

# Course descriptions

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## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-009/15	<b>Course title:</b> 19th and 20th Century Slovak Music 1
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 3., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: active participation (40 points) Final evaluation: exam - written text (30 points), listening test (30 points) Classification scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX . Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 40//60	
<b>Learning outcomes:</b> Upon successful completion of this course, students master the basics of the history of music and music life in today's Slovakia in the 19th century and in the first half of the 20th century, they are able to understand the musical history of Slovakia in a broader cultural-geographical context and in its changes, as well as in the context of various ideological (ideological) conceptions of culture, they have knowledge of the establishment and development of professional Slovak musical culture, musical life and creation and of the beginning of the generation of "Slovak musical modernism" in the 30s and 40s of the 20th century.	
<b>Class syllabus:</b> Social, political and cultural space of today's Slovakia in the 19th century. Genres and types of music and their social context. J. L. Bella and other musical personalities in the territory of today's Slovakia in the 19th century. Concepts of national revival, concept of national music, musical folklorism. Music culture of cities. Music in Bratislava - tradition and modernity. Situation after 1918 - personalities, institutions, repertoire. "Slovak Music Modernism" - aesthetic basis, works, reception.	
<b>Recommended literature:</b> BURLAS, Ladislav: Slovenská hudobná moderna/Slovak musical modernism. Bratislava: Obzor, 1983. ELSCHEK, Oskár (ed.): Dejiny slovenskej hudby/The history of slovak music. Bratislava: ASCO, 1996, ISBN 80-88820-04-9	

HRUŠOVSKÝ, Ivan: Slovenská hudba v profiloch a rozboroch/Slovak music in profiles and in analysis Bratislava: ŠHV, 1964.  
 CHALUPKA, Ľubomír: Cestami k tvorivej profesionalite. Sprievodca slovenskou hudbou 20. storočia I. (1901-1950)/ Paths to creative professionalism, guide to slovak music of 20th century I (1901-1950), Univerzita Komenského, Bratislava, 2015 ISBN 978-80-8127-091-8  
 CHALUPKA, Ľubomír (ed.): Recepcia európskej hudby v slovenskej hudobnej kultúre 1. polovice 20. storočia/Reception of the european music in slovak musical culture in the 1st half of 20th century. Bratislava: Stimul, 2003.  
 GODÁR, Vladimír: cycle of the articles about slovak music available on [www.noveslovo.sk](http://www.noveslovo.sk).

**Languages necessary to complete the course:**

slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 128

A	B	C	D	E	FX
48,44	21,09	14,06	7,81	4,69	3,91

**Lecturers:** doc. Mgr. Vladimír Zvara, PhD.

**Last change:** 28.06.2022

**Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-010/15	<b>Course title:</b> 19th and 20th Century Slovak Music 2
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: active participation (30 points) Final evaluation: exam - written text (40 points), listening test (30 points) Classification scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX . Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 40/60	
<b>Learning outcomes:</b> Upon successful completion of this course, students master the basics of the history of music and music life in today's Slovakia in the 19th century and in the first half of the 20th century, they are able to understand the musical history of Slovakia in a broader cultural-geographical context and in its changes, as well as in the context of various ideological (ideological) conceptions of culture. Prerequisite for mastering and understanding the subject is knowledge of the general-historical context, the strengthening of which is emphasized in the course.	
<b>Class syllabus:</b> Transformations of the social, political and cultural space of Slovakia after the Second World War. Development of Slovak music culture in the years 1945–1948. "Slovak Music Modernism" and the 1950s. 60s and Slovak musical avant-garde. 70s and 80s. Period after 1989.	
<b>Recommended literature:</b> ELSCHKE, Oskár (ed.): Dejiny slovenskej hudby/ The history of slovak music. Bratislava: ASCO, 1996 ISBN 80-88820-04-9 CHALUPKA, Ľubomír: Slovenská hudobná avantgarda/Slovak musical avant-garde. Bratislava: Univerzita Komenského, 2011 ISBN 978-80-223-3115-9 CHALUPKA, Ľubomír: Generačné a štýlové konfrontácie. Sprievodca slovenskou hudbou 20. storočia II/Generational and stylistic confrontations, guide to slovak music of 20th century II. Univerzita Komenského, Bratislava, 2018, ISBN 978-80223-4585-9 MARTINÁKOVÁ, Zuzana: Slovak Composers after 1900. Banská Bystrica: Akadémia umení, 2002, ISBN 80-89078-02-8	

VAJDA, Igor: Slovenská opera. Bratislava: Opus, 1988. GODÁR, Vladimír: cycle of articles about slovak music available on <a href="http://www.noveslovo.sk">www.noveslovo.sk</a> .					
<b>Languages necessary to complete the course:</b> slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 121					
A	B	C	D	E	FX
57,85	14,05	9,92	8,26	7,44	2,48
<b>Lecturers:</b> doc. Mgr. Vladimír Zvara, PhD.					
<b>Last change:</b> 28.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-021/17	<b>Course title:</b> 20th Century Composition Techniques
<b>Educational activities:</b> <b>Type of activities:</b> lecture / practicals <b>Number of hours:</b> <b>per week:</b> 2 / 2 <b>per level/semester:</b> 28 / 28 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> FiF.KHV/A-boHV-020/17 - Counterpoint	
<b>Course requirements:</b> continuous assessment: active participation, seminar work, tests and exercises (50%) final exam (50%) grading scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> Students will gain a basic understanding of 20th-century compositional techniques. They will learn post-tonal practices and repertoire, including analytical skills	
<b>Class syllabus:</b> post-tonal practices; modes and new scales; atonality; 12-tone method; sound and timbre; serialism; aleatory; minimalism; poly-stylism; spectral music	
<b>Recommended literature:</b> <ul style="list-style-type: none"> <li>• KOSTKA, Stefan: Materials and Techniques of Twentieth-Century Music. 3rd ed., Upper Saddle River, NJ: Pearson Prentice Hall, 2002. ISBN-13: 978-0139240775</li> <li>• MORGAN, Robert P.: Twentieth-Century Music: A History of Musical Style in Modern Europe and America. New York - London: W. W. Norton &amp; Company, 1991. ISBN-13: 978-0393952728</li> <li>• MORGAN, Robert P., ed.: Anthology of Twentieth-century Music. W. W. Norton and Company, 1992. ISBN-13: 978-0393952841</li> <li>• NAVRÁTIL, Miloš: Nástin vývoje evropské hudby: 20. století/. Outline of the development of European music: 20th Century. Ostrava: Montanex, 1996. ISBN 80-85300-26-5</li> <li>• VYSLOUŽIL, Jiří.: Hudobníci 20. storočia/Musicians of 20th Century. Bratislava: OPUS, 1981.</li> </ul>	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 127					
A	B	C	D	E	FX
62,2	24,41	5,51	3,94	1,57	2,36
<b>Lecturers:</b> PhDr. Marcus Zagorski, PhD.					
<b>Last change:</b> 27.06.2022					
<b>Approved by:</b>					



## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-006/17	<b>Course title:</b> 20th Century Music
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> continuous assessment: active participation 25% final grade: exams 3x25% grading scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item Scale of assessment (preliminary/final): 25/75	
<b>Learning outcomes:</b> Introduction to music history in the 20th century. Students gain better understanding of repertoire, stylistic trends, and composers. They also learn about historical and social context of the music. Students will better understand connections between the social context and specific musical developments.	
<b>Class syllabus:</b> modern music; impressionism; folk influence, expressionism, 12-tone method; new music after 1945; serialism; aleatory; minimalism; poly-stylism; spectral music	
<b>Recommended literature:</b> DORUŽKA, Petr (ed.): Hudba na pomezí. [Music on the border] Praha: Panton, 1991. ISBN 80-7039-125-1 HRČKOVÁ, Nad'a: Dejiny hudby VI. Hudba 20. storočia (2 zväzky). Bratislava: Ikar, 2005–2006. ISBN 80-551-1356-4 NYMAN, Michael: Experimentálna hudba: Cage a iní. [Experimental Music: Cage and Others] Bratislava: Hudobné centrum, 2007. ISBN 978-80-88884-93-4 ROSS, Alex: Zbývá jen hluk. Naslouchání dvacátému století. [All the rest is noise] Praha: Argo, 2011. ISBN 978-80-257-0558-2 TARUSKIN, Richard: The Oxford History of Western Music. New York: Oxford University Press, 2004. WILSON, Peter Niklas: Hear and now. Úvahy o improvizovanej hudbe. [reflections on improvised music] Bratislava: Hudobné centrum, 2002. ISBN 80-88884-35-7	

<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 125					
A	B	C	D	E	FX
48,8	22,4	16,8	7,2	2,4	2,4
<b>Lecturers:</b> PhDr. Marcus Zagorski, PhD.					
<b>Last change:</b> 27.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-023/15	<b>Course title:</b> Audio Analysis 1
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> a) during the teaching part (continuously) active participation in lectures and fulfillment of all homework assignments (b) during the examination period: written test The condition for admission to the exam is sufficient attendance, active participation in classes and fulfillment of all domestic assignments. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Classification scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX The teacher accepts max. 2 absences. The dates of the final test will be published orally and by e-mail no later than the last week of the teaching part. Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> Upon successful completion of the course, the student masters the basics of auditory analysis and is able to distinguish simple rhythmic-melodic, interval and harmonic structures in tonal and atonal tonal space, and has a greater musical imagination by singing simple melodic units.	
<b>Class syllabus:</b> 1. Auditory identification 2. Singing of all intervals within an octave at tones sounding gradually. 3. Singing of all intervals within an octave at tones sounding simultaneously. 4. Auditory identification and singing of five tetrachords. 5. Auditory identification and singing of basic diatonic and less common scales in various forms. 6. Transcription of simple rhythmic-melodic formations. 7. Distinguishing between interval and harmonic structures. 8. Recognition of the sound color of individual instruments of a classical instrumentalist. 9. Auditory identification and singing of quinta-chords and septachords. 10. Identification of simple harmonic sequences.	

<b>Recommended literature:</b> GOROW, Ron: Hearing And Writing Music. Los Angeles: September Publishing, 2002. ISBN: 9780962949678. HOLMES, John a SCAIFE, Nigel: Aural Training In Practice. Londýn: ABRSM, 2011. ISBN: 9781848492455. According to the semester plan, published on the website of the Department of Musicology.					
<b>Languages necessary to complete the course:</b> slovak, eventually english					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 207					
A	B	C	D	E	FX
48,79	14,01	14,98	2,42	9,66	10,14
<b>Lecturers:</b> Mgr. Ján Klíma, Mgr. art. Branko Ladič, PhD.					
<b>Last change:</b> 05.04.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-024/15	<b>Course title:</b> Audio Analysis 2
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> FiF.KHV/A-boHV-023/15 - Audio Analysis 1	
<b>Course requirements:</b> a) during the teaching part (continuously) active participation in exercises and fulfillment of all homework assignments (b) during the examination period: written test The condition for admission to the exam is sufficient attendance, active participation in classes and fulfillment of all domestic assignments. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Classification scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX The teacher accepts max. 2 absences. The dates of the final test will be published orally and by e-mail no later than the last week of the teaching part. Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> Upon successful completion of the course, the student masters the basics of auditory analysis and is able to distinguish simple rhythmic-melodic, interval and harmonic structures in tonal and atonal tonal space, and has a greater musical imagination by singing simple melodic units.	
<b>Class syllabus:</b> 1. Auditory identification 2. Singing of all intervals within an octave at tones sounding gradually. 3. Singing of all intervals within an octave at tones sounding simultaneously. 4. Auditory identification and singing of five tetrachords. 5. Auditory identification and singing of basic diatonic and less common scales in various forms. 6. Transcription of simple rhythmic-melodic formations. 7. Distinguishing between interval and harmonic structures. 8. Recognition of the sound color of individual instruments of a classical instrumentalist. 9. Auditory identification and singing of quinta-chords and septachords. 10. Identification of simple harmonic sequences.	

