movement improvisation, as well as the ability to cooperate in a team Competencies:	

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

**Course contents:**

Games and creative activities with an emphasis on integrating movement activities:

1. Vocal\_intonation activities
2. Musical-dramatic activities
3. Musical-instrumental activities
4. 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. HERDEN, J. 1992. Music for children. Prague: Charles University. 194 p. ISBN 80-7066-522-X.
3. KRUŠINSKÁ, M. 2019. Muzilienka: Musical encounters with children of toddler age 1+ Ružomberok: Verbum. 90 p. ISBN 978-80-561-0652-5.
4. KRUŠINSKÁ, 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. 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.
6. KURKOVÁ, L. 1981. Children's creativity in music and movement for folk art schools. Prague : State Pedagogical Publishing House. 101 s.

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 2

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

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

**Last modification:** 09.08.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD107C/22	<b>Course title:</b> Creative Musical Activities 3b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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 musical-instrumental activities, aimed at expanding the repertoire of games and various other (not only) musical activities of the future teacher. The aim of the course is the students' own activity and creativity, the ability to create meaningful (musical) units "here and now". Each unit includes a phase of exploration and improvisation and a phase of reflection and fixation. At the end of each co-creation there is a presentation of the students' results. 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 musical activities, can reflect on the creative process in terms of musical-pedagogical and psychological laws. Skills: - The student develops musical skills within all musical activities, the skill of elementary musical improvisation, as well as the ability to collaborate in a team Competencies:	

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

**Course contents:**

Games and creative activities with an emphasis on instrumental integrating activities:

1. Vocal-intonation activities
2. Music-movement activities
3. Musical-dramatic activities
4. 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. HURNÍK, I. - EBEN, P. 1983. Pentatonics. Prague: Editio Supraphon. 53 s.
3. HURNÍK, I. - EBEN, P. 1982. Beginnings. Prague: Editio Supraphon. 99 s.
4. HURNÍK, I. - EBEN, P. 1972. DUR - MOLL. Prague: Editio Supraphon. 107 s.
5. KRUŠINSKÁ, M. 2019. Muzilienka: Musical encounters with children of toddler age 1+ Ružomberok: Verbum. 90 p. ISBN 978-80-561-0652-5.
6. KRUŠINSKÁ, 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.
7. 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.

**Language of instruction:**

Slovak

**Notes:**

Prerequisite subjects: none

**Course evaluation:**

Assessed students in total: 1

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

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

**Last modification:** 09.08.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD110C/22	<b>Course title:</b> Creative Musical Activities 4b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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-dramatic activities, aimed at expanding the repertoire of plays and various other (not only) musical activities of the future teacher. The aim of the course is the students' own activity and creativity, the ability to create meaningful (musical) units "here and now". Each unit includes a phase of exploration and improvisation and a phase of reflection and fixation. At the end of each co-creation there is a presentation of the students' results. 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 musical activities, can reflect on the creative process in terms of musical-pedagogical and psychological laws. Skills: - The student develops musical skills within all musical activities, the skill of elementary musical-dramatic improvisation, as well as the ability to collaborate in a team Competencies:	

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

**Course contents:**

Hry a tvorivé aktivity s dôrazom na dramatické činnosti integrujúce:

1. Vokálno-intonačné aktivity
2. Hudobno-pohybové aktivity
3. Hudobno-inštrumentálne aktivity
4. Hudobno-recepčné aktivity

**Recommended or required literature:**

1. FELIX, B. 2003. Musico-dramatic activities at the 1st level of primary school. Banská Bystrica : Methodological and pedagogical centre. 64 p. ISBN 80-8041-451-3.
2. HATRÍK, J. 1997. Drahokam hudby I. (University teaching texts) Nitra: University of Constantine the Philosopher. ISBN 80-8050-141-6.
3. KRUŠINSKÁ, M. 2019. Muzilienka: Musical encounters with children of toddler age 1+ Ružomberok: Verbum. 90 p. ISBN 978-80-561-0652-5.
4. KRUŠINSKÁ, 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. 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.

**Language of instruction:**

Slovak

**Notes:**

Prerequisite subjects: none

**Course evaluation:**

Assessed students in total: 1

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

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

**Last modification:** 09.08.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD113C/22	<b>Course title:</b> Creative Musical Activities 5b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of 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-reception activities, aimed at expanding the repertoire of games and various other (not only) musical activities of the future teacher. The aim of the course is the students' own activity and creativity, the ability to create meaningful (musical) units "here and now". Each unit includes a phase of exploration and improvisation and a phase of reflection and fixation. At the end of each co-creation there is a presentation of the students' results. 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 in all music listening activities, he/she can reflect on the process in terms of musical-pedagogical and psychological laws Skills: - The student develops musical skills within all musical activities, in particular competence in active and creative music listening, as well as competence in collaborative teamwork Competencies:	

- 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

**Course contents:**

Games and creative activities with an emphasis on receptive integrative activities:

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

**Recommended or required literature:**

1. HATRÍK, J. 1997. The Jewel of Music I. (College texts) Nitra. ISBN 80-8050-141-6.
2. HERDEN, J. 1992. Music for children. Prague: Charles University. 194 p. ISBN 80-7066-522-X.
3. HERDEN, J. 1997. We pay attention and not just listen : listening to music with pupils in the second year of primary school and the lower years of eight-year grammar schools. Prague : Scientia. 210 p. ISBN 80-7183-087-9.
4. KRUŠINSKÁ, M. 2019. Muzilienka: Musical encounters with children of toddler age 1+ Ružomberok: Verbum. 90 p. ISBN 978-80-561-0652-5.
5. KRUŠINSKÁ, 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.
6. 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.

**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:** 09.08.2022

**Supervisor(s):**

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



## COURSE INFORMATION SHEET

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

<p>- the ability to create simple harmonic phrases, harmonic or contrapuntal accompaniment to a (given) melody, as well as an understanding of common harmonic-polyphonic phenomena present in musical literature.</p> <p>- Independence in acquiring new knowledge in the field of harmonisation and the competence to assess its suitability for use in the pedagogical process.</p>																	
<p><b>Course contents:</b></p> <ol style="list-style-type: none"> <li>1. Tonal - functional system.</li> <li>2. Main and minor harmonic functions.</li> <li>3. Four-voice treatment of the quintacord and its turnarounds.</li> <li>3. Chordal affinities.</li> <li>4. The joining of chords.</li> <li>5. Strict and loose coupling, the coupling of chords in the so-called second relatedness.</li> <li>6. Harmonic conclusions.</li> <li>7. Basic harmonic cadence.</li> <li>8. Chordally alien (melodic) tones.</li> <li>9. Chromatic system.</li> <li>10. Off-tone and alternating chords.</li> <li>11. Phrygian function, N6.</li> <li>12. Change of tonal centre - tonal leap, excursion, modulation (diatonic, chromatic, enharmonic, chromatic-enharmonic).</li> </ol>																	
<p><b>Recommended or required literature:</b></p> <ol style="list-style-type: none"> <li>1. LA MOTTE, D. de: Kontrapunkt. Bratislava : Hudobné centrum, 2019.</li> <li>2. TICHÝ, V.: Harmonicky myslet a slyšet. Praha, 2011.</li> <li>3. JELÍNEK, S.: Cvičebnice kontrapunktické praxe. Kladno, 2006.</li> <li>4. KOFROŇ, P.: Učebnice harmonie. Praha, 2002.</li> <li>5. HŮLA, Z.: Nauka o kontrapunktu. Praha 1985.</li> <li>6. ZIKA, P.: Učebnica hudobných foriem pre konzervatória. Bratislava 1974.</li> <li>7. ŠÍN, O.: Úplná náuka o harmonii I. Praha 1949.</li> <li>8. POSPÍŠIL, J.: Hudobná teória I. Bratislava 1980.</li> </ol>																	
<p><b>Language of instruction:</b> Slovak</p>																	
<p><b>Notes:</b></p>																	
<p><b>Course evaluation:</b> Assessed students in total: 24</p> <table border="1"> <thead> <tr> <th>A</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> </tr> </thead> <tbody> <tr> <td>33.33</td> <td>20.83</td> <td>16.67</td> <td>8.33</td> <td>4.17</td> <td>16.67</td> </tr> </tbody> </table>						A	B	C	D	E	FX	33.33	20.83	16.67	8.33	4.17	16.67
A	B	C	D	E	FX												
33.33	20.83	16.67	8.33	4.17	16.67												
<p><b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD.</p>																	
<p><b>Last modification:</b> 14.07.2022</p>																	
<p><b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.</p>																	