<b>Recommended literature:</b> GOROW, Ron: Hearing And Writing Music. Los Angeles: September Publishing, 2002. ISBN: 9780962949678. HOLMES, John a SCAIFE, Nigel: Aural Training In Practice. Londýn: ABRSM, 2011. ISBN: 9781848492455. According to the semester plan, published on the website of the Department of Musicology.					
<b>Languages necessary to complete the course:</b> slovak, eventually english					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 180					
A	B	C	D	E	FX
47,22	21,11	11,11	6,11	6,11	8,33
<b>Lecturers:</b> Mgr. Ján Klíma, Mgr. art. Branko Ladič, PhD.					
<b>Last change:</b> 28.06.2022					
<b>Approved by:</b>					

## STATE EXAM DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-994/15	<b>Course title:</b> Bachelor's Degree Thesis Defence
<b>Number of credits:</b> 12	
<b>Educational level:</b> I.	
<b>Course requirements:</b> Submission of the diploma thesis within the deadline specified in the current academic schedule year for the relevant date of the state examination. The diploma thesis is submitted in printed form version in two bound copies (of which at least one in hardcover) on the relevant department and in electronic version via AIS. The work must meet the parameters specified Internal regulation no. 12/2013 Directive of the Rector of Comenius University on basic essentials of final theses, rigorous theses and habilitation theses, control of their originality, storage and access at Comenius University in Bratislava. To evaluate the diploma work as the subject of a state examination, the provisions of Article 27 of the Study Regulations apply Faculty of Arts, Comenius University.	
<b>Learning outcomes:</b> Colloquial defense of a bachelor's thesis, in which the student demonstrates the ability to present the objectives, results and procedures of the thesis and also demonstrates the ability to answer questions related to the work, opponents, supervisors and other members of the commission, as well as qualified discussions in a broader context musicology related to the topic of work.	
<b>Class syllabus:</b> Colloquial defense of a bachelor's thesis, in which the student presents the goals, results and procedures of processing the topic of the work and answers questions related to the work, but also the broader context of subdisciplines of musicology that are related to the topic of the work.	
<b>State exam syllabus:</b>	
<b>Recommended literature:</b> According to the topic of the final bachelor thesis.	
<b>Last change:</b> 05.04.2022	
<b>Approved by:</b>	

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022					
<b>University:</b> Comenius University Bratislava					
<b>Faculty:</b> Faculty of Arts					
<b>Course ID:</b> FiF.KHV/A-boHV-025/15		<b>Course title:</b> Bachelor's Degreee Thesis Seminar 1			
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning					
<b>Number of credits:</b> 3					
<b>Recommended semester:</b> 5.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Continuous assessment: continuous checking of the study of the assigned topic and continuous assessment of the prepared texts of the bachelor's thesis. Final assessment: submission of at least 25% of the text of the thesis. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 75/25					
<b>Learning outcomes:</b> The student masters the methodological principles of preparation, concept, structure, content and formal requirements of the bachelor's thesis. He/she understands the principles of writing a scientific text. He is critical of the current state of research in the chosen topic, using a comparative method.					
<b>Class syllabus:</b> Bachelor text is a result of solving a scientific problem. Problem definition questions, suggestions how to grasp the problem, structuring the solution are the main subject of the topic. Formulation of the essence of the problem and the goals to which the solution of the work should result. Ongoing discussion and presentation of prepared texts are necessary.					
<b>Recommended literature:</b> Individually according to the selected topic.					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 40					
A	B	C	D	E	FX
87,5	7,5	5,0	0,0	0,0	0,0



<b>Lecturers:</b> doc. Mgr. Vladimír Zvara, PhD., doc. PhDr. Jana Bartová, PhD., Mgr. art. Branko Ladič, PhD., prof. PhDr. Marta Hulková, CSc., prof. PhDr. Iveta Kajanová, CSc., PhDr. Marcus Zagorski, PhD., Mgr. Jana Belišová, PhD.
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<b>Last change:</b> 25.06.2022
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<b>Approved by:</b>
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## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-026/15	<b>Course title:</b> Bachelor's Degreee Thesis Seminar 2
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> FiF.KHV/A-boHV-025/15 - Bachelor's Degreee Thesis Seminar 1	
<b>Course requirements:</b> Continuous assessment: review of the prepared texts of the bachelor's thesis and discussion of their content. Final evaluation: obtained level of the final text of the bachelor thesis. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 20/80	
<b>Learning outcomes:</b> The student masters the methodological principles of preparation, concept, structure, content and formal requirements of the bachelor's thesis. He has experience in independently formulation a scientific problem, consolidates his skills in expressing ideas with adequate terminology and form. At the same time, he is able to work with special literature, gain relevant knowledge from it and take a critical attitude to it using the comparative method.	
<b>Class syllabus:</b> A bachelor text as a result of solving a scientific problem - continuing the preparation of the work. Evaluation of the current state of solving the problem and discussion of the next stages of the solution. Stylization of the abstract, introduction, formulation of the essence of the problem and the goals to be solved. Text finalization.	
<b>Recommended literature:</b> Individually according to the selected topic.	
<b>Languages necessary to complete the course:</b> slovak	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 38					
A	B	C	D	E	FX
89,47	10,53	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. Vladimír Zvara, PhD., doc. PhDr. Jana Bartová, PhD., Mgr. art. Branko Ladič, PhD., prof. PhDr. Marta Hulková, CSc., prof. PhDr. Iveta Kajanová, CSc., PhDr. Marcus Zagorski, PhD., Mgr. Jana Belišová, PhD.					
<b>Last change:</b> 25.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-003/15	<b>Course title:</b> Baroque Music
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week:</b> 3 <b>per level/semester:</b> 42 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Conditions for passing the course: a) during the teaching part (continuously) a paper / presentation and / or a written work on a selected topic from issues of baroque music, including key personalities, sources, communities, music centers, creating conditions for its cultivation and / or musicological interpretation selected musical work (30 points). Written assignments are handed in at the end of the teaching part; b) during the examination period: an examination consisting of a written test in two parts (knowledge test) and listening) and oral (70 points). The condition for admission to the exam is the achievement of min. 15 points from the ongoing evaluation. Successful completion of the test is a condition of admission to the oral part of the exam. Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX The teacher accepts max. 3 absences with proven documents. The exact date and topic of the mid-term evaluation will be announced at the beginning of the semester. Exam dates will be published via AIS no later than the last week of the course parts. Weight of the intermediate / final evaluation: 30/70 Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> Upon successful completion of the course, the student has knowledge of the development of European music in the Baroque era, has knowledge of the most important stylistic trends, musical forms, types and genres, in which music was cultivated during this period, as well as important music centers and personalities who contributed to its creation, development and dissemination. He knows the most important musical works, as well as the causal links of the emergence of specific manifestations of Baroque musical art (e.g. opera, oratory) in terms of its autonomous development and in comparison with other artistic manifestations and social conditions and impacts. At the same time he will get a basic orientation in the problems of researching this period of development of European music and international representatives of this research.	
<b>Class syllabus:</b> 1. Music of the Baroque period - terminology and periodization. Literature.	

2. Ideological and aesthetic basis for the birth of opera (Florentine Camerata). Ancestors and early forms of opera.
3. Claudio Monteverdi - madrigal and musical-dramatic works.
4. Early Baroque church music - polychory and stile concertato.
5. Origin of oratory and cantata.
6. German Protestant musica poetica. Heinrich Schütz.
7. Baroque opera in Italy and its response outside Italy. French model of baroque opera - J. B. Lully.
8. Opera seria and opera buffa.
9. Sources of shaping instrumental style - dance and keyboard music at the turn of the 16th and 17th centuries.
10. Chamber and solo sonata. Trio sonata. B. Marini, H. Biber, A. Corelli.
11. New forms and types of orchestral instrumental music of the High Baroque - concerto grosso, solo concert. A. Corelli, G. Torelli, A. Vivaldi.
12. International, regional and individual in instrumental music 1st half of the 18th century (dance suite, solo keyboard music).
13. International synthesis in the work of J. S. Bach.
14. International synthesis in the work of G. F. Händel.

**Recommended literature:**

KAČIČ, Ladislav: Dejiny hudby III. Barok [History of Music III. Baroque]. Bratislava, Ikar, 2008. ISBN 978-80-551-1510-8

BUKOFZER, Manfred: Hudba v období baroka [Music in the Baroque period]. Bratislava, Opus, 1986.

ALBRECHT, Ján: Podoby a premeny barokovej hudby [Forms and transformations of baroque music]. Bratislava, Opus, 1982.

ABRAHAM, Gerald: Stručné dejiny hudby [A brief history of music]. Bratislava: Hudobné centrum, 2003. ISBN 80-88884-46-2

Antológia – Renesancia a barok. Slovenská hudba XX [Anthology - Renaissance and Baroque. Slovak Music XX], no. 3 - 4. Bratislava 1994.

HILL, John Walter. Baroque Music. Music in Western Europe, 1580 - 1750. New York - London: Norton, 2005. ISBN 0-393-97800-1

Additional literature will be presented at the beginning and during the semester.

**Languages necessary to complete the course:**

slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 162

A	B	C	D	E	FX
25,93	22,84	19,14	8,02	5,56	18,52

**Lecturers:** doc. PhDr. Jana Bartová, PhD.

**Last change:** 28.06.2022

**Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KLMV/A-AboLO-14/15	<b>Course title:</b> Basics in Methodology of Scientific Research
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2., 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester: activity (10 points), presentation of two selected themes (20 + 20 points); final exam: seminary work 6-8 pages (50 points); Evaluating scale: A: 100 - 92, B: 91 - 84, C: 83 - 76, D: 75 - 68, E: 67 - 60, FX: 59 - 0 b. Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> During the course student has to obtain information on basic notions and procedures of scientific research. The purpose of the course is to develop his ability necessary for critical analysis of examples from his own domain of studies. Within virtual "research project", by form of presentation, student has to work out paper on selected problem and to demonstrate its results. Students has to get trough the drafting of a protocol on scientific work and how to select appropriate language formulations; how to correctly define the basic concepts; how to justify chosen steps in research in respect to its subject and purpose; to make demarcation between meaning and relevance of information he is dealing with; to chose adequate hypothesis and procedures for testifying it and to understand its methodological function in explanation of studied phenomena.	
<b>Class syllabus:</b> Natural language and its formalization (basics of propositional and predicate logic). Scientific method – observation and facts. Hypothesis and conjecture. Definition and classification. Measuring. Probability, induction and statistical methods. Experiment. Scientific explanation and prediction. Laws of nature. Theory. Philosophy of science (CH.S. Peirce, T.S. Kuhn, K.R. Popper, P.K. Feyerabend). Knowledge. Scientific progress. Methodological problems of social sciences.	
<b>Recommended literature:</b> BABBIE, E.R.: The Basics of Social Research, Belmont, CA : Wadsworth ; London : Cengage Learning, 2010. ISBN 978-1305503076 CAREY, S.S.: A Beginner's Guide to Scientific Method, London : Cengage Learning, 2001. ISBN 978-1111305550 COHEN, M.R. & E. NAGEL: An Introduction to Logic and Scientific Method, New York, Harcourt, Brace and Company 1936. ISBN 9781931541916	

GAHÉR, F.: Logika pre každého, 4. vydanie, Iris, Bratislava, 2013. ISBN 9788089256884  
HOOVER, K. & T. DONOVAN: The Elements of Social Scientific Thinking, Boston: Wadsworth, 2004 [2011]. ISBN 9781439082423  
KOSSO, P.: Summary of Scientific Method, Springer, 2011. ISBN 978-9400716155  
MILLER, L. & BREWER, J.D.: The A–Z of Social Research - A Dictionary of Key Social Science Research, London ; Thousand Oaks, Calif. : SAGE, 2003. ISBN 9780761971337  
PSILLOS, S.: Philosophy of Science A-Z, London: Routledge. 2007. 9780748622146  
KUHN, T. S.: The Structure of Scientific Revolutions, 3rd ed. University of Chicago Press, 1996, ISBN 978-0226458083

**Languages necessary to complete the course:**

Slovak (work on seminars, part of literature) English (part of literature)

**Notes:**

**Past grade distribution**

Total number of evaluated students: 59

A	ABS	B	C	D	E	FX
61,02	0,0	18,64	10,17	1,69	3,39	5,08

**Lecturers:** doc. Dr. Vladimír Marko, PhD.

**Last change:** 31.03.2022

**Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KFDF/A-AboFI901/15	<b>Course title:</b> Basics in Philosophy
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b>	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 100%, oral presentations, final test Scale of assessment (preliminary/final): preliminary 100%	
<b>Learning outcomes:</b> Acquiring the basic orientation in philosophical problems, mastering the conceptual tools used in philosophical disciplines and the conceptual basis of social sciences and humanities. Understanding the key philosophical problems and their solutions. Developing the skills of critical reflection on current issues concerning human development from philosophical perspective.	
<b>Class syllabus:</b> Philosophy in the system of cultural activities. Historical transformations of the problem fields of philosophy and the paradigms of European philosophical thinking. Philosophy and science. The nature and methods of philosophy, philosophical argumentation. Philosophical disciplines and schools. Conceptual apparatus of philosophy as the basis of the social sciences and humanities. Key problems of philosophy and various ways of their thematisation (the problem of knowledge and science, the mind/body problem, the issue of language, the problem of morality and moral standards, the issue of justice).	
<b>Recommended literature:</b> LIESMANN, K.- ZENATY, G.: O myšlení. Olomouc 1994. HOLLIS, M.: Pozvání do filosofie. Brno 2001. POPKIN, R. H., STROLL, A.: Filozofie pro každého. Praha 2000. PEREGRIN, J: Filozofie pro normální lidi. Praha 2008. NAGEL, T.: Čo to všetko znamená. Stručný úvod do filozofie. Bradlo, Bratislava 1991.	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	



<b>Past grade distribution</b>						
Total number of evaluated students: 565						
A	ABS	B	C	D	E	FX
40,18	0,0	29,03	17,52	6,55	3,72	3,01
<b>Lecturers:</b> prof. Mgr. Michal Chabada, PhD., prof. PhDr. Emil Višňovský, CSc.						
<b>Last change:</b> 02.04.2021						
<b>Approved by:</b>						

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/boML-060/21	<b>Course title:</b> Bass Babylon: 70 rokov a 70 jazykov modernej basgitary
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 2., 4., 6.	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> a) during the teaching part (continuously) active participation in exercises. b) during the examination period: written test (50 points) The condition for admission to the exam is sufficient attendance and active participation in the lessons. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX The teacher accepts max. 2 absences with proven documents. The dates of the final test will be published orally and by e-mail no later than the last week of the teaching part. Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> The successful graduate of the course has an overview of the development of the bass guitar and the technical parameters of the bass guitar from the 50s of the 20th century to the present. He will be able to get to know the artistic profiles of the most important bass players and will gain knowledge about the gradually emerging styles of playing the bass guitar and the similarities and differences between them.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Invention of the modern electric bass guitar.</li> <li>2. Promoting the bass guitar as a successor to other bass register instruments.</li> <li>3. Crystallization of various bass guitar idioms in the genres blues, rock and roll, rhythm and blues, soul,</li> <li>4. Crystallization of various bass guitar idioms in the genres of rock, funk, fusion, jazz, disco, Latin,</li> <li>5. Crystallization of various bass guitar idioms in the genres of reggae, heavy metal, progressive rock, hip-hop, punk, neo soul, etc.</li> <li>6. Development of an aesthetic ideal in the field of sound and stylization of the bass guitar part.</li> <li>7. Analysis of top performances and innovations in the play of selected bass players such as James Jamerson, Jack Bruce, Paul McCartney, John Entwistle, Willie Weeks, Jaco Pastorius.</li> </ol>	

<p>8. Analysis of top performances and innovations in the play of selected bass players such as Stanley Clarke, Larry Graham, Geezer Butler, Steve Harris, Lemmy Kilmister, Anthony Jackson.</p> <p>9. Analysis of top performances and innovations in the play of selected bass players such as Geddy Lee, Billie Sheehan, John Patitucci, Cliff Burton, Marcus Miller, Michael Balzary.</p> <p>10. Analysis of top performances and innovations in the play of selected bass players such as Victor Wooten, Steve Bailey, Mike Dirnt, Pino Palladino, Robert Trujillo, Richard Bona, Adam Getgood and others.</p>																	
<p><b>Recommended literature:</b></p> <p>MADORA, Ryan: Bass Players To Know. Nashville: osobný náklad autorky, 2019. ISBN: 9781689573658.</p> <p>MULHERN, Tom: Bass Heroes. Backbeat, 1992. ISBN: 9780879302740.</p> <p>DR. LICKS: Standing In The Shadows Of Motown. Hal Leonard, 1989. ISBN: 978-0881888829.</p> <p>MILKOWSKI, Bill: Jaco: Výnimočný a tragický príbeh „najlepšieho basgitaristu na svete“ [An exceptional and tragic story of "the best bass player in the world"]. Hevhetia, 2003. ISBN: 80-969037-5-6</p>																	
<p><b>Languages necessary to complete the course:</b></p> <p>slovak</p>																	
<p><b>Notes:</b></p>																	
<p><b>Past grade distribution</b></p> <p>Total number of evaluated students: 6</p> <table border="1"> <thead> <tr> <th>A</th><th>B</th><th>C</th><th>D</th><th>E</th><th>FX</th></tr> </thead> <tbody> <tr> <td>83,33</td><td>0,0</td><td>0,0</td><td>0,0</td><td>0,0</td><td>16,67</td></tr> </tbody> </table>						A	B	C	D	E	FX	83,33	0,0	0,0	0,0	0,0	16,67
A	B	C	D	E	FX												
83,33	0,0	0,0	0,0	0,0	16,67												
<p><b>Lecturers:</b> Mgr. Ján Klíma</p>																	
<p><b>Last change:</b> 28.06.2022</p>																	
<p><b>Approved by:</b></p>																	

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022					
<b>University:</b> Comenius University Bratislava					
<b>Faculty:</b> Faculty of Arts					
<b>Course ID:</b> FiF.KMuz/A-boHV-046/15		<b>Course title:</b> Collegium Musicum			
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week:</b> 2 <b>per level/semester:</b> 28 <b>Form of the course:</b> on-site learning					
<b>Number of credits:</b> 3					
<b>Recommended semester:</b> 2., 4., 6.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Active involvement in a choir or chamber ensemble. Rehearsing simpler musical works. The condition for completing the course is regular continuous participation and work at home. Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 100/0					
<b>Learning outcomes:</b> The student has practical skills in the interpretation of simpler musical works, either in the choir or in a chamber group according to current dispositions.					
<b>Class syllabus:</b> The student participates in the study of the chosen musical work, devotes himself to the preparation of his part and participates in the final rendering of the composition.					
<b>Recommended literature:</b> music material selected according to the current dispositions of the ensemble					
<b>Languages necessary to complete the course:</b> slovak, eventually english					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 28					
A	B	C	D	E	FX
89,29	3,57	0,0	0,0	0,0	7,14
<b>Lecturers:</b> Mgr. art. Branko Ladič, PhD., doc. Mgr. Daniel Matej, ArtD.					
<b>Last change:</b> 28.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-020/17	<b>Course title:</b> Counterpoint
<b>Educational activities:</b> <b>Type of activities:</b> lecture / practicals <b>Number of hours:</b> <b>per week:</b> 2 / 2 <b>per level/semester:</b> 28 / 28 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> FiF.KHV/A-boHV-019/17 - Music Tectonics	
<b>Course requirements:</b> continuous assessment: active participation, seminar work, tests and exercises (50%) final exam (50%) grading scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> Student will gain basic knowledge of counterpoint, including modal and/or tonal counterpoint; learns reading, writing, and analyzing counterpoint	
<b>Class syllabus:</b> reading intervals, consonance and dissonance, vertical and horizontal movement, modes, cantus firmus, characteristic techniques from the repertoire	
<b>Recommended literature:</b> SCHUBERT, Peter. Modal Counterpoint, Renaissance Style. Oxford 1999. ISBN: 9780195331943. JEPPESEN, K.: Counterpoint: The Polyphonic Vocal Style of the Sixteenth Century. New York: Dover, 1992. JEPPESEN, K.: Kontrapunkt: Lehrbuch der klassischen Vokalpolyphonie. Leipzig, 1978. LEDNETTER, D.: Bach's Well-tempered Clavier: The 48 Preludes and Fugues. New Haven: Yale University Press, 2002. ISBN 978-0-300-09707-8 MANN, A.: The Study of Fugue. Dover, 1987. Mann, A., ed. :The Study of Counterpoint from Johann Joseph Fux's Gradus ad Parnassum, Norton. 1971. DE LA MOTTE, D.: Kontrapunkt: Ein Lese- und Arbeitsbuch, Leipzig: Bärenreiter, 1981.	
<b>Languages necessary to complete the course:</b> Slovak and English	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 135					
A	B	C	D	E	FX
42,96	23,7	15,56	9,63	4,44	3,7
<b>Lecturers:</b> PhDr. Marcus Zagorski, PhD.					
<b>Last change:</b> 28.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-007/15	<b>Course title:</b> Early Slovak Music 1
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 2 / 1 <b>per level/semester:</b> 28 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: active participation (10 points), presentation of a selected topic at the seminar (20 points). Final assessment: written assignment of 6 – 8 standard pages (30 points), knowledge test (40 points). Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Classification scale: A: 100 – 91 points; B: 90 – 81 points; C: 80 – 71 points; D: 70 – 61 points; E: 60 – 51 points; Fx: 50 – 0 points Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> The students gain knowledge about the state of research on the history of Slovak music from the Middle Ages to the mid-seventeenth century – periodization, concepts, topics, state of the source base. They also learn about the musical repertoire of the period – church music and secular music, domestic production (Ján Šimbracký/Schimbrack, Zachariáš Zarewutius, Samuel Capricornus, and others), representative manuscripts (the Levoča Music Collection, the Bardejov Music Collection, etc.).	
<b>Class syllabus:</b> Research on the history of Slovak Music in literature up to the present. Conditions for cultivating music in the territory of present-day Slovakia in the medieval period. Medieval sources of music in state-run institutions – notated parchment fragments, notated codices from Bratislava, from the regions of Spiš and Šariš, and from the Eastern Slovak region. The beginnings of cultivating polyphonic music – the Košice Fragments, the Spiš Fragments, the Trnava Manuscript. Music education in the fifteenth and the seventeenth centuries in the territory of present-day Slovakia (foreign compendia of music). Music compendia by local composers – Stephanus Monetarius, Leonard Stöckel. Conditions for cultivating Renaissance polyphonic music in the territory of present-day Slovakia. Manuscript sources of Renaissance church music in Bratislava, Kežmarok, Bardejov, and Košice. The repertoire of foreign musical prints in local sixteenth-century collections of music. Secular Renaissance music in the territory of present-day Slovakia.	

Lutheran and Catholic hymns in the sixteenth and the seventeenth centuries.  
 Domestic musical production in Spiš (Ján Šimbracký [Schimbrack], Samuel Marckfelner) and Bratislava (Samuel Capricornus, Johann Kusser).  
 Musical manuscripts and prints and domestic musical production in the Bardejov Music Collection – Zachariáš Zarewutius.  
 Printed and manuscript organ tablature books and partbooks in the Levoča Music Collection.  
 Surviving musical prints registered in inventories of music in the territory of Slovakia up to 1674.

**Recommended literature:**

Multiple authors: Dejiny slovenskej hudby [History of Slovak Music] (ed. Ladislav Burlas, Zdenko Nováček, Ladislav Mokrá), Bratislava: SAV, 1957, 540 pp.  
 RYBARIČ, Richard: Dejiny hudobnej kultúry na Slovensku I – Stredovek, renesancia, barok [The History of Musical Culture in Slovakia I – Middle Ages, Renaissance, Baroque]. Bratislava: OPUS 1984, 231 pp.  
 Multiple authors: Dejiny slovenskej hudby [History of Slovak Music] (ed. Oskár Elschek), Bratislava: ASCO 1996, 572 pp. ISBN 80-88820-04-9  
 Multiple authors: Slovensko [Slovakia] (ed. Pavol Žigo), Bratislava: Perfekt 2006, 382 pp. ISBN 80-8046-349-2

**Languages necessary to complete the course:**

slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 193

A	B	C	D	E	FX
23,32	19,17	15,54	14,51	5,18	22,28

**Lecturers:** prof. PhDr. Marta Hulková, CSc.

**Last change:** 28.06.2022

**Approved by:**



## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-008/15	<b>Course title:</b> Early Slovak Music 2
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 2 / 1 <b>per level/semester:</b> 28 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: active participation (10 points), presentation of a selected topic at the seminar (20 points). Final assessment: written assignment of 6 – 8 standard pages (30 points), knowledge test (40 points). Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Classification scale: A: 100 – 91 points; B: 90 – 81 points; C: 80 – 71 points; D: 70 – 61 points; E: 60 – 51 points; Fx: 50 – 0 points Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> The focus is on the period of the musical Baroque and Classicism in the territory of present-day Slovakia, specifically from the mid-seventeenth century to the early nineteenth century. The students acquire knowledge about domestic secular and church music production through the repertoire of manuscripts and about monophonic and polyphonic Lutheran and Catholic hymns. From the period of musical Classicism, they will learn about the compositions of musicians active in Bratislava and Košice, about the context of the domestic repertoire, and the nature of domestic production in various localities.	
<b>Class syllabus:</b> Conditions for cultivating music in the territory of present-day Slovakia in the late seventeenth century and the first half of the eighteenth century. Secular instrumental music in the late seventeenth century – Vietoris Tablature, Tabulatura Miscellanea. Hymns in Vietoris Tablature and in Tabulatura Miscellanea. The musical repertoire of the Lutheran hymnals of Spiš – the Ľubica Hymnal, Kruczay's Hymnal, Hymnal from Smolnícka Huta, etc. Music in monastic environments – Paulín Bajan, Edmund Pascha, Juraj Zrunek. Secular music in the first half of the eighteenth century – Uhrovec Anthology I, II. Military dances in the repertoire of domestic manuscript anthologies – the Melodiarium of Anna Szirmay-Keczer, etc. The piano anthologies of Ján Šantroch, Eleonora Susana Lányi, Ján Fabricz. Domestic musical production in the first half of the eighteenth century.	