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD111B/22	<b>Course title:</b> Liturgical Music 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of independent work and its presentation during the semester teaching of the subject. The student may obtain a maximum of 30 points for participation in lectures and exercises. The student may obtain a maximum of 70 points on the examination. A minimum of 60 points is required to pass the course. Final assessment: oral examination of both the practical and theoretical part. 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 course focuses on the acquisition of knowledge of musical-liturgical norms. In addition to the theoretical part of the course, the students continue to improve in the interpretation of contemporary liturgical singing and music. <b>Learning Outcomes:</b> Upon completion of the course, the student will acquire the following knowledge, skills and competencies: - knowledge of music-liturgical terminology; - acquisition of musical-liturgical norms; - interpretation of selected liturgical chants (from memory and from sheet music); - Ability to select appropriate liturgical chants according to known principles; - ability to solve specific problems in the field of interpretation of liturgical music independently; - independence in selecting the correct musical repertoire for a particular liturgy;	

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

**Course contents:**

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 1

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

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

**Last modification:** 14.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD107B/22	<b>Course title:</b> Liturgical Music 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of independent work and its presentation during the semester teaching of the subject. For participation in lectures and exercises, the student can obtain a maximum of 30 points. The student may obtain a maximum of 70 points on the examination. A minimum of 60 points is required to pass the course. 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> <b>Course Objective:</b> This course focuses on the historical interpretation of sacred music, beginning with the earliest days of liturgical singing, through the golden age of Gregorian chant, the music of the Renaissance, Baroque, and Classical periods, to the music of Romanticism and the 20th century, tracing the stylistic transformations of music and their impact on the creation of sacred works. The course also focuses on practical instruction in the performance of Gregorian chant as well as the performance of contemporary liturgical music in Slovakia. <b>Learning Outcomes:</b> Upon completion of the course the student will acquire the following knowledge, skills and competences: - knowledge in the field of anthropology and theology of liturgical music and singing - elementary knowledge of music-liturgical terminology - interpretation of selected liturgical chants - ability to solve specific problems in the field of liturgical music interpretation independently	

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

**Course contents:**

1. The concept of liturgical music.
2. Aim and characteristics of liturgical music.
3. Functions of liturgical music.
4. Characteristics of liturgical music.
5. The ministerial function of liturgical music.
6. Liturgical music as a sign.

**Recommended or required literature:**

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

**Language of instruction:**

slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 4

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

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

**Last modification:** 14.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD100A/22	<b>Course title:</b> Main and Obligatory Instrument 1b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. The student chooses two instruments from the menu - one as the main instrument, the other as a compulsory instrument. A maximum of 50 % can be earned for active participation in individual exercises in the main or compulsory instrument. The final assessment will be in the form of termly playbacks, for which the student may earn a maximum of 50%. During the semester performances, the student performs his/her repertoire by heart. A minimum of 60% is required to pass the course. 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> Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: - Know as much literature as possible of varying technical and artistic difficulty and style periods, - the ability to read a musical text and interpret it, - have a practical knowledge of the technical and expressive possibilities of instrumental playing and an orientation in different stylistic periods, - is able to arrange and adapt simple musical formations and improvise, - has the professional competences to work as an assistant teacher of music education in primary schools, - is capable of independently acquiring new knowledge and actively expanding his/her knowledge	
<b>Course contents:</b> Brief outline of the course: according to the individual level of the student	

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

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

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

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

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

**Recommended or required literature:**

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))

Piano:

1. F. Emonts: Piano School II - III.
2. J. S. Bach: Booklet of Pieces for A. M. Bach, Little Preludes and Fughettas
3. Sonatinas and Rondos I., II.
4. P. I. Tchaikovsky: Album for Youth
5. E. Hradecky: Small Jazz Album

Organ:

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

Guitar:

1. J. Jirmal: J. Jirmal, The School of Guitar Playing
2. P. Malovec: 10 etudes for guitar
3. G. F. Händel: 5 Pieces - Guitar Solos
4. F. Just: Leichte Spielstücke für Gitarre
5. J. Kotík: First recital pieces for guitar

Violin:

1. O. Ševčík: opus 6 book 4, opus 9 book 9
2. J. F. Mazas: Etudes 2 op. 36
3. H. Schradieck: Finger exercises in seven positions
4. J. S. Bach: 6 Sonatas for violin and harpsichord, band 1
5. A. Dvořák: Romantic Pieces, Op. 75

Flute:

1. Album of compositions for flute (ed. Budapest)
2. Album of compositions for flute (ed. Moscow)
3. E. Towarnicki: School of Flute Playing - selection of recitals
4. F. Tomaszewski: Selection of etudes II.
5. G. F. Handel: Sonatas, Halle Sonatas

**Language of instruction:**

Slovak

**Notes:**



<b>Course evaluation:</b> Assessed students in total: 11					
A	B	C	D	E	FX
45.45	0.0	18.18	9.09	0.0	27.27
<b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD., doc. PaedDr. Janka Bednáriková, PhD., PaedDr. Martina Krušinská, PhD., PaedDr. Miriam Matejová, PhD., doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 14.07.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD105A/22	<b>Course title:</b> Main and Obligatory Instrument 2b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. The student chooses two instruments from the menu - one as the main instrument, the other as a compulsory instrument. A maximum of 50 % can be earned for active participation in individual exercises in the main or compulsory instrument. The final assessment will be in the form of termly playbacks, for which the student may earn a maximum of 50%. During the semester performances, the student performs his/her repertoire by heart. A minimum of 60% is required to pass the course. 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> Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: - Know as much literature as possible of varying technical and artistic difficulty and style periods. - The student will be able to read and interpret a musical text. - has a working knowledge of the technical and expressive possibilities of instrumental playing and is familiar with different stylistic periods. - is able to arrange and arrange simple musical formations and improvise, - has the professional competence to work as a music teaching assistant in primary schools. - is able to independently acquire new knowledge and actively expand his/her knowledge.	
<b>Course contents:</b> Brief outline of the course: according to the individual level of the student	

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

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

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

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

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

**Recommended or required literature:**

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))

Piano:

1. F. Emonts: Piano School II - III.
2. J. S. Bach: Booklet of Pieces for A. M. Bach, Little Preludes and Fughettas
3. Sonatinas and Rondos I., II.
4. P. I. Tchaikovsky: Album for Youth
5. E. Hradecky: Small Jazz Album

Organ:

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

Guitar:

1. J. Jirmal: J. Jirmal, The School of Guitar Playing
2. P. Malovec: 10 etudes for guitar
3. G. F. Händel: 5 Pieces - Guitar Solos
4. F. Just: Leichte Spielstücke für Gitarre
5. J. Kotík: First recital pieces for guitar