<p>Musical Classicism in the territory of present-day Slovakia – state of research, periodization, concepts.</p> <p>The musical life of the centres in the period of Classicism – Bratislava, Košice.</p> <p>Musical production in Bratislava – Anton Zimmermann, Johann Matthias Sperger, František Xaver Tost, Juraj Družecký.</p> <p>Music educational activities in Bratislava – Franz Paul Riegler, Heinrich Klein.</p> <p>František Xaver Zomb as a composer, teacher, and organizer.</p> <p>The musical culture of mining towns in the period of Classicism – Kremnica, Banská Bystrica, Banská Štiavnica.</p> <p>The musical culture of various localities in the period of Classicism – Záhorie, Kysuce, Liptov, Orava, Spiš, Šariš.</p> <p>Musicians from the territory of present-day Slovakia in the context of the development of European musical classicism</p>																	
<p><b>Recommended literature:</b></p> <p>Multiple authors: Dejiny slovenskej hudby [History of Slovak Music] (ed. Ladislav Burlas, Zdenko Nováček, Ladislav Mokrá), Bratislava: SAV, 1957, 540 pp.</p> <p>RYBARIČ, Richard: Dejiny hudobnej kultúry na Slovensku I. – stredovek, renesancia, barok [The History of Musical Culture in Slovakia I – Middle Ages, Renaissance, Baroque]. Bratislava: OPUS 1984, 231 pp.</p> <p>MÚDRA, Darina. Dejiny hudobnej kultúry na Slovensku II. Klasicismus [The History of Musical Culture in Slovakia II. Classicism]. First ed. Bratislava: Opus, 1993, 316 pp. ISBN 80-966995-3-9</p> <p>Multiple authors: Dejiny slovenskej hudby [History of Slovak Music] (ed. Oskár Elschek), Bratislava: ASCO 1996, 572 pp. ISBN 80-88820-04-9</p> <p>Multiple authors: Slovensko [Slovakia] (ed. Pavol Žigo), Bratislava: Perfekt 2006, 382 pp. ISBN 80-8046-349-2</p>																	
<p><b>Languages necessary to complete the course:</b></p> <p>slovak</p>																	
<p><b>Notes:</b></p>																	
<p><b>Past grade distribution</b></p> <p>Total number of evaluated students: 154</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>24,68</td><td>29,22</td><td>14,94</td><td>12,99</td><td>3,25</td><td>14,94</td></tr> </tbody> </table>						A	B	C	D	E	FX	24,68	29,22	14,94	12,99	3,25	14,94
A	B	C	D	E	FX												
24,68	29,22	14,94	12,99	3,25	14,94												
<p><b>Lecturers:</b> prof. PhDr. Marta Hulková, CSc.</p>																	
<p><b>Last change:</b> 26.06.2022</p>																	
<p><b>Approved by:</b></p>																	

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boML-087/19	<b>Course title:</b> Ecomusicology
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1., 3., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> continuous assessment; weekly reading and writing assignments, weekly active discussion, and final presentation; regular attendance required; points deducted for missed classes and assignments assignments 50%, attendance 20%, final project 30% grading scale: A (100-90); B (89-80); C (79-70); D (69-60); F (59-0) Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item Scale of assessment (preliminary/final): 70/30	
<b>Learning outcomes:</b> This course is an introduction to ecomusicology. students will become familiar with basic issues, its practice, topics, and basic methods of research. Students will read texts, lead discussions, write short assignments, and conduct practical activities. They will gain an overview of the topic and literature.	
<b>Class syllabus:</b> -introduction -methods -climate change -soundwalks -Schafer and Thoreau -recording in nature -ethnomusicology -critical thinking and greenwashing -work with natural sciences -deep ecology	
<b>Recommended literature:</b> Current Directions in Ecomusicology, ed. Aaron S. ALLEN and Kevin DAWE, New York: Routledge, 2016. ISBN 978-1138062498 Handbook of Ecocriticism and Cultural Ecology, ed. Herbert ZAPF, DeGruyter, 2016. ISBN 978-3110308372	

<b>Languages necessary to complete the course:</b> English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 1					
A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> PhDr. Marcus Zagorski, PhD.					
<b>Last change:</b> 27.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-012/15	<b>Course title:</b> Elementary Seminar
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> FiF.KHV/A-boHV-011/15 - Introduction into Musicology	
<b>Course requirements:</b> Continuous participation in the semester (10 points), presentation at a seminar (10 points) Final evaluation: seminar work in the range of 4-6 standard pages (80 points) Classification scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 20/80	
<b>Learning outcomes:</b> The student has deeper knowledge and skills in the field of independent musicological work. Can independently and creatively apply the methods and techniques of musicological research acquired in the course Introduction to Musicology. He has skills in gathering and evaluating information, studying sources and literature. Can independently and thoroughly master the topic, name problems, formulate and verify hypotheses and confront the results of previous research with the conclusions of their studies in the seminar work.	
<b>Class syllabus:</b> Methods and techniques of musicological research. Application of general principles of science methodology. Types of information sources and methods of working with them. Interdisciplinary research. Textual criticism, critical thinking, formulation and verification of hypotheses. Technical and conceptual aspects of managing an independent musicological project.	
<b>Recommended literature:</b> CRIST, S.A. (ed.): Historical musicology : sources, methods, interpretations, University of Rochester Press, Rochester 2008. ISBN-10 1580463010:† POLEDŇÁK, I. – FUKAČ, J.: Úvod do studia hudební vědy/ Introduction to the sty of musicology, UP, Olomouc 1995. ISBN 80-7067-496-2 BEARD, D., GLOAG, K.: Musicology: The Key Concepts, Routledge, London 2005. ISBN 0-415-31692-8 WILLIAMS, A.: Constructing musicology, Ashgate, Aldershot 2007. ISBN 9780754601340	
<b>Languages necessary to complete the course:</b>	

slovak					
<b>Notes:</b> Knowledge of English is required, knowledge of other world languages is an advantage.					
<b>Past grade distribution</b> Total number of evaluated students: 182					
A	B	C	D	E	FX
48,35	12,64	13,19	5,49	3,85	16,48
<b>Lecturers:</b> doc. Mgr. Vladimír Zvara, PhD.					
<b>Last change:</b> 28.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KJ/A-boCJ-001/00	<b>Course title:</b> English for Academic Purposes 1
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Evaluation: 100% Continuous control of study results throughout the teaching part of the given study period: <ul style="list-style-type: none"> <li>• written and oral form of examination (in the middle and at the end of the semester)</li> <li>• individual assignments (for every seminar)</li> <li>• written work submitted either separately (continuously throughout the semester) or in the form of a portfolio (twice in the semester - in the middle and at the end of the semester, or only at the end of the semester)</li> </ul> assessment: 100 % - 91 % – A, 90 % - 81 % – B, 80 % - 73 % – C, 72 % - 66 % –D, 65 % - 60 % – E, 59 % and less – FX The Department of Languages determines the number of acceptable absences as follows: two absences (four in the case of a 4-hour subsidy if the two two-hour-sessions are taught continuously in one week) are acceptable without the obligation to submit the proof of non-attendance. In case of another (i.e. third/fifth) absence, a notice of conditional exclusion from the course follows. A subsequent absence (i.e. the fourth/sixth absence) means the final exclusion from the course. In case of serious health problems, representation abroad, or other unforeseen circumstances or serious circumstances not listed here, it is necessary to discuss this in advance with the teacher and agree on appropriate an course of action. Scale of assessment (preliminary/final): 100/0	
<b>Learning outcomes:</b> Students will acquire, develop and consolidate their language skills important for effective communication in academic environment. They will develop text/discourse competences, an awareness of language forms in academic texts, discourse organisation and genres of selected academic texts, critical thinking, abilities to refer to materials and to avoid plagiarism. They will work with authentic model texts typical of humanities and social sciences.	
<b>Class syllabus:</b> A selection of the following will be covered: <ul style="list-style-type: none"> <li>• identify and create academic definitions (simple and expanded),</li> <li>• critically analyze and interpret field-specific texts,</li> </ul>	

<ul style="list-style-type: none"> <li>• determine main ideas and supporting details,</li> <li>• write listing paragraphs,</li> <li>• write comparison and contrast texts,</li> <li>• write cause and effect texts,</li> <li>• identify signal words and their functions in the field-specific texts,</li> <li>• paraphrase texts,</li> <li>• summarize texts,</li> <li>• express personal opinions and give supporting points.</li> </ul>						
<p><b>Recommended literature:</b>  WILLIAMS, J., BROWN, K., HOOD, S. Academic Encounters Level 3. Life in Society, Reading, Writing. Cambridge : CUP, 2012.  SANABRIA, K. Academic Encounters. Life in Society 3. Listening, Speaking. Cambridge : CUP, 2012.  SEAL, B. Academic Encounters. Human Behaviour. Reading, Study Skills, Writing. Cambridge : CUP, 2004.  CERAMELLA, N., LEE, E. Cambridge English for the Media. Cambridge : CUP, 2013.  ESPESTH, M. 1999. Academic Encounters. Human Behaviour. Listening, Note Taking and Discussion. Cambridge : CUP, 1997.  JORDAN, R. R.. Academic Writing Course. Study Skills in English. Longman, 2004.  McCARTHY, M. &amp; O'DELL, F. Academic Vocabulary in Use. Cambridge : CUP, 2016.  <a href="https://www.google.com/search?q=academic+vocabulary+in+use.pdf&amp;oq=Academic+Vocabulary+in+Use.&amp;aqs=chrome..69j0l5.3903j0j7&amp;sourceid=chrome&amp;ie=UTF-8">https://www.google.com/search?q=academic+vocabulary+in+use.pdf&amp;oq=Academic+Vocabulary+in+Use.&amp;aqs=chrome..69j0l5.3903j0j7&amp;sourceid=chrome&amp;ie=UTF-8</a>  ŠULOVSÁ, D. Video-based Listening Tasks and Activities for ESP Classes. Bratislava : Stimul , 2018; <a href="http://stella.uniba.sk/texty/UK/DS_video-based_ESP.pdf">http://stella.uniba.sk/texty/UK/DS_video-based_ESP.pdf</a>  LACÍKOVÁ SERDULOVÁ, M. English for Students of Psychology Collection of Study Material 1, Bratislava : Stimul, 2018.  ŠIMKOVÁ, S. English for Students of Archeology 1: A Textbook for University Students. Bratislava : Vydavateľstvo UK, 2019.</p>						
<p><b>Languages necessary to complete the course:</b>  English</p>						
<p><b>Notes:</b></p>						
<p><b>Past grade distribution</b>  Total number of evaluated students: 7159</p>						
A	ABS	B	C	D	E	FX
19,91	0,0	21,99	22,01	14,09	13,69	8,31
<p><b>Lecturers:</b> PhDr. Svatava Šimková, PhD., Mgr. Alica Antalová, Mgr. Denisa Šulovská, PhD., PhDr. Milica Lacíková Serdulová, PhD., doc. PhDr. Věra Eliašová, PhD., Mgr. Yulia Gordiienko, Mgr. Ivana Juríková, Mgr. Peter Kleman, PhD.</p>						
<p><b>Last change:</b> 21.09.2020</p>						
<p><b>Approved by:</b></p>						



## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KJ/A-boCJ-002/00	<b>Course title:</b> English for Academic Purposes 2
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> FiF.KJ/A-boCJ-001/00 - English for Academic Purposes 1	
<b>Antirequisites:</b> FiF.KJ/A-boCJ-002/00	
<b>Course requirements:</b> Evaluation: 100% Continuous control of study results throughout the teaching part of the given study period: <ul style="list-style-type: none"> <li>• written and oral form of examination (in the middle and at the end of the semester)</li> <li>• individual assignments (for every seminar)</li> <li>• written work submitted either separately (continuously throughout the semester) or in the form of a portfolio (twice in the semester - in the middle and at the end of the semester, or only at the end of the semester)</li> </ul> assessment: 100 % - 91 % – A, 90 % - 81 % – B, 80 % - 73 % – C, 72 % - 66 % – D, 65 % - 60 % – E, 59 % and less – FX The Department of Languages determines the number of acceptable absences as follows: two absences (four in the case of a 4-hour subsidy if the two two-hour-sessions are taught continuously in one week) are acceptable without the obligation to submit the proof of non-attendance. In case of another (i.e. third/fifth) absence, a notice of conditional exclusion from the course follows. A subsequent absence (i.e. the fourth/sixth absence) means the final exclusion from the course. In case of serious health problems, representation abroad, or other unforeseen circumstances or serious circumstances not listed here, it is necessary to discuss this in advance with the teacher and agree on appropriate an course of action. Scale of assessment (preliminary/final): 100/0	
<b>Learning outcomes:</b> Students will acquire, develop and consolidate their language skills important for effective communication in academic environment. They will develop text/discourse competences, an awareness of language forms in academic texts, discourse organisation and genres of selected academic texts, critical thinking, abilities to refer to materials and to avoid plagiarism. They will work with authentic model texts typical of humanities and social sciences.	
<b>Class syllabus:</b> Items not covered in Semester I from the following:	

- identify and create academic definitions (simple and expanded),
- critically analyze and interpret field-specific texts,
- determine main ideas and supporting details,
- write listing paragraphs,
- write comparison and contrast texts,
- write cause and effect texts,
- identify signal words and their functions in the field-specific texts,
- paraphrase texts,
- summarize texts,
- express personal opinions and give supporting points.

### **Recommended literature:**

#### Všeobecná literatúra

McCARTHY, Michael a Felicity O'DELL. Academic Vocabulary in Use. Cambridge: Cambridge University Press, 2010. ISBN 978-1-107-59166-0.

ŠULOVSÁ, D. Selected Topics from Academic Writing [nepublikovaný učebný text].

Dostupné v#MSTEAMS.

#### Literatúra špecifická pre odbor

CERAMELLA, Nick. a Elizabeth LEE. Cambridge English for the Media. Cambridge: Cambridge University Press, 2013. ISBN 978-0-521-72457-9.

ELIAŠOVÁ, V. Journalism and Marketing Communication Resource Materials (1st year students). Part 1 [online]. Bratislava: Stimul , 2020 [cit. 2021-10-14]. Dostupné na univerzitnom intranete: [http://stella.uniba.sk/texty/UK/FIF\\_VE\\_JMC\\_1-2\\_9788081272981.pdf](http://stella.uniba.sk/texty/UK/FIF_VE_JMC_1-2_9788081272981.pdf)

ELIAŠOVÁ, V. Journalism and Marketing Communication Resource Materials (1st year students). Part 2 [online]. Bratislava: Stimul , 2020 [cit. 2021-10-14]. Dostupné na univerzitnom intranete: [http://stella.uniba.sk/texty/UK/FIF\\_VE\\_JMC\\_1-2\\_9788081272981.pdf](http://stella.uniba.sk/texty/UK/FIF_VE_JMC_1-2_9788081272981.pdf)

LACÍKOVÁ-SERDULOVÁ, M. English for Students of Psychology 1 Collection of Study Material. [online]. Bratislava: Stimul , 2018 [cit. 2021-10-14]. Dostupné na univerzitnom intranete: [http://stella.uniba.sk/texty/UK/FIF\\_MLS\\_english\\_psychology\\_1.pdf](http://stella.uniba.sk/texty/UK/FIF_MLS_english_psychology_1.pdf)

LACÍKOVÁ-SERDULOVÁ, M. English for Students of Social Sciences Collection of Study Material for Students of Cultural Studies, Ethnology, Sociology [online]. Bratislava: Stimul , 2019 [cit. 2021-10-14]. Dostupné na univerzitnom intranete: [http://stella.uniba.sk/texty/UK/FIF\\_MLS\\_EFSOSS.pdf](http://stella.uniba.sk/texty/UK/FIF_MLS_EFSOSS.pdf)

ŠIMKOVÁ, Svatava. English for students of archaeology 1 - a textbook for university students. Bratislava: Comenius University, 2019

ŠULOVSÁ, D. ESP Reader for Students of Philosophy and Religious studies [online].

Bratislava: Stimul, 2019 [cit. 2021-10-14]. Dostupné na univerzitnom intranete: [http://stella.uniba.sk/texty/UK/FIF\\_DS\\_ESP\\_Reader\\_philosophy.pdf](http://stella.uniba.sk/texty/UK/FIF_DS_ESP_Reader_philosophy.pdf)

ŠULOVSÁ, D. Video-based Listening Tasks for ESP Classes. [online]. Bratislava: Stimul , 2018 [cit. 2021-10-14]. Dostupné na: [http://stella.uniba.sk/texty/UK/FIF\\_DS\\_video-based\\_ESP.pdf](http://stella.uniba.sk/texty/UK/FIF_DS_video-based_ESP.pdf)

ŠULOVSÁ, D. Video-based Listening Tasks for ESP Classes. Volume 2 [nepublikovaný učebný text]. Dostupné v#MSTEAMS.

V Moodle / MS TEAMS sú dostupné dosiaľ nepublikované učebné materiály zamerané na odborovú angličtinu (pripravované k publikovaniu) a prezentácie vyučujúcich. Doplnková literatúra bude prezentovaná na začiatku aj počas semestra.

### **Languages necessary to complete the course:**

English

### **Notes:**

<b>Past grade distribution</b>						
Total number of evaluated students: 12743						
A	ABS	B	C	D	E	FX
23,35	0,0	24,19	20,37	13,36	12,4	6,33
<b>Lecturers:</b> PhDr. Svatava Šimková, PhD., Mgr. Alica Antalová, Mgr. Denisa Šulovská, PhD., PhDr. Milica Lacíková Serdulová, PhD., doc. PhDr. Věra Eliašová, PhD., Mgr. Yulia Gordiienko, Mgr. Ivana Juríková, Mgr. Peter Kleman, PhD.						
<b>Last change:</b> 20.10.2021						
<b>Approved by:</b>						

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boHV-057/15	<b>Course title:</b> Fin-de-siècle Vienna 1
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1., 3., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> continuous assessment: reading and writing assignments every week; weekly readings are required, as are short writing assignments; class discussion is required; students will also give presentations. continuous assessment 80% + participation 20% deductions for unexcused absences and missed assignments grading scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item Scale of assessment (preliminary/final): 80/20	
<b>Learning outcomes:</b> Students will acquire knowledge of the history and culture of Vienna around 1900. Students examine the period and culture from different perspectives; they will gain knowledge of the most important and influential artists and intellectuals who worked in the city around 1900, including painters, architects, writers, musicians, and others. They will also learn basic literature on this topic.	
<b>Class syllabus:</b> 1. introduction 2. Zweig's Vienna 3. Hitler's Vienna 4 architecture 5. visual arts 6. literature 7. music 8. psychoanalysis 9 Czechs in Vienna 10. current views on Vienna	
<b>Recommended literature:</b> Carl E. SCHORSKE, Fin-de-siècle Vienna: Politics and Culture. ISBN 0394744780	

Brigitte HAMANN, Hitler's Vienna: A Portrait of the Tyrant as a Young Man. ISBN 978-1848852778 Allan JANIK and Stephen TOULMIN, Wittgenstein's Vienna. ISBN 978-1566631327 Stefan ZWEIG, The World of Yesterday. ISBN 978-0803226616					
<b>Languages necessary to complete the course:</b> English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 15					
A	B	C	D	E	FX
73,33	20,0	6,67	0,0	0,0	0,0
<b>Lecturers:</b> PhDr. Marcus Zagorski, PhD.					
<b>Last change:</b> 27.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KJ/A-boCJ-031/00	<b>Course title:</b> German for Academic Purposes 1
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Evaluation: 100% Continuous control of study results throughout the teaching part of the given study period: <ul style="list-style-type: none"> <li>• written and oral form of examination (in the middle and at the end of the semester)</li> <li>• individual assignments (for every seminar)</li> <li>• written work submitted either separately (continuously throughout the semester) or in the form of a portfolio (twice in the semester - in the middle and at the end of the semester, or only at the end of the semester)</li> </ul> The Department of Languages determines the number of acceptable absences as follows: two absences (four in the case of a 4-hour subsidy if the two two-hour-sessions are taught continuously in one week) are acceptable without the obligation to submit the proof of non-attendance. In case of another (i.e. third/fifth) absence, a notice of conditional exclusion from the course follows. A subsequent absence (i.e. the fourth/sixth absence) means the final exclusion from the course. In case of serious health problems, representation abroad, or other unforeseen circumstances or serious circumstances not listed here, it is necessary to discuss this in advance with the teacher and agree on appropriate an course of action. tests, written and oral assignments Assessment: 100 % - 91 % - A, 90 % - 81 % - B, 80 % - 73 % - C, 72 % - 66 % - D, 65 %-60 % - E, 59 % and less – FX	
<b>Learning outcomes:</b>	
<b>Class syllabus:</b>	
<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b>	
<b>Notes:</b>	

<b>Past grade distribution</b>						
Total number of evaluated students: 1867						
A	ABS	B	C	D	E	FX
19,66	0,0	17,03	18,37	12,85	18,91	13,18
<b>Lecturers:</b> Mgr. Ivana Zolcerová, PhD., Mgr. Adriana Schwarzbacher						
<b>Last change:</b> 21.09.2020						
<b>Approved by:</b>						

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KJ/A-boCJ-032/00	<b>Course title:</b> German for Academic Purposes 2
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2., 4.	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b> FiF.KJ/A-boCJ-031/00 - German for Academic Purposes 1	
<b>Course requirements:</b> Evaluation: 100% Continuous control of study results throughout the teaching part of the given study period: <ul style="list-style-type: none"> <li>• written and oral form of examination (in the middle and at the end of the semester)</li> <li>• individual assignments (for every seminar)</li> <li>• written work submitted either separately (continuously throughout the semester) or in the form of a portfolio (twice in the semester - in the middle and at the end of the semester, or only at the end of the semester)</li> </ul> The Department of Languages determines the number of acceptable absences as follows: two absences (four in the case of a 4-hour subsidy if the two two-hour-sessions are taught continuously in one week) are acceptable without the obligation to submit the proof of non-attendance. In case of another (i.e. third/fifth) absence, a notice of conditional exclusion from the course follows. A subsequent absence (i.e. the fourth/sixth absence) means the final exclusion from the course. In case of serious health problems, representation abroad, or other unforeseen circumstances or serious circumstances not listed here, it is necessary to discuss this in advance with the teacher and agree on appropriate an course of action. tests, written and oral assignments Assessment: 100 % - 91 % - A, 90 % - 81 % - B, 80 % - 73 % - C, 72 % - 66 % - D, 65 %-60 % - E, 59 % and less – FX	
<b>Learning outcomes:</b>	
<b>Class syllabus:</b>	
<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b>	
<b>Notes:</b>	



<b>Past grade distribution</b>						
Total number of evaluated students: 1602						
A	ABS	B	C	D	E	FX
17,54	0,0	13,8	19,6	16,73	19,98	12,36
<b>Lecturers:</b> Mgr. Ivana Zolcerová, PhD., Mgr. Adriana Schwarzbacher						
<b>Last change:</b> 21.09.2020						
<b>Approved by:</b>						