Violin:

1. O. Ševčík: opus 6 book 4, opus 9 book 9
2. J. F. Mazas: Etudes 2 op. 36
3. H. Schradieck: Finger exercises in seven positions
4. J. S. Bach: 6 Sonatas for violin and harpsichord, band 1
5. A. Dvořák: Romantic Pieces, Op. 75

Flute:

1. Album of compositions for flute (ed. Budapest)
2. Album of compositions for flute (ed. Moscow)
3. E. Towarnicki: School of Flute Playing - selection of recitals
4. F. Tomaszewski: Selection of etudes II.
5. G. F. Handel: Sonatas, Halle Sonatas

**Language of instruction:**

Slovak

**Notes:**

<b>Course evaluation:</b> Assessed students in total: 9					
A	B	C	D	E	FX
44.44	22.22	11.11	0.0	11.11	11.11
<b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD., doc. PaedDr. Janka Bednáriková, PhD., PaedDr. Martina Krušinská, PhD., PaedDr. Miriam Matejová, PhD., doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 24.03.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD110A/22	<b>Course title:</b> Main and Obligatory Instrument 3b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. The student chooses two instruments from the menu - one as the main instrument, the other as a compulsory instrument. A maximum of 50 % can be earned for active participation in individual exercises in the main or compulsory instrument. The final assessment will be in the form of termly playbacks, for which the student may earn a maximum of 50%. During the semester performances, the student performs his/her repertoire by heart. A minimum of 60% is required to pass the course. 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> Learning outcomes: After completing the course the student will acquire the following knowledge, skills and competences: - Know as much literature as possible of varying technical and artistic difficulty and style periods. - The student will be able to read and interpret a musical text. - has a working knowledge of the technical and expressive possibilities of instrumental playing and is familiar with different stylistic periods. - is able to arrange and arrange simple musical formations and improvise, - has the professional competence to work as a music teaching assistant in primary schools. - is able to independently acquire new knowledge and actively expand his/her knowledge.	
<b>Course contents:</b> Brief outline of the course: according to the individual level of the student	

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

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

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

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

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

**Recommended or required literature:**

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))

Piano:

- 1.F. Emonts: Piano School II - III.
- 2.J. S. Bach. M. Bach, Little Preludes and Fughettas
- 3.Sonatinas and rondos I., II.
- 4.P. I. Tchaikovsky: Album for Youth
- 5.E. Hradecky: Small Jazz Album

Organ:

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

Guitar:

- 1.J. Jirmal: The School of Guitar
- 2.P. Malovec: 10 etudes for guitar
- 3.G. F. Händel: 5 pieces - guitar solos
- 4.F. Just: Leichte Spielstücke für Gitarre
- 5.J. Kotík: First recital pieces for guitar

Violin:

- 1.O. Ševčík: opus 6 book 4, opus 9 book 9
- 2.J. F. Mazas: Etudes 2 op. 36
- 3.H. Schradieck: Finger exercises in seven positions
- 4.J. S. Bach: 6 Sonatas for violin and harpsichord, band 1
- 5.A. Dvořák: Romantic Pieces, Op. 75

Flute:

- 1.Album of compositions for flute (ed. Budapest)
- 2.Albums of compositions for flute (ed. Moscow)
- 3.E. Towarnicki: School of Flute - selection of recitals
- 4.F. Tomaszewski: Selection of etudes II. book
- 5.G. F. Händel: Sonatas, Halle Sonatas

**Language of instruction:**

Slovak

**Notes:**

<b>Course evaluation:</b>					
Assessed students in total: 9					
A	B	C	D	E	FX
55.56	11.11	0.0	0.0	11.11	22.22
<b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD., doc. PaedDr. Janka Bednáriková, PhD., doc. PaedDr. Zuzana Zahradníková, PhD., PaedDr. Martina Krušinská, PhD., PaedDr. Miriam Matejová, PhD.					
<b>Last modification:</b> 14.07.2022					
<b>Supervisor(s):</b>					
Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD114A/22	<b>Course title:</b> Main and Obligatory Instrument 4b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. The student chooses two instruments from the menu - one as the main instrument, the other as a compulsory instrument. A maximum of 50 % can be earned for active participation in individual exercises in the main or compulsory instrument. The final assessment will be in the form of termly playbacks, for which the student may earn a maximum of 50%. During the semester performances, the student performs his/her repertoire by heart. A minimum of 60% is required to pass the course. 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> Learning outcomes: After completing the course the student will acquire the following knowledge, skills and competences: - Know as much literature as possible of varying technical and artistic difficulty and style periods. - The student will be able to read and interpret a musical text. - has a working knowledge of the technical and expressive possibilities of instrumental playing and is familiar with different stylistic periods. - is able to arrange and arrange simple musical formations and improvise, - has the professional competence to work as a music teaching assistant in primary schools. - is able to independently acquire new knowledge and actively expand his/her knowledge.	
<b>Course contents:</b> Brief outline of the course: according to the individual level of the student	



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

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

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

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

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

**Recommended or required literature:**

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))

Piano:

1.F. Emonts: Piano School II - III.

2.J. S. Bach. M. Bach, Little Preludes and Fughettas

3.Sonatinas and rondos I., II.

4.P. I. Tchaikovsky: Album for Youth

5.E. Hradecky: Small Jazz Album

Organ:

1.Orgelwerke des 16. bis 18. Jahrhunderts

2.Orgelmusik für Trauerfeiern

3.Adagios for Organ

4.French Romantic Organ Music. The Ultimate Collection

Guitar:

1.J. Jirmal: The School of Guitar

2.P. Malovec: 10 etudes for guitar

3.G. F. Händel: 5 pieces - guitar solos

4.F. Just: Leichte Spielstücke für Gitarre

5.J. Kotík: First recital pieces for guitar

Violin:

1.O. Ševčík: opus 6 book 4, opus 9 book 9

2.J. F. Mazas: Etudes 2 op. 36

3.H. Schradieck: Finger exercises in seven positions

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

5.A. Dvořák: Romantic Pieces, Op. 75

Flute:

1.Album of compositions for flute (ed. Budapest)

2.Albums of compositions for flute (ed. Moscow)

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

4.F. Tomaszewski: Selection of etudes II. book

5.G. F. Händel: Sonatas, Halle Sonatas

**Language of instruction:**

Slovak

**Notes:**

<b>Course evaluation:</b>					
Assessed students in total: 7					
A	B	C	D	E	FX
42.86	28.57	28.57	0.0	0.0	0.0
<b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD., doc. PaedDr. Janka Bednáriková, PhD., doc. PaedDr. Zuzana Zahradníková, PhD., PaedDr. Martina Krušinská, PhD., PaedDr. Miriam Matejová, PhD.					
<b>Last modification:</b> 24.03.2022					
<b>Supervisor(s):</b>					
Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD117A/22	<b>Course title:</b> Main and Obligatory Instrument 5b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. The student chooses two instruments from the menu - one as the main instrument, the other as a compulsory instrument. A maximum of 50 % can be earned for active participation in individual exercises in the main or compulsory instrument. The final assessment will be in the form of termly playbacks, for which the student may earn a maximum of 50%. During the semester performances, the student performs his/her repertoire by heart. A minimum of 60% is required to pass the course. 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> Learning outcomes: After completing the course the student will acquire the following knowledge, skills and competences: - Know as much literature as possible of varying technical and artistic difficulty and style periods. - The student will be able to read and interpret a musical text. - has a working knowledge of the technical and expressive possibilities of instrumental playing and is familiar with different stylistic periods. - is able to arrange and arrange simple musical formations and improvise, - has the professional competences to work as a music teaching assistant in primary schools. -j able to independently acquire new knowledge and actively expand his/her knowledge.	
<b>Course contents:</b> Brief outline of the course: according to the individual level of the student	

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

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

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

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

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

**Recommended or required literature:**

Recommended reading: selection

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

Piano:

1.F. Emonts: Piano School II - III.