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-018/15	<b>Course title:</b> Harmony
<b>Educational activities:</b> <b>Type of activities:</b> lecture / practicals <b>Number of hours:</b> <b>per week:</b> 2 / 2 <b>per level/semester:</b> 28 / 28 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> FiF.KHV/A-boHV-017/15 - Introduction into Music Theory	
<b>Course requirements:</b> continuous assessment: active participation, seminar work, tests, and exercises (50%) final exam (50%) Grading scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> This course is related to the Introduction to Music Theory. Students will gain basic knowledge of tonal harmony; they will learn analytical skills in music from the Renaissance, Romanticism, and with works from JS Bach, Mozart, and Chopin	
<b>Class syllabus:</b> Musical harmony as an academic discipline, including history and milestones; basic form, scale degrees, and harmony.	
<b>Recommended literature:</b> FILIP, Miroslav: Vývinové zákonitosti klasickej harmónie/Developmental patterns of the classical harmony Bratislava: NHC, 1997. ISBN 80-967799-5-8 FILIP, Miroslav - SUCHOŇ, Eugen: Náuka o harmónii/The study of harmony. Bratislava: UK, 1992. ISBN 80-223-0412-3 JANEČEK, Karel: Harmonie rozbořem/The harmony by analysis. Praha: Supraphon, 1981. KOFRONĚ, Jaroslav: Učebnice harmonie/The study of harmony. Praha: Supraphon, 1981.	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 189					
A	B	C	D	E	FX
32,28	15,34	17,99	11,11	10,58	12,7
<b>Lecturers:</b> PhDr. Marcus Zagorski, PhD.					
<b>Last change:</b> 27.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-016/15	<b>Course title:</b> History of Jazz
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: active participation (20 points) Final evaluation: knowledge and sound test (40 + 40 points) Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX Scale of assessment (preliminary/final): 20/80 Continuously during the semester: active participation (20 points) Final evaluation: knowledge and sound test (40 + 40 points)	
<b>Learning outcomes:</b> After successful completion of this course, students know the basic terms in the theory of jazz. They get an overview in the development of jazz history and jazz styles. They have knowledge of the characteristic, specifics of jazz music in comparing with European music, which they can present on the example of jazz personalities. Students manage the skills in the basic orientation of genre-style jazz areas.	
<b>Class syllabus:</b> African American folklore (holler, work song, gospel song, blues, minstrel show, ragtime). The Origin and Development of Jazz - New Orleans and Chicago style. Big bands - the emergence of swing, the peak of the era, the commercialization of swing. The beginnings of modern jazz - be bop and its modifications (cool jazz, west coast jazz, third stream), C. Parker, D. Gillespie, T. Monk. Miles Davis - a synthesizing personality in jazz history. Hard bop and soul jazz - A. Blackkey, J. Coltrane, S. Rollins, Ray Charles. Removal of conventional jazz practices - free jazz and avant-garde. Stylistic personalities of modern jazz - C. Corea, J. Mc Laughlin, H. Hancock, W. Marsalis, A. Braxton, M. Brecker, Robert Glasper, Esperanza Spalding ... Modern jazz and its directions - free jazz, jazz rock, fusion music, acid jazz, nu jazz, electro jazz, mainstream.	
<b>Recommended literature:</b> BERENDT, Joachim Ernst: The Jazz Book: From Ragtime to the 21th Century. Lawrence Hill Book, 2009. ISBN-13: 978-155652823.	

DORUŽKA, Lubomír: Panoráma populární hudby [Panorama of popular music] . Praha, 1981, ISBN 23-068-81.

KAJANOVÁ, Yvetta: Postmoderna v hudbe. Minimal, rock, pop, jazz [Postmodern in music. Minimal, rock, pop, jazz]. Bratislava, 2010. ISBN 978-80-223-2802-9.

KAJANOVÁ, Yvetta: K dejinám jazzu [On the history of jazz]. Bratislava, 2010. ISBN 978-80-969080-5-9.

MATZNER, Antonín & POLEDŇÁK, Ivan & WASSERBERGER, Igor: Encyklopedie jazzu a moderní populární hudby I., II., III [Encyclopedia of Jazz and Modern Popular Music I., II., III]. Praha: Supraphon, 1983, 1986, 1990, ISBN 02-003-83, 02-009-86, 02-006-87, 80-7058-210-3.

SCHULLER, Gunther: Early Jazz, Its Roots and Musical Development. Oxford University Press, 1986. ISBN-13: 978-0195040432.

VLČEK, Jaroslav: Rockové styly a směry [Rock styles and directions]. Praha, 1988, ISBN 59-021-88.

KRESÁNEK, Jozef: Tektonika [Tectonics] Bratislava: ASCO, 1994. ISBN 80-901416-7-6

ECO, Umberto: Interpretácia a nadinterpretácia [Interpretation and overinterpretation]. Bratislava: Archa 1992.

ECO, Umberto: Meze interpretace [Limits of interpretation]. Praha: Karolinum 2004.

GADAMER, Hans-Georg: Pravda a metoda I [Truth and method I]. Praha: Triáda 2010 (vybrané části).

HARRIS, Jonathan: The New Art History: a critical introduction. Routledge 2001

INGARDEN, Roman: The Work of Music and the Problem of Its Identity. London: Palgrave Macmillan UK1982.

MITCHELL, William JOHN Thomas: Teorie obrazu [Image theory]. Praha: Karolinum 2016.

SCRUTOV, Roger: Hudobná estetika [Musical aesthetics] Bratislava: Hudobné centrum 2009.

WOLFFLIN, Heinrich: Základní pojmy dějin umění [Basic concepts of art history]. Praha: Academia 2020.

**Languages necessary to complete the course:**

slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 237

A	B	C	D	E	FX
64,14	10,97	14,35	2,53	1,69	6,33

**Lecturers:** prof. PhDr. Iveta Kajanová, CSc.

**Last change:** 28.06.2022

**Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022					
<b>University:</b> Comenius University Bratislava					
<b>Faculty:</b> Faculty of Arts					
<b>Course ID:</b> FiF.KHV/A-boHV-015/15		<b>Course title:</b> Introduction into Ethnic Music Studies			
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week:</b> 2 <b>per level/semester:</b> 28 <b>Form of the course:</b> on-site learning					
<b>Number of credits:</b> 4					
<b>Recommended semester:</b> 3.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b>					
<b>Learning outcomes:</b>					
<b>Class syllabus:</b>					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b>					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 162					
A	B	C	D	E	FX
22,22	18,52	23,46	15,43	8,64	11,73
<b>Lecturers:</b> Mgr. Jana Belišová, PhD.					
<b>Last change:</b> 02.06.2015					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-015/20	<b>Course title:</b> Introduction into Ethnic Music Studies 2
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuous work: 1. elaboration of a seminar work on a selected topic - 30% 2. transcription and analysis of folk songs - 20% Final test - 50% The condition for admission to the exam is the achievement of min. 20 points from the ongoing evaluation. Classification scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX Teachers accept max. 2 absences with proven documents. The exact date and topic of the mid-term evaluation will be announced at the beginning of the semester. Exam dates will be published via AIS no later than the last week of the training section. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> Upon successful completion of the course, the student has knowledge of Slovak folklore, stylistic layers of Slovak folk music and folk musical instruments. He has knowledge of individual song genres, the folklore of ethnic minorities in Slovakia, the interethnic context, documentation, basic analysis and classification of folk songs. At the same time, he masters the skills in transcribing Slovak folk songs according to recordings and subsequent music-style analysis.	
<b>Class syllabus:</b> Folklore - definitions, origin, authorship, creators, creative process Slovak music folklore until the middle of the 20th century Musical folklore in the second half of the 20th century and in the 21st century Sources of Slovak folk song and music - history and present Folk song and music Methodology of analysis of musical expressions: tonality, key, melody, rhythmic, metrics, form structure, synthetic analysis	

<p>Stylistic layers of Slovak folk music: the oldest layers of peasant culture: recitation, secondary, tertiary songs  The oldest layers of peasant culture: quartton songs  Wallachian culture: quinttonal songs  New song culture  Ethnoorganology - instrumental traditional music: solo playing, ensemble playing  Ethnic and music layering - regions and musical dialects</p>																	
<p><b>Recommended literature:</b>  KRESÁNEK, Jozef: Slovenská ľudová pieseň so stanoviska hudobného. [Slovak folk song with musical opinions.] Bratislava: Academic Electronic Press, 1997. ISBN 80-88880-14-9  ELSCHEKOVÁ, Alica – ELSCHKEK, Oskár: Úvod do štúdia slovenskej ľudovej hudby I–III. [Introduction to the study of Slovak folk music I – III. ] Bratislava: Hudobné centrum, 2005. ISBN 80-88884-69-1  LENG, Ladislav: Slovenské ľudové hudobné nástroje. [Slovak folk musical instruments.] Bratislava: Veda, 1967.  ELSCHEK, Oskár: Pojem a základné znaky hudobného folklóru, [The concept and basic features of musical folklore] in: Hudobnovedné štúdie 3. Bratislava: Vydavateľstvo SAV, 1959, s. 5–42.  ELSCHEKOVÁ, Alica: Základná etnomuzikologická analýza [Basic ethnomusicological analysis] in: Hudobnovedné štúdie 6. Bratislava: Vydavateľstvo SAV, 1963, s. 117–178.</p>																	
<p><b>Languages necessary to complete the course:</b>  slovak</p>																	
<p><b>Notes:</b></p>																	
<p><b>Past grade distribution</b>  Total number of evaluated students: 140</p> <table> <tr> <th>A</th><th>B</th><th>C</th><th>D</th><th>E</th><th>FX</th></tr> <tr> <td>23,57</td><td>17,86</td><td>20,71</td><td>13,57</td><td>10,0</td><td>14,29</td></tr> </table>						A	B	C	D	E	FX	23,57	17,86	20,71	13,57	10,0	14,29
A	B	C	D	E	FX												
23,57	17,86	20,71	13,57	10,0	14,29												
<p><b>Lecturers:</b> Mgr. Jana Belišová, PhD.</p>																	
<p><b>Last change:</b> 25.06.2022</p>																	
<p><b>Approved by:</b></p>																	



## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boHV-080/18	<b>Course title:</b> Introduction into Instrumentation
<b>Educational activities:</b> <b>Type of activities:</b> lecture / practicals <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation and regular fulfill of tasks Classification scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 100/0	
<b>Learning outcomes:</b> The student is able to orientate in individual directions and trends of instrumentation and orchestration 18. -20. century and is also able to solve practical instrumental tasks	
<b>Class syllabus:</b> The course is divided into theoretical and practical part. The theoretical part deals with the development of instrumentation in European music since the emergence of the so-called small symphony orchestra (mid-18th century) until the advent of modernism in the 20th century, the so-called classical-romantic instrumentation, individual trends and developmental aspects. The practical part is focused on mastering simple tasks - instrumentation of the piano ensemble for chamber groups, or for the so-called small orchestra.	
<b>Recommended literature:</b> RYCHLÍK, Jan: Moderní instrumentace/Modern Instrumentation, Panton, Praha, 1968, BERLIOZ, Hector- STRAUSS, Richard: Instrumentationslehre I.- II., Peters, Leipzig, 1905, FORSYTH Cecil: Orchestration, Macmillan and Co., London, 1914, RIMSKIJ- KORSAKOV, Nikolaj: Osnovy orchestrovky (Principles of Orchestration), Editions Russes de Musique, 1913	
<b>Languages necessary to complete the course:</b> slovak	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 12					
A	B	C	D	E	FX
66,67	0,0	33,33	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. art. Branko Ladič, PhD.					
<b>Last change:</b> 28.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022					
<b>University:</b> Comenius University Bratislava					
<b>Faculty:</b> Faculty of Arts					
<b>Course ID:</b> FiF.KHV/A-boHV-014/15		<b>Course title:</b> Introduction into Music Acoustics and Organ Music Studies			
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week:</b> 2 <b>per level/semester:</b> 28 <b>Form of the course:</b> on-site learning					
<b>Number of credits:</b> 4					
<b>Recommended semester:</b> 2., 4., 6.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b>					
<b>Learning outcomes:</b>					
<b>Class syllabus:</b>					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b>					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 272					
A	B	C	D	E	FX
44,12	19,49	14,71	7,35	5,15	9,19
<b>Lecturers:</b> doc. PhDr. Jana Bartová, PhD.					
<b>Last change:</b> 09.12.2021					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-017/15	<b>Course title:</b> Introduction into Music Theory
<b>Educational activities:</b> <b>Type of activities:</b> lecture / practicals <b>Number of hours:</b> <b>per week:</b> 2 / 2 <b>per level/semester:</b> 28 / 28 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> continuous assessment: active participation, exams, and exercises (50%) final exam (50%) Grading scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> students will gain an overview of the subjects, methods, and disciplines of music theory. They will learn the basics of music analysis, harmony, counterpoint, and form. They will learn skills of notation, reading intervals, chords, scales, and score reading. This will form the basis for further learning	
<b>Class syllabus:</b> forms, scales, intervals, harmony, counterpoint, rhythm, timbre, and the analysis of all these	
<b>Recommended literature:</b> BURLAS, Ladislav: Formy a druhy hudobného umenia/ The forms and types of musical arts Bratislava: Opus 1973 (s. 13-121); Žilina: ŽU 2006 (s. 15-120). ELSCHKE, Oskár: Hudobná veda súčasnosti/ Musicology today. Bratislava: Veda 1984 (s. 229-254). REŽUCHA, Bystrík – PARÍK, Ivan: Ako čítať partitúru/How to read a score. Bratislava: NHC 1998, ISBN 808888408X SUCHOŇ, Eugen – FILIP, Miroslav: Stručná náuka o hudbe/The brief science of music. Bratislava: Opus 1984. SUCHOŇ, Eugen – FILIP, Miroslav: Náuka o harmónii/The study of harmony. Bratislava: UK 1981. ZENKL, Luděk: ABC hudební nauky/ABC of music science. Praha: Supraphon 1978.	
<b>Languages necessary to complete the course:</b>	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 215					
A	B	C	D	E	FX
49,77	10,7	12,56	8,37	7,44	11,16
<b>Lecturers:</b> PhDr. Marcus Zagorski, PhD.					
<b>Last change:</b> 28.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boHV-141/18	<b>Course title:</b> Introduction into Music Therapy
<b>Educational activities:</b> <b>Type of activities:</b> lecture / practicals <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2., 4., 6.	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Active participation in lectures 40%. Elaboration of seminar work 20%. Presentation of a manufactured musical instrument 20%. Classification scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> Upon successful completion of this course, students have basic information in the field of music therapy. Has an overview of definitions, types, forms, methods and approaches. He can orient himself in the basic issues. He has an insight into new approaches to caring for marginalized groups in society. He has an overview of expressive art therapies and understands the power of musical action on humans in a therapeutic approach. He knows the therapeutic tools, history and current situation of music therapy in Slovakia.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Music therapy and its definition, forms, approaches</li> <li>2. Music therapy and music philetics</li> <li>3. Music therapy and communication skills</li> <li>4. Music therapy and social skills</li> <li>5. Music therapy and fine, gross motor skills</li> <li>6. Music therapy in Slovakia</li> <li>7. Music therapy and musical instruments</li> <li>8. From music therapy to integration into elementary music schools</li> <li>9. Music therapy and children with disabilities</li> <li>10. Music therapy for the elderly</li> <li>11. Music therapy and children with autism spectrum disorders</li> <li>12. Presentation of seminar papers and musical instruments</li> </ol>	