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

3.Sonatinas and rondos I., II.

4.P. I. Tchaikovsky: Album for Youth

5.E. Hradecky: Small Jazz Album

Organ:

1.Orgelwerke des 16. bis 18. Jahrhunderts

2.Orgelmusik für Trauerfeiern

3.Adagios for Organ

4.French Romantic Organ Music. The Ultimate Collection

Guitar:

1.J. Jirmal: The School of Guitar

2.P. Malovec: 10 etudes for guitar

3.G. F. Händel: 5 pieces - guitar solos

4.F. Just: Leichte Spielstücke für Gitarre

5.J. Kotík: First recital pieces for guitar

Violin:

1.O. Ševčík: opus 6 book 4, opus 9 book 9

2.J. F. Mazas: Etudes 2 op. 36

3.H. Schradieck: Finger exercises in seven positions

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

5.A. Dvořák: Romantic Pieces, Op. 75

Flute:

1.Album of compositions for flute (ed. Budapest)

2.Albums of compositions for flute (ed. Moscow)

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

4.F. Tomaszewski: Selection of etudes II. book

5.G. F. Händel: Sonatas, Halle Sonatas

**Language of instruction:**

Slovak

**Notes:**

<b>Course evaluation:</b> Assessed students in total: 4					
A	B	C	D	E	FX
50.0	25.0	25.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD., doc. PaedDr. Janka Bednáriková, PhD., PaedDr. Martina Krušinská, PhD., PaedDr. Miriam Matejová, PhD., doc. PaedDr. Zuzana Zahradníková, PhD.					
<b>Last modification:</b> 24.03.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

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

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

**Recommended or required literature:**

Recommended reading:

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

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 27

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

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

**Last modification:** 24.03.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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



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

**Recommended or required literature:**

Recommended reading:

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

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 28

A	B	C	D	E	FX
35.71	21.43	14.29	14.29	10.71	3.57

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

**Last modification:** 24.03.2022

**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

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

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

## COURSE INFORMATION SHEET

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

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

**Recommended or required literature:**

Recommended reading:

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

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 12

A	B	C	D	E	FX
16.67	33.33	16.67	0.0	16.67	16.67

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

**Last modification:** 24.03.2022

**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

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

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

**Recommended or required literature:**

Recommended reading:

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

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 12

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

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

**Last modification:** 24.03.2022



**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD102A/22	<b>Course title:</b> Music Theory and Ear Training 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> 2 / 1 <b>hours per semester:</b> 26 / 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A student passes the course if he/she demonstrates theoretical and practical knowledge of music doctrine and practical experience in the field of intonation and rhythmic training. Active participation in exercises is required for successful completion of the course. Final assessment: written test in music doctrine (50%), written test in intonation (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> Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: - have general and basic theoretical knowledge in the field of music doctrine, intonation and rhythm, - can reproduce the knowledge acquired in the course, - can read a musical text and interpret it, - can notate notes in different keys, all kinds of scales and intervals, - is able to distinguish by ear the distance between two and three notes, - can write a single-voice diatonic melody, - can sing a simple diatonic melody from musical notation, - has the professional competence to work as an assistant teacher of music education in primary schools.	
<b>Course contents:</b> Brief outline of the course:	

1. 1. musical acoustics, method of vocal intonation using relative solmization, intonation using phonogesthetics
2. Notation, notation in violin, bass, C clefs, pure interval intonation. intonation of 4th-5th and 8th degrees.
3. Diatonic scales, intonation of thirds and seconds, intonation of 2nd and 3rd degrees.
4. Scales chromatic, whole-tone, special, intonation of sexta and seventh, intonation of 6th and 7th degrees.
5. Tonal affinities of 1st and 2nd degrees, notation of short melodic motives.
6. Intervals, notation of longer melodic motives.
7. Rhythmics, rhythmic exercises - eighth notes.
8. Metrics, rhythmic exercises - sixteenth notes.
9. Tempo, modal melody notation.
10. Dynamics, rhythmic exercises according to rhythmic patterns.
11. Agogics, linking rhythmic exercises with intonation patterns.

**Recommended or required literature:**

Recommended reading:

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

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 23

A	B	C	D	E	FX
21.74	17.39	21.74	4.35	21.74	13.04

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

**Last modification:** 24.03.2022

**Supervisor(s):**

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

prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD109A/22	<b>Course title:</b> Music Theory and Ear Training 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> 2 / 1 <b>hours per semester:</b> 26 / 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A student passes the course if he/she demonstrates theoretical and practical knowledge of music doctrine, the doctrine of musical instruments and practical experience in the field of intonation and rhythmic training. Active participation in exercises is required for successful completion of the course. Final assessment: written test in music and instrumentation (50%), written test in intonation (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> Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: <ul style="list-style-type: none"> <li>- possesses general and basic theoretical knowledge in the field of music doctrine, doctrine of musical instruments, intonation and rhythm.</li> <li>- can reproduce the knowledge acquired in the course.</li> <li>- is able to distinguish by ear the distance between two to four notes, to intonate the melodic line - diatonic, modal, schromatic and atonal and to write the melody heard in music notation.</li> <li>- Master the formation, identification of chords and their reversals, identification of chord reversals in keys.</li> <li>- knows how to choose a musical instrument according to its sound characteristics and technical possibilities</li> </ul>	

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

**Course contents:**

Brief outline of the course:

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

**Recommended or required literature:**

Recommended reading:

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

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 21

A	B	C	D	E	FX
28.57	19.05	9.52	19.05	14.29	9.52

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

**Last modification:** 24.03.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD100B/22	<b>Course title:</b> Schola Cantorum 1b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. 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 basic knowledge and artistic skills in the interpretation of Gregorian chant, to transfer theoretical knowledge of liturgical chant and music into performance practice. The main focus of the course is the highest quality performance of Gregorian chant according to the Quadratic and Saint Gallen notation, realization of concert performances, participation in festivals of Gregorian chant and concerts of sacred music. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: - mastering the theoretical principles and principles of Gregorian chant interpretation - the ability to read and interpret quadratic notation independently and to navigate in simple Gregorian chant notation - the ability to study simple Gregorian chants and to solve basic performance problems.	

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



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD102B/22	<b>Course title:</b> Schola Cantorum 2b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. 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 strengthen artistic skills in the interpretation of Gregorian chant. The main focus of the course is the highest quality performance of Gregorian chant as well as the performance of chants from native source materials or the presentation of contemporary liturgical music. The main focus of the course is the highest quality performance of Gregorian chant according to quadratic and Saint Gallen notation, the realization of concert performances, participation in Gregorian chant festivals and sacred music concerts. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: - mastering the theoretical principles and principles of quality Gregorian chant performance - the ability to independently read and interpret quadratic or Saint Gallen notation - the ability to study simple Gregorian chants and to solve basic performance problems.	