**Recommended literature:**

1. ZELENIOVÁ, Jaroslava G.: Muzikoterapia - dialóg s chvením: východiská, koncepty, princípy a praktická aplikácia/Music therapy - dialogue with vibration: starting points, concepts, principles and practical application. Bratislava : SAV, 2002, ISBN 80-968279-6-0.
2. MÁTEJOVÁ, Zlatica - MAŠURA, Silvester: Muzikoterapia v špeciálnej a liečebnej pedagogike/Music therapy in special and therapeutic pedagogy. Bratislava: Slovenské pedagogické nakladateľstvo, 1992, ISBN 80-08-00315-4.
3. OSVALDOVÁ, Margaréta: Muzikoterapia ako intervenčný dynamizmus u osôb s postihnutím/ Music therapy as an intervention dynamism in people with disabilities. Bratislava : Iris, 2015, ISBN 978-80-89726-49-3.

Further recommended literature will always be specified at the beginning of the course.

**Languages necessary to complete the course:**

slovak

**Notes:****Past grade distribution**

Total number of evaluated students: 30

A	B	C	D	E	FX
86,67	0,0	0,0	0,0	3,33	10,0

**Lecturers:** Jana Halmo

**Last change:** 28.06.2022

**Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-011/15	<b>Course title:</b> Introduction into Musicology
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuous participation in the semester (10 points), presentation at a seminar (10 points) Final evaluation: written test (30 points), seminar work in the range of 4-6 standard pages (50 points) Classification scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 20/80	
<b>Learning outcomes:</b> Upon successful completion of this course, students have a basic knowledge of musicology as a scientific discipline, including its history and classification. He knows the characteristics and methodological and technical basis of individual areas of musicological research. Masters the basics of independent musicological work in the form of independent mastery of the specified topic, including the collection and evaluation of information, their classification, independent assessment of the main aspects of the topic and their summary in a short seminar paper.	
<b>Class syllabus:</b> Origin and history of musicology, its division and individual subdisciplines. Methodological starting points and techniques of musicological research and application of general principles of methodology of sciences. Information sources and types of outputs in musicology. Textual criticism and the principle of critical thinking. How to write a thesis on a specific topic - technical and conceptual aspects.	
<b>Recommended literature:</b> BEARD, D., GLOAG, K.: Musicology: The Key Concepts, Routledge, London 2005. ISBN 0-415-31692-8; 978-0-415-31692-7 ELSCHKE, O.: Hudobná veda súčasnosti/Musicology today, SAV, Bratislava 1984. KRESÁNEK, J.: Úvod do systematiky hudobnej vedy/Introduction to the systematics of musicology, SPN, Bratislava 1980. POLEDŇÁK, I. – FUKAČ, J.: Úvod do studia hudební vědy/Introduction to the study of musicology, UP, Olomouc 1995. ISBN 80-7067-496-2	



<b>Languages necessary to complete the course:</b> slovak					
<b>Notes:</b> Knowledge of English is required, knowledge of other world languages is an advantage.					
<b>Past grade distribution</b> Total number of evaluated students: 204					
A	B	C	D	E	FX
45,59	12,75	12,75	7,84	6,86	14,22
<b>Lecturers:</b> doc. Mgr. Vladimír Zvara, PhD.					
<b>Last change:</b> 28.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boHV-051/15	<b>Course title:</b> Jazz Harmony
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2., 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Active participation and ongoing work. The student receives weekly specific practical and analytical tasks. The goal is to get familiar with jazz harmony and to be able to analyze jazz music of diverse styles. Classification scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX Teachers accept max. 2 absences. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 100/0	
<b>Learning outcomes:</b> The graduate of the course Jazz Harmony is ready to take a qualified approach to the analysis of jazz compositions, is familiar with modern music-theoretical terminology, has an overview of what is happening in the current, global scene of jazz and popular music.	
<b>Class syllabus:</b> The aim of the course JAZZ HARMONY is to understand the harmonious language of contemporary jazz music in the context of the development of the harmony of European classical music, but also in the context of multicultural influences. We point out the differences in the usual terminology in our country and in the world, but also the development of the harmonious thinking of jazz musicians on a domestic and global scale. By analyzing the compositions of selected authors and performers of jazz, we try to outline a systematic classification of rules, principles and regularities of harmonic structures, which are an organic part of jazz music and its natural part - jazz improvisation. The most important value of jazz music is the phenomenon of spontaneity, bringing unique and surprising moments, music "between notes", which is often not possible to grasp with rational composition techniques, even notation. The combination of intellect and emotionality, individuality of personality and collective spontaneity ensures the constant progress of her musical development. The content of the course JAZZ HARMONY are the following areas: 1, Problem areas, current state of the issue - reflection on the issue of jazz harmony in domestic and world professional literature, Berklee methodology, the situation in the field of professional	

literature and education in Czechoslovakia before 1989, domestic book publications, the situation in our country after 1989

2, On terminology and harmonic principles in jazz - Main and auxiliary functions in key, ways of applying scales to harmonic model, chord structures in harmonic context, example of creating altered chords from a chord mark

3, Theoretical basis for clarifying harmonic relations in jazz - the issue of the principles of tonality, the nature of functionality, the cadence principle as a basic building block of jazz harmony, the degree of musical thinking in jazz, the principles of harmonic analysis of jazz compositions

4, Dynamism as an important phenomenon in jazz harmony, jazz harmony in the light of the system of privileged intervals, dynamic tonality, application of the principles of dynamic tonality in harmony and harmonization

5, Chromatization of diatonic space - secondary dominants, harmonic space in major and minor key in jazz, chords with function of minor subdominants, adjacent dominants, chromatically altered chords of diatonic key, modal confusions, false divisions of dominant

6, Examples of harmonic relations of dynamic tonality in the standard jazz repertoire - choice of harmonic sequences, Rhythm changes, Bebop - emancipation of dissonances

in the harmony of jazz, the influence of blues on the formation of jazz harmony, symmetry - modern refreshment of jazz harmony, chromatic mediant, chord transformations

7, Theory of chord scales - Avoid notes from a melodic point of view, chord scales in major and minor tones, chord scales to secondary dominants. Use of scales in improvisation - linear and vertical improvisation

8, Linearity in jazz harmony - parallel with the linearity of renaissance harmony - dominance of melodic thinking in jazz, chord procedures so-called non-functional harmony as a result of the coloring harmonic accompaniment of the melody. Melody dominance in harmonizing melodic phrases.

9, Modality in jazz harmony - Lydic-chromatic concept of the tonal organization of G. Russell as the first music-theoretical system in jazz music. Vertical and horizontal scales of G. Russell. Modal chord structures of the Russell system. Harmonious concept. Kind of Blue album as a milestone in modal harmony. The Harmonic Language of Pat Metheny.

10, Ambient sound and sound painting in jazz - Bill Frisell and the formation of sound painting in jazz harmony and its influence on the current aesthetics of jazz, the concept of space, the basic principles of construction of sound chords.

11, Selected personalities after the fall of the "Iron Curtain" - Matúš Jakabčič and his contribution to Slovak jazz, an insight into the musical thinking of improviser Andrej Šeban

12, The influence of classical and ethnic music on the means of expression of jazz as a multitonality organized by perceptual preferences - Stravinsky polychords, Bartók modality, odd metrics and polyrhythm, diatonization of Alban Berg's 12-tone space, Messiaenian modes of limited transpositions, ethnic modes, Indian konnakol.

#### **Recommended literature:**

ZÁHRADNÍK, M.: Tradičné a progresívne harmonické postupy v súčasnom jaze/Traditional and progressive harmonic progresses in contemporary jazz. Bratislava : Univerzita Komenského v Bratislave, 2018. ISBN: 978-80-223-4660-3

ZÁHRADNÍK, M.: Základy jazzovej harmónie, princípy a súvislosti. Učebnica jazzovej harmónie/Basics of jazz harmony, principles and context Student's book of jazz harmony. Bratislava : Univerzita Komenského v Bratislave, 2018. ISBN: 978-80-223-4655-9

SVOBODA, M.: Praktická jazzová harmonie/Practical jazz harmony. Praha : JC Audio, 2013. ISBN: 978-80-87132-25-8

#### **Languages necessary to complete the course:**

slovak					
<b>Notes:</b>					
<b>Past grade distribution</b>					
Total number of evaluated students: 14					
A	B	C	D	E	FX
78,57	0,0	7,14	0,0	0,0	14,29
<b>Lecturers:</b> Mgr. Miroslav Zahradník, PhD.					
<b>Last change:</b> 28.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KKSF/A-boLA-010/15	<b>Course title:</b> Latin Language 1
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, the students write one continuous test, each of which must have more than 50% in order to be admitted to the final comprehensive written exam, in which to obtain grade A students must obtain at least 92%, to obtain grade B at least 84%, to obtain a rating of C at least 76%, obtaining a rating of D at least 68%, obtaining a rating of E at least 60%. The student is allowed during the semester max. 2 absences with proven documents. He will prepare a special written task in agreement with the teacher for any further absence (justifiable for serious reasons). Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 40% / 60%	
<b>Learning outcomes:</b> Upon successful completion of the course, the student has knowledge of selected phenomena of Latin normative grammar. He has knowledge of Latin noun and verb flexion. He knows the declension of nouns and adjectives 1.-3. declension, possessive pronouns, verb tenses of the first two conjugations in the present.	
<b>Class syllabus:</b> Language exercises aimed at acquiring and consolidating knowledge of Latin; Systematic interpretation and access to the grammar system of the Latin language; Introduction to the Latin grammar system; Topics covered: <ol style="list-style-type: none"> <li>1. position of Latin within the Indo-European language family, alphabet, pronunciation, accent</li> <li>2. Present stem: verbs of I. conjugation</li> <li>3. Nouns of the 1st declension</li> <li>4. Verbs II. conjugation</li> <li>5. Nouns II. declension</li> <li>6. Adjectives and adverbs I. and II. declensions, possessive pronouns, prepositions</li> <li>7. Verb esse and compounds</li> <li>8. Deponent verbs</li> </ol>	