<b>Course contents:</b> 1. Rehearsal of various chants of Gregorian chant or contemporary liturgical music. 2. Interpretation of selected Gregorian chants, written in quadratic and Saint Gallen notation (from sheet music or from memory).					
<b>Recommended or required literature:</b>					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 13					
A	B	C	D	E	FX
92.31	7.69	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> doc. PaedDr. Janka Bednáriková, PhD.					
<b>Last modification:</b> 27.07.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD105B/22	<b>Course title:</b> Schola Cantorum 3b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. 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 strengthen artistic skills in the interpretation of Gregorian chant. The main focus of the course is the highest quality performance of Gregorian chant as well as the performance of chants from native source materials or the presentation of contemporary liturgical music. The main focus of the course is the highest quality performance of Gregorian chant according to quadratic and Saint Gallen notation, the realization of concert performances, participation in Gregorian chant festivals and sacred music concerts. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: - mastering the theoretical principles and principles of quality Gregorian chant performance - the ability to independently read and interpret quadratic or Saint Gallen notation - the ability to study simple Gregorian chants and to solve basic performance problems.	

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD109B/22	<b>Course title:</b> Schola Cantorum 4b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points may be obtained for participation in the exercises. 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 strengthen artistic skills in the interpretation of Gregorian chant. The main focus of the course is the highest quality performance of Gregorian chant as well as the performance of chants from native source materials or the presentation of contemporary liturgical music. The main focus of the course is the highest quality performance of Gregorian chant according to quadratic and Saint Gallen notation, the realization of concert performances, participation in Gregorian chant festivals and sacred music concerts. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: - mastering the theoretical principles and principles of quality Gregorian chant performance - the ability to independently read and interpret quadratic or Saint Gallen notation - the ability to study simple Gregorian chants and to solve basic performance problems.	

**Course contents:**

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

**Recommended or required literature:**

1. Graduale Novum. Regensburg 2011.
2. Graduale Triplex. Solesmes 1998.
3. Liber antiphonarius pro diurnis horis I. – III. Solesmes 2005, 2006, 2007
4. Offertoriale Triplex. Solesmes 1985.
5. ADAMKO, R. - VESELOVSKÁ, E. - ŠEDIVÝ, J.: Spiš Antiphonary. Ružomberok 2008.
6. AKIMJAK, A. - ADAMKO, R. - BEDNÁRIKOVÁ, J.: The Spiš Gradual of Juraj of Kežmarok from 1426. Ružomberok 2006.

**Language of instruction:**

Slovak

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

Assessed students in total: 11

A	B	C	D	E	FX
90.91	9.09	0.0	0.0	0.0	0.0

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

**Last modification:** 27.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD113B/22	<b>Course title:</b> Schola Cantorum 5b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject. A maximum of 50 points 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 strengthen artistic skills in the interpretation of Gregorian chant. The main focus of the course is the highest quality performance of Gregorian chant as well as the performance of chants from native source materials or the presentation of contemporary liturgical music. The main focus of the course is the highest quality performance of Gregorian chant according to quadratic and Saint Gallen notation, the realization of concert performances, participation in Gregorian chant festivals and sacred music concerts. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: - mastering the theoretical principles and principles of quality Gregorian chant performance - the ability to independently read and interpret quadratic or Saint Gallen notation - the ability to study simple Gregorian chants and to solve basic performance problems.	

**Course contents:**

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

**Recommended or required literature:**

Antiphonale Monasticum I. Solesmes 2005.  
Antiphonale Monasticum II. Solesmes 2007.  
Antiphonale Monasticum III. Solesmes 2007.  
Graduale Simplex. Solesmes 1988.  
Graduale Novum. Regensburg 2011.  
Spiš Gradual of George of Kežmarok from 1426. Ružomberok 2006.  
Spiš Antiphonary. Ružomberok 2009.

**Language of instruction:**

Slovak

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

Assessed students in total: 3

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

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

**Last modification:** 27.07.2022

**Supervisor(s):**

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



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD116B/22	<b>Course title:</b> Schola Cantorum 6b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 6.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the 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 strengthen artistic skills in the interpretation of Gregorian chant. The main focus of the course is the highest quality performance of Gregorian chant as well as the performance of chants from native source materials or the presentation of contemporary liturgical music. The main focus of the course is the highest quality performance of Gregorian chant according to quadratic and Saint Gallen notation, the realization of concert performances, participation in Gregorian chant festivals and sacred music concerts. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: - mastering the theoretical principles and principles of quality Gregorian chant performance - the ability to independently read and interpret quadratic or Saint Gallen notation - the ability to study simple Gregorian chants and to solve basic performance problems.	

**Course contents:**

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

**Recommended or required literature:**

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

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

Assessed students in total: 3

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

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

**Last modification:** 27.07.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

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

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

**Course contents:**

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

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

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

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

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

**Recommended or required literature:**

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

Piano:

1.F. Emonts: Klavírna škola II. – III.

2.J. S. Bach: Knižočka skladieb pre A. M. Bachovú, Malé prelúdia a fughetty

3.Sonatíny a ronda I., II.

4.P. I. Čajkovskij: Album pre mládež

5.E. Hradecký: Malé džezové album

Organ:

1.Orgelwerke des 16. bis 18. Jahrhunderts

2.Orgelmusik für Trauerfeiern

3.Adagios for Organ

4.French Romantic Organ Music. The Ultimate Collection

Guitar:

1.J. Jirmal: Škola hry na kytaru

2.P. Malovec: 10 etud pre gitaru

3.G. F. Händel: 5 skladieb – kytarová sóla

4.F. Just: Leichte Spielstücke für Gitarre

5.J. Kotík: První prednesové skladby pro kytaru

Violin:

1.O. Ševčík: opus 6 zošit 4, opus 9 zošit 9

2.J. F. Mazas: Etiudy 2 op. 36

3.H. Schradieck: Cwiczenia palcowe w siedmiu pozycjach

4.J. S. Bach: 6 Sonát pre husle a čembalo, band 1

5.A. Dvořák: Romantické kusy op. 75

Flute:

1.Album skladieb pre flautu (ed. Budapest)

2.Albumy skladieb pre flautu (ed. Moskva)

3.E. Towarnicki: Škola hry na flautu – výber prednesov

4.F. Tomaszewski: Výber etud II. zošit

5.G. F. Händel: Sonáty, Halské sonáty

**Language of instruction:**

Slovak

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD103B/22	<b>Course title:</b> Second Instrument 2b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. The student may choose one optional tool from the range 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%. During the semester performances, the student performs his/her 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 acquire basic knowledge in playing a selected optional musical instrument, to increase the recital and technical level of playing, to develop the ability to work independently. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: <ul style="list-style-type: none"> <li>- Explore as much literature of varying technical and artistic difficulty and stylistic periods as possible;</li> <li>- be able to read a musical text and interpret it;</li> <li>- practical knowledge of the technical and expressive possibilities of instrumental playing and orientation in different stylistic periods;</li> <li>- is able to arrange and arrange simple musical formations and improvise;</li> <li>- has the professional competence to work as a music teaching assistant in primary schools;</li> </ul>	

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

**Course contents:**

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

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

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

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

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

**Recommended or required literature:**

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

Piano:

1.F. Emonts: Klavírna škola II. – III.

2.J. S. Bach: Knižočka skladieb pre A. M. Bachovú, Malé prelúdia a fughetty

3.Sonatíny a ronda I., II.

4.P. I. Čajkovskij: Album pre mládež

5.E. Hradecký: Malé džezové album

Organ:

1.Orgelwerke des 16. bis 18. Jahrhunderts

2.Orgelmusik für Trauerfeiern

3.Adagios for Organ

4.French Romantic Organ Music. The Ultimate Collection

Guitar:

1.J. Jirmal: Škola hry na kytaru

2.P. Malovec: 10 etud pre gitaru

3.G. F. Händel: 5 skladieb – kytarová sóla

4.F. Just: Leichte Spielstücke für Gitarre

5.J. Kotík: První prednesové skladby pro kytaru

Violin:

1.O. Ševčík: opus 6 zošit 4, opus 9 zošit 9

2.J. F. Mazas: Etiudy 2 op. 36

3.H. Schradieck: Cwiczenia palcowe w siedmiu pozycjach

4.J. S. Bach: 6 Sonát pre husle a čembalo, band 1

5.A. Dvořák: Romantické kusy op. 75

Flute:

1.Album skladieb pre flautu (ed. Budapest)

2.Albumy skladieb pre flautu (ed. Moskva)

3.E. Towarnicki: Škola hry na flautu – výber prednesov

4.F. Tomaszewski: Výber etud II. zošit

5.G. F. Händel: Sonáty, Halské sonáty

**Language of instruction:**

Slovak

<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 10					
A	B	C	D	E	FX
90.0	0.0	10.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD., doc. PaedDr. Zuzana Zahradníková, PhD., doc. PaedDr. Janka Bednáriková, PhD., PaedDr. Miriam Matejová, PhD.					
<b>Last modification:</b> 14.07.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD106B/22	<b>Course title:</b> Second Instrument 3b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. The student may choose one optional tool from the range of tools. A maximum of 50 % can be earned for active participation in the individual exercises of the optional tool. The final assessment will be in the form of semesterly playbacks, for which the student may earn a maximum of 50%. During the semester performances, the student performs his/her repertoire by heart. A minimum of 60% is required to pass the course. 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 acquire basic knowledge in playing a selected optional musical instrument, to increase the recital and technical level of playing, to develop the ability to work independently. Learning outcomes: Upon completion of the course the student will acquire the following knowledge, skills and competences: <ul style="list-style-type: none"> <li>- Explore as much literature of varying technical and artistic difficulty and stylistic periods as possible;</li> <li>- be able to read a musical text and interpret it;</li> <li>- practical knowledge of the technical and expressive possibilities of instrumental playing and orientation in different stylistic periods;</li> <li>- is able to arrange and arrange simple musical formations and improvise;</li> <li>- has the professional competence to work as a music teaching assistant in primary schools;</li> </ul>	

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

**Course contents:**

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

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

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

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

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

**Recommended or required literature:**

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

Piano:

1.F. Emonts: Klavírna škola II. – III.

2.J. S. Bach: Knižočka skladieb pre A. M. Bachovú, Malé prelúdia a fughetty

3.Sonatíny a ronda I., II.

4.P. I. Čajkovskij: Album pre mládež

5.E. Hradecký: Malé džezové album

Organ:

1.Orgelwerke des 16. bis 18. Jahrhunderts

2.Orgelmusik für Trauerfeiern

3.Adagios for Organ

4.French Romantic Organ Music. The Ultimate Collection

Guitar:

1.J. Jirmal: Škola hry na kytaru

2.P. Malovec: 10 etud pre gitaru

3.G. F. Händel: 5 skladieb – kytarová sóla

4.F. Just: Leichte Spielstücke für Gitarre

5.J. Kotík: První prednesové skladby pro kytaru

Violin:

1.O. Ševčík: opus 6 zošit 4, opus 9 zošit 9

2.J. F. Mazas: Etiudy 2 op. 36

3.H. Schradieck: Cwiczenia palcowe w siedmiu pozycjach

4.J. S. Bach: 6 Sonát pre husle a čembalo, band 1

5.A. Dvořák: Romantické kusy op. 75

Flute:

1.Album skladieb pre flautu (ed. Budapest)

2.Albumy skladieb pre flautu (ed. Moskva)

3.E. Towarnicki: Škola hry na flautu – výber prednesov

4.F. Tomaszewski: Výber etud II. zošit

5.G. F. Händel: Sonáty, Halské sonáty

**Language of instruction:**

Slovak

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

## COURSE INFORMATION SHEET

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

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

**Course contents:**

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

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

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

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

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

**Recommended or required literature:**

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

Piano:

1.F. Emonts: Klavírna škola II. – III.

2.J. S. Bach: Knižočka skladieb pre A. M. Bachovú, Malé prelúdia a fughetty

3.Sonatíny a ronda I., II.

4.P. I. Čajkovskij: Album pre mládež

5.E. Hradecký: Malé džezové album

Organ:

1.Orgelwerke des 16. bis 18. Jahrhunderts

2.Orgelmusik für Trauerfeiern

3.Adagios for Organ

4.French Romantic Organ Music. The Ultimate Collection

Guitar:

1.J. Jirmal: Škola hry na kytaru

2.P. Malovec: 10 etud pre gitaru

3.G. F. Händel: 5 skladieb – kytarová sóla

4.F. Just: Leichte Spielstücke für Gitarre

5.J. Kotík: První prednesové skladby pro kytaru

Violin:

1.O. Ševčík: opus 6 zošit 4, opus 9 zošit 9

2.J. F. Mazas: Etiudy 2 op. 36

3.H. Schradieck: Cwiczenia palcowe w siedmiu pozycjach

4.J. S. Bach: 6 Sonát pre husle a čembalo, band 1

5.A. Dvořák: Romantické kusy op. 75

Flute:

1.Album skladieb pre flautu (ed. Budapest)

2.Albumy skladieb pre flautu (ed. Moskva)

3.E. Towarnicki: Škola hry na flautu – výber prednesov

4.F. Tomaszewski: Výber etud II. zošit

5.G. F. Händel: Sonáty, Halské sonáty

**Language of instruction:**

Slovak

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

## COURSE INFORMATION SHEET

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

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

**Course contents:**

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

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

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

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

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

**Recommended or required literature:**

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

Piano:

1.F. Emonts: Klavírna škola II. – III.

2.J. S. Bach: Knižočka skladieb pre A. M. Bachovú, Malé prelúdia a fughetty

3.Sonatíny a ronda I., II.

4.P. I. Čajkovskij: Album pre mládež

5.E. Hradecký: Malé džezové album

Organ:

1.Orgelwerke des 16. bis 18. Jahrhunderts

2.Orgelmusik für Trauerfeiern

3.Adagios for Organ

4.French Romantic Organ Music. The Ultimate Collection

Guitar:

1.J. Jirmal: Škola hry na kytaru

2.P. Malovec: 10 etud pre gitaru

3.G. F. Händel: 5 skladieb – kytarová sóla

4.F. Just: Leichte Spielstücke für Gitarre

5.J. Kotík: První prednesové skladby pro kytaru

Violin:

1.O. Ševčík: opus 6 zošit 4, opus 9 zošit 9

2.J. F. Mazas: Etiudy 2 op. 36

3.H. Schradieck: Cwiczenia palcowe w siedmiu pozycjach

4.J. S. Bach: 6 Sonát pre husle a čembalo, band 1

5.A. Dvořák: Romantické kusy op. 75

Flute:

1.Album skladieb pre flautu (ed. Budapest)

2.Albumy skladieb pre flautu (ed. Moskva)

3.E. Towarnicki: Škola hry na flautu – výber prednesov

4.F. Tomaszewski: Výber etud II. zošit

5.G. F. Händel: Sonáty, Halské sonáty

**Language of instruction:**

Slovak



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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD117B/22	<b>Course title:</b> Second instrument 6b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 6.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of practical examinations during the semester teaching of the subject. The student may choose one optional tool from the range of tools. A maximum of 50 % can be earned for active participation in the individual exercises of the optional tool. The final assessment will be in the form of semesterly playbacks, for which the student may earn a maximum of 50%. During the semester performances, the student performs his/her repertoire by heart. A minimum of 60% is required to pass the course. Course evaluation: A - 100%-93% B - 92%-85% C - 84%-77% D - 76%-69% E - 68%-60% Fx - 59%- 0%	
<b>Learning outcomes of the course:</b> <b>Course Objective:</b> The aim of the course is to acquire basic knowledge in playing a selected optional musical instrument, to increase the recital and technical level of playing, to develop the ability to work independently. <b>Learning outcomes:</b> Upon completion of the course the student will acquire the following knowledge, skills and competences: <ul style="list-style-type: none"> <li>- Explore as much literature of varying technical and artistic difficulty and stylistic periods as possible;</li> <li>- be able to read a musical text and interpret it;</li> <li>- practical knowledge of the technical and expressive possibilities of instrumental playing and orientation in different stylistic periods;</li> <li>- is able to arrange and arrange simple musical formations and improvise;</li> <li>- has the professional competence to work as a music teaching assistant in primary schools;</li> </ul>	

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

**Course contents:**

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

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

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

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

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

**Recommended or required literature:**

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

Piano:

1.F. Emonts: Klavírna škola II. – III.

2.J. S. Bach: Knižočka skladieb pre A. M. Bachovú, Malé prelúdia a fughetty

3.Sonatíny a ronda I., II.

4.P. I. Čajkovskij: Album pre mládež

5.E. Hradecký: Malé džezové album

Organ:

1.Orgelwerke des 16. bis 18. Jahrhunderts

2.Orgelmusik für Trauerfeiern

3.Adagios for Organ

4.French Romantic Organ Music. The Ultimate Collection

Guitar:

1.J. Jirmal: Škola hry na kytaru

2.P. Malovec: 10 etud pre gitaru

3.G. F. Händel: 5 skladieb – kytarová sóla

4.F. Just: Leichte Spielstücke für Gitarre

5.J. Kotík: První prednesové skladby pro kytaru

Violin:

1.O. Ševčík: opus 6 zošit 4, opus 9 zošit 9

2.J. F. Mazas: Etiudy 2 op. 36

3.H. Schradieck: Cwiczenia palcowe w siedmiu pozycjach

4.J. S. Bach: 6 Sonát pre husle a čembalo, band 1

5.A. Dvořák: Romantické kusy op. 75

Flute:

1.Album skladieb pre flautu (ed. Budapest)

2.Albumy skladieb pre flautu (ed. Moskva)

3.E. Towarnicki: Škola hry na flautu – výber prednesov

4.F. Tomaszewski: Výber etud II. zošit

5.G. F. Händel: Sonáty, Halské sonáty

**Language of instruction:**

Slovak

<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 1					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> prof. ThDr. Rastislav Adamko, PhD., doc. PaedDr. Janka Bednáriková, PhD., doc. PaedDr. Zuzana Zahradníková, PhD., PaedDr. Miriam Matejová, PhD.					
<b>Last modification:</b> 14.07.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD101A/22	<b>Course title:</b> Singing and Vocal Technique 1b
<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> 1 / 1 <b>hours per semester:</b> 13 / 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences: Verification of the extent to which the student has acquired the relevant knowledge, skills and competencies is accomplished through practical examinations during semester classes, written test and in semester rehearsals or internal and public performances. Students may earn a maximum of 30 points for participation in lectures and tutorials. Students may earn a maximum of 70 points on the examination. At least 60 points are required to pass the course. The continuous assessment takes into account the level of activity and independence in class and self-study. Continuous assessment: in class, in-house and public performances (concerts, competition). Final assessment: written test and semester play or performance (concerts, competition). 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 impart theoretical knowledge of the anatomy and physiology of the vocal tract, the principles of vocal tone production and elementary singing habits, the elimination of vocal errors, the application of general expressive means, which are necessary to achieve a cultivated vocal expression in speech and singing. To build a natural vocal function on the basis of elementary singing habits: correct posture and posture, correct way of inhalation and regulation of exhalation, soft tone deployment, formation of head tone, clear articulation, legato...To achieve the elimination of vocal errors on the basis of correct control and interplay of the breathing, vocal and modification systems and to achieve a natural sounding tone in the middle and upper positions of the vocal range. The voice training methods and the selection of technical and performance vocal pieces are based on the student's individual vocal disposition and level.	

**Learning Outcomes:**

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

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

**Course contents:**

Outline of the course:

1. The meaning and goal of voice education. Competence profil of a pedagogue.
2. Anatomy and physiology of the auditory system. Vocal and musical hearing. Allocutionary tones.
3. Anatomy and physiology of the respiratory system. Biological and phonatory respiration. Phases of respiration. Types of respiration from the physiological point of view. Respiratory support.
4. Anatomy and physiology of the vocal tract. Theories of phonation. Vocal beginnings.
5. Anatomy and physiology of the resonant system. Formants, Vocal registers, falsettos, castrati. Vocal unions, their characteristics and differentiation.
6. Anatomy and physiology of the articulatory system. Division of consonants and vowels. Methods of formation and places of formation of consonants. The binding of words. Prosodic properties of speech.
7. The development of the child's voice and working with the child's voice. Principles of school voice education.
8. Mutation, the course of mutation, mutation disorders and voice training during mutation.
9. Voice disorders and their division. Remediation of voice disorders, prevention, re-education and rehabilitation.
10. Vocal defects and their distribution. Correction of voice defects.
11. Tremor and the psyche of the singer. Mental and vocal hygiene. Vocal hygiene and correct lifestyle.
12. Recitation, expression, general means of recitation and means of completing the recitation.
13. Application of acquired theoretical knowledge in practice.

The student must present at the semester examinations:

- 1 technical exercise;
- 1 song.

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

**Recommended or required literature:**

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

## Scores:

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

<b>Language of instruction:</b> Slovak					
<b>Notes:</b> Individual exercises.					
<b>Course evaluation:</b> Assessed students in total: 9					
A	B	C	D	E	FX
22.22	44.44	22.22	0.0	0.0	11.11
<b>Name of lecturer(s):</b> Mgr. art. Mgr. Martina Procházková, PhD., PaedDr. Mgr. art. Miriam Žiarna, PhD. ArtD.					
<b>Last modification:</b> 27.03.2023					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. ThDr. Rastislav Adamko, PhD.					



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD106A/22	<b>Course title:</b> Singing and Vocal Technique 2b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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 course and in internal and public performances. A maximum of 50 points can be obtained for participation in the exercises. A maximum of 50 points may be awarded for semesterly performances. A minimum of 60 points is required to pass the course. The continuous assessment takes into account the level of activity and independence in class and in self-study. Continuous assessment: in class, in-house and public performances (concerts, competition). Final assessment: semester play or public performance (concerts, competition). 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 acquaint students with the way and possibilities of implementing the theoretical knowledge from the theory of voice education into their own singing activity. To build a natural vocal function on the basis of elementary singing habits: correct posture and posture, correct way of inhalation and regulation of exhalation, soft tone deployment, formation of head tone, clear articulation, legato...To achieve the elimination of vocal errors on the basis of correct control and interplay of the breathing, vocal and modification system and to achieve a natural sounding tone in the middle and higher position of the vocal range. The voice training methods and the selection of technical and performance vocal pieces are based on the student's individual vocal disposition and level. Learning Outcomes:	

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

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

**Course contents:**

The student must present on the semester exams:

Full-time study:

- 1 technical exercise;
- 1 song.

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

**Recommended or required literature:**

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

**Language of instruction:****Notes:**

Individual exercises

**Course evaluation:**

Assessed students in total: 8

A	B	C	D	E	FX
12.5	37.5	50.0	0.0	0.0	0.0

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

**Last modification:** 23.03.2022

**Supervisor(s):**

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

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD104B/22	<b>Course title:</b> Singing and Vocal Technique 3b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences: Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester course and in internal and public performances. A maximum of 50 points can be obtained for participation in the exercises. A maximum of 50 points may be awarded for semesterly performances. A minimum of 60 points is required to pass the course. The continuous assessment takes into account the level of activity and independence in class and in self-study. Continuous assessment: in class, in-house and public performances (concerts, competition). Final assessment: semester play or public performance (concerts, competition). 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> The aim of the course: To familiarize students with the possibilities of implementation of theoretical knowledge from the theory of voice education into their own singing activity. To build a natural vocal function on the basis of elementary singing habits: correct posture and posture, correct way of inhalation and regulation of exhalation, soft tone deployment, formation of head tone, clear articulation, legato, expansion of vocal range...To achieve elimination of vocal errors on the basis of correct control and interplay of the breathing, vocal and modification systems and to achieve a natural-sounding tone in the middle and higher position of the vocal range. To guide and encourage the student's activity in the selection and realization of the pre-speech-expression elements in the study repertoire. The methodological procedures of voice training and the selection of technical and performance vocal pieces are based on the student's individual vocal disposition and level.	

Learning outcomes:

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

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

**Course contents:**

The student must present on the semester exams:

Full-time study: 1 technical exercise; 1 song; 1 sacred composition or aria antiche, or a simpler aria from an opera, operetta or a simple opera or an aria, or a simple musical.

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

**Notes:**

Individual exercises

**Course evaluation:**

Assessed students in total: 8

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

**Name of lecturer(s):** Mgr. art. Mgr. Martina Procházková, PhD.**Last modification:** 11.07.2022**Supervisor(s):**

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



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD108B/22	<b>Course title:</b> Singing and Vocal Technique 4b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for completion of the course and the subject and the method of verification of the acquired knowledge, skills and competences: Verification of the 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 at internal and public performances A maximum of 50 points can be obtained for participation in the exercises. A maximum of 50 points may be awarded for semesterly performances. At least 60 points are required to pass the course. The continuous assessment takes into account the level of activity and independence in class and in self-study. Continuous assessment: in class, in-house and public performances (concerts, competition). Final assessment: semester play or public performance (concerts, competition). 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> The aim of the course : To familiarize students with the possibilities of implementation of theoretical knowledge from the theory of voice education into their own singing activity. To achieve a natural vocal function on the basis of building elementary singing habits: correct posture and posture, correct way of inhalation and regulation of exhalation, soft tone deployment, formation of head tone, clear articulation, legato, expansion of vocal range...To achieve the elimination of vocal errors on the basis of correct control and interplay of the breathing, vocal and modification systems and to achieve a natural-sounding tone in the whole vocal range. To guide and encourage the student's activity in the selection and realization of pre-voicing elements in the study repertoire. The methodological procedures of voice training and the selection of technical and performance vocal pieces are based on the individual vocal disposition and level of the student.	

Learning outcomes:

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

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

**Course contents:**

The student must present on the semester exams:

Daily study:

- 1 technical exercise;
- 1 song from the Classical, Romantic, 20th or 21st century periods;
- 1 arietta or lighter aria.

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

**Notes:**

Individual exercises.

**Course evaluation:**

Assessed students in total: 5

A	B	C	D	E	FX
20.0	20.0	40.0	20.0	0.0	0.0

**Name of lecturer(s):** Mgr. art. Mgr. Martina Procházková, PhD.**Last modification:** 11.07.2022**Supervisor(s):**

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



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD112B/22	<b>Course title:</b> Singing and Vocal Technique 5b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Verification of the degree of acquisition of the relevant knowledge, skills and competences of the student is carried out on the basis of theoretical and practical examinations during the semester teaching of the subject and at internal and public performances. A maximum of 50 points can be obtained for participation in the exercises. A maximum of 50 points may be awarded for semesterly performances. At least 60 points are required to pass the course. The continuous assessment takes into account the level of activity and independence in class and in self-study. Continuous assessment: in class, in-house and public performances (concerts, competition). Final assessment: semester play or public performance (concerts, competition). 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> The aim of the course: To achieve in students a natural vocal function on the basis of building elementary singing habits: correct posture and posture, correct way of inhalation and regulation of exhalation, soft tone deployment, formation of head tone, clear articulation, legato, staccato, glissando, expansion of vocal range...To achieve the elimination of vocal errors on the basis of correct control and interplay of the breathing, vocal and modifying systems. To promote the student's activity and independence in the choice of repertoire and the realization of the means of recitation and expression in compositions. The methodological procedures of voice training and the selection of technical and performance vocal compositions are based on the individual vocal disposition and technical level of the student. Learning outcomes: Upon completion of the course, the student will acquire the following knowledge, skills and competencies:	

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

**Course contents:**

The student must present on the semester exams:

Daily study:

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

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

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

**Notes:**

Individual exercises.

**Course evaluation:**

Assessed students in total: 3

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

**Name of lecturer(s):** Mgr. art. Mgr. Martina Procházková, PhD.**Last modification:** 11.07.2022**Supervisor(s):**Person responsible for the delivery, development and quality of the study programme:  
prof. ThDr. Rastislav Adamko, PhD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KHU/Hv-BD115B/22	<b>Course title:</b> Singing and Vocal Technique 6b
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 1	<b>Working load:</b> 25 hours
<b>Recommended semester/trimester:</b> 6.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> 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 course and in internal and public performances. A maximum of 50 points can be obtained for participation in the exercises. A maximum of 50 points may be awarded for semesterly performances. A minimum of 60 points is required to pass the course. The continuous assessment takes into account the level of activity and independence in class and in self-study. Continuous assessment: in class, in-house and public performances (concerts, competition). Final assessment: semester play or public performance (concerts, competition). 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> The aim of the course: To achieve natural vocal function in students by building elementary singing habits: Correct stance and posture, correct breathing in and regulation of exhalation, control of breath support, soft and balanced tone production throughout the vocal range, intelligible articulation, legato, staccato, glissando production, expansion of vocal range...To achieve the elimination of vocal errors based on the proper control and interplay of the breathing, vocal and modification systems. To promote the student's activity and independence in the choice of repertoire and the realization of the means of recitation and expression in compositions. The methodological procedures of voice training and the selection of technical and performance vocal compositions are based on the individual vocal disposition and level of the student. Learning outcomes:	



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

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

**Course contents:**

The student must present on the semester exams:

Daily study:

2 compositions of a different character, different stylistic periods, or genres.

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

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

**Recommended or required literature:**

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

**Language of instruction:**

Slovak

**Notes:**

Individual exercises.

**Course evaluation:**

Assessed students in total: 3

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

**Name of lecturer(s):** Mgr. art. Mgr. Martina Procházková, PhD.**Last modification:** 11.07.2022**Supervisor(s):**

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



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok					
<b>Faculty:</b> Faculty of Education					
<b>Course code:</b> KHU/Hv-BD100S/22		<b>Course title:</b> State Final Exam - Music Education			
<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> 5		<b>Working load:</b> 125 hours			
<b>Recommended semester/trimester:</b> 5., 6..					
<b>Level of study:</b> I.					
<b>Prerequisites:</b>					
<b>Requirements for passing the course:</b>					
<b>Learning outcomes of the course:</b>					
<b>Course contents:</b>					
<b>Recommended or required literature:</b>					
<b>Language of instruction:</b>					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 34					
A	B	C	D	E	FX
17.65	35.29	20.59	17.65	8.82	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/Hv-BD121A/22		<b>Course title:</b> Teaching practice			
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site					
<b>Credits:</b> 2		<b>Working load:</b> 50 hours			
<b>Recommended semester/trimester:</b> 5.					
<b>Level of study:</b> I.					
<b>Prerequisites:</b>					
<b>Requirements for passing the course:</b>					
<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: 4					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Martina Krušinská, PhD.					
<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.					