9. Nouns of the III. declension (consonantal stems) 10. Nouns of the III. declension (i-stems) 11. Adjectives of the III. declension, adverbs of the III. declension 12. Present active participle.					
<b>Recommended literature:</b> <ul style="list-style-type: none"> <li>• BALEGOVÁ, Jana. Lingua Latina - Cursus communis. Košice : UPJŠ, 2019. (accessible online) ISBN 978-80-8152-815-6.</li> <li>• BALEGOVÁ, Jana a Anabela, KATRENIČOVÁ. Lingua Latina - Cvičebnica pre filológov. Košice : UPJŠ, 2019. (accessible online). ISBN 978-80-8152-812-5.</li> <li>• DEKANOVA, Alexandra a Emanuel JIRKAL. Ita. Latinčina. Základy. Enigma, 2015. ISBN 978- 80-89132-37-9. (and earlier editions).</li> <li>• ŠPAŇÁR, Július a Ján HORECKÝ. Gramatika latinského jazyka. Bratislava: Slovenské pedagogické nakladateľstvo, 1993. ISBN 80-08-02155-1. (and earlier editions).</li> <li>• PANCZOVÁ, Helena: Latinčina I. diel. Lingea, 2018. ISBN 978-80-81452-07-9.</li> <li>• ŠPAŇÁR, Július a Jozef HRABOVSKÝ. Latinsko-slovenský a slovenský-latinský slovník. Slovenské pedagogické nakladateľstvo – Mladé letá, 2012. ISBN 978-80-10022-33-5. (and earlier editions).</li> </ul>					
<b>Languages necessary to complete the course:</b> SK					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 170					
A	B	C	D	E	FX
31,18	26,47	18,82	5,88	7,65	10,0
<b>Lecturers:</b> doc. Mgr. Marcela Andoková, PhD., Mgr. Barbora Machajdíkova, PhD.					
<b>Last change:</b> 01.04.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KKSF/A-boLA-011/15	<b>Course title:</b> Latin Language 2
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2., 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> FiF.KKSF/A-boLA-010/15 - Latin Language 1	
<b>Course requirements:</b> During the semester, the students write one continuous test, which must obtain more than 50% in order to be admitted to the final comprehensive written exam. To obtain grade A students must have at least 92%, to obtain grade B at least 84%, to obtain a rating of C at least 76%, obtaining a rating of D at least 68%, obtaining a rating of E at least 60%. The student is allowed during the semester max. 2 absences with proven documents. He will prepare a special written task in agreement with the teacher for any further absence (justifiable for serious reasons). Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 40% / 60%	
<b>Learning outcomes:</b> The course acquires language competence to work with Latin text. Upon successful completion of the course, the student has knowledge of selected phenomena of Latin normative grammar. He has knowledge of Latin noun and verb flexion. He knows most of the Latin verb system; masters the most used Latin verbs with their complete paradigms. Controls the gradation of adjectives and adverbs. They will learn selected syntactic phenomena from the fall syntax. He masters the principles of the construction of simple Latin sentence and some types of complex sentences.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Gradation of adjectives and adverbs</li> <li>2. Indicative imperfect</li> <li>3. Nouns of the IV. declension</li> <li>4. Indicative future</li> <li>5. Nouns of the 5th declension</li> <li>6. Deictic pronouns</li> <li>7. Interrogative, relative pronouns</li> <li>8. Indefinite pronouns, pronoun adjectives</li> <li>9. Numerals</li> <li>10. Indicative of active perfect</li> </ol>	

11. Verb scales 12. Supine.					
<b>Recommended literature:</b> <ul style="list-style-type: none"> <li>• BALEGOVÁ, Jana. Lingua Latina - Cursus communis. Košice : UPJŠ, 2019. (dostupné online) ISBN 978-80-8152-815-6.</li> <li>• BALEGOVÁ, Jana a Anabela, KATRENIČOVÁ. Lingua Latina - Cvičebnica pre filológov. Košice : UPJŠ, 2019. (dostupné online). ISBN 978-80-8152-812-5.</li> <li>• DEKANOVA, Alexandra a Emanuel JIRKAL. Ita. Latinčina. Základy. Enigma, 2015. ISBN 978- 80-89132-37-9. (a skoršie vydania).</li> <li>• ŠPAŇÁR, Július a Ján HORECKÝ. Gramatika latinského jazyka. Bratislava: Slovenské pedagogické nakladateľstvo, 1993. ISBN 80-08-02155-1. (a skoršie vydania).</li> <li>• PANCZOVÁ, Helena: Latinčina I. diel. Lingea, 2018. ISBN 978-80-81452-07-9.</li> <li>• ŠPAŇÁR, Július a Jozef HRABOVSKÝ. Latinsko-slovenský a slovenský-latinský slovník. Slovenské pedagogické nakladateľstvo – Mladé letá, 2012. ISBN 978-80-10022-33-5. (a skoršie vydania).</li> </ul>					
<b>Languages necessary to complete the course:</b> SK					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 89					
A	B	C	D	E	FX
31,46	19,1	15,73	11,24	12,36	10,11
<b>Lecturers:</b> Mgr. Barbora Machajdíkova, PhD., doc. Mgr. Marcela Andoková, PhD.					
<b>Last change:</b> 01.04.2022					
<b>Approved by:</b>					



## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-029/16	<b>Course title:</b> Mathematical Methods in Music Studies
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2., 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: active participation, continuous tests for exercises (50%) Final evaluation: final test (50%) Classification scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> Upon successful completion of the course, students know various areas of research combining mathematical and musicological methods. We have found the connections between mathematics and music in the cultural history of mankind since time immemorial. In recent decades, these connections have intensified and mathematical practices have become an integral part of modern music theory and musicology. The student has an overview of historical and recent results achieved in this interdisciplinary area.	
<b>Class syllabus:</b> The harmony as an "exact" discipline. Harmony as one of the Pythagorean mathematics and also part of the medieval quadrivium. Harmony of spheres and Kepler astronomy. Tuning. Development, theory and problems of tuning. Pythagorean, natural, extended natural, uneven and even tempered tunings. Sounding coincidence. From Mozart's dice plays to Markov's strings, Xenakis' "musique stochastique" and algorithmic composition. Sounding algebra. From Mersenn's music combinatorics to Schoenberg's dodecaphony and integral serialism. Fundamentals of American set theory. Mathematics in music analysis and music theory of the 20th century. Lewin's transformation theory, Clough-Douthett's theory of maximum uniformity, Cohn's neo-Riemannism, the latest geometrizing theories.	
<b>Recommended literature:</b> BENSON, D. J. (2007), Music: A Mathematical Offering, Cambridge University Press. ISBN: 0521619998	

COHN, R. (2012), Audacious Euphony: Chromatic Harmony and the Triad's Second Nature, Oxford University Press. ISBN: 019977269X

DOUTHETT, J.; HYDE, M. M. & Smith, C. J., ed. (2008), Music Theory and Mathematics: Chords, Collections, and Transformations, University of Rochester Press. ISBN-10: 9781580462662

JOHNSON, T. A. (2003), Foundations of Diatonic Theory : A Mathematically Based Approach to Music Fundamentals, Key College Pub., Emeryville, CA. ISBN-13: 978-0810862135

LEWIN, D. (1993), Musical Form and Transformation, Yale University Press. Lewin, D. (1987), Generalized Musical Intervals and Transformations, Yale University Press. ISBN-13: 978-0199759958

MAZZOLA, G. (1990), Geometrie der Töne: Elemente der mathematischen Musiktheorie, Birkhäuser, Basel. ISBN: 978-3-0348-7427-4

TYMOCZKO, D. (2011), A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice, Oxford University Press. ISBN-13: 978-0195336672

ŽABKA, M. (2009), Štúdie z matematickej hudobnej teórie [Studies in mathematical music theory]. Stimul, Univerzita Komenského, Bratislava. ISBN 978-80-968364-4-4

**Languages necessary to complete the course:**

slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 5

A	B	C	D	E	FX
0,0	40,0	20,0	20,0	0,0	20,0

**Lecturers:** RNDr. Mgr. Marek Žabka, PhD.

**Last change:** 28.06.2022

**Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-001/15	<b>Course title:</b> Medieval Music
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week:</b> 3 <b>per level/semester:</b> 42 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> a) during the teaching part (continuously) report / presentation (10 points) on a selected topic medieval music, involving key personalities, sources and communities that developed either medieval ecclesiastical or secular monody or polyphony (for example, Benedictines and cultivation Latin Liturgical Song, Codex Manesse and German Minnesang, Magnus liber organi, etc.). and passing a continuous knowledge test from the covered circuits, held in approximately half semester (10 points) b) during the examination period: an examination consisting of a written test in two parts (knowledge test and listening) and from the oral part / discussion (80 points) Successful completion of the test is a condition of admission to the oral part of the exam. Violation of academic ethics results in the cancellation of points earned in the relevant item evaluation. Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX The teacher accepts max. 3 absences with proven documents. The exact date and topic of the mid-term evaluation will be announced at the beginning of the semester. Exam dates will be published via AIS no later than the last week of the course parts. Weight of the intermediate / final evaluation: 20/80 Scale of assessment (preliminary/final): 20/80	
<b>Learning outcomes:</b> Upon successful completion of the course, the student has knowledge of the development of European music in the period of Middle Ages, has knowledge of the most important stylistic trends and musical forms in which music cultivated (liturgical singing, secular monody, medieval polyphony) as well as important musical centers and personalities who contributed to its creation, development and dissemination. He knows the causal context the emergence of specific manifestations of medieval music in terms of its autonomous development as well as social conditions and impacts. At the same time he will get a basic orientation in problems of research in musical medieval studies and its representatives.	
<b>Class syllabus:</b> 1. Early Christian liturgical chant. Source base, research problems.	

2. Common and specific elements of the repertoire within the religious ceremonies of early Christian churches. Stages in development and sources of the origin of the universal liturgical singing of the Roman Church (Gregorian chant).
3. Mass and office, the main repertoire components and their stylistic characteristics.
4. Social and music-cultural preconditions of secular monody in the Middle Ages, historical artistic resources.
5. Music of troubadours and truers - common features and repertoire and style specifics.
6. German minnesang - historical roots, sources, main representatives, repertoire and style specifics.
7. Medieval polyphony. Concept, development milestones, characteristics of development stages.
8. Organum.
9. Notre Dame School. Modal rhythmic.
10. Ars antiqua and the origin of the motet.
11. Ars nova versus Ars antiqua. Ars nova in France (P. de Vitry, G. de Machaut). Mensural rhythm.
12. Music of the Italian trecento (F. Landini).
13. Ars subtilior, music at the turn of the 14th and 15th centuries.
14. Specific features of English music of the 13th and 14th centuries.

**Recommended literature:**

HOPPIN, Richard: Hudba stredoveku [Medieval music]. Bratislava: Hudobné centrum, 2007. ISBN 978-80-88884-87-3

HOPPIN, Richard. Antológia stredovekej hudby [Anthology of medieval music]. Bratislava: Hudobné centrum, 2010. ISBN 978-80-89427-08-6

ABRAHAM, Gerald: Stručné dejiny hudby [A brief history of music]. Bratislava: Hudobné centrum, 2003. ISBN 80-88884-46-2

DUBY, Georges. Věk katedrál. Umění a společnost 980 – 1420 [Age of cathedrals. Art and society 980 - 1420]. Praha: Argo, 2002. ISBN 80-7203-418-0

Additional literature will be presented at the beginning and during the semester.

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 206

A	B	C	D	E	FX
28,16	20,39	13,59	9,71	8,25	19,9

**Lecturers:** doc. PhDr. Jana Bartová, PhD.

**Last change:** 29.06.2022

**Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-028/15	<b>Course title:</b> Music Aesthetics
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 2., 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: active participation (20 points) Final evaluation: exam - written text (40 points), oral exam (40 points) Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Classification scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX Scale of assessment (preliminary/final): 20/80	
<b>Learning outcomes:</b> Upon successful completion of this course, students have a basic knowledge of the focus and structure of musical aesthetics as a scientific discipline. At the same time, they have a thorough overview of the history of music aesthetic views from antiquity to the 20th century and understand the place of music in various philosophical concepts. They also have knowledge of the position and social function of music in European history. An important part of the course is reading, analysis and discussion of selected texts. These activities aim to strengthen students' ability to independently formulate and justify their own aesthetic judgments about musical works and musical culture in written and verbal form.	
<b>Class syllabus:</b> Definition of discipline and subject of research. Antiquity - pre-classical and classical period, the period of Hellenism. Middle Ages. Renaissance and humanism. 17-18 century: Opinions on the relationship between music and words. 17-18 century: The birth of the aesthetics of music as an autonomous "speech". Musical aesthetics in the work of I. Kant and G. W. F. Hegel. Romanticism and music. Program music and the idea of absolute music. The main directions of musical aesthetics of the 20th century.	
<b>Recommended literature:</b> JŮZL, M. – PROKOP, D.: Úvod do estetiky / Introduction to aesthetics. Praha: Panorama, 1989. LANGEROVÁ, S.K.: O významovosti v hudbe. Genéza umeleckého zmyslu / About significance in music. The genesis of artistic sense. Bratislava: SNEH, 1998. ISBN 80-967445-6-9	

POLÁK, Pavol: Hudobnoestetické náhľady v 18. storočí. Od baroka ku klasicizmu / Music aesthetic views in the 18th century. From Baroque to Classicism. Bratislava: VEDA, 1974.  
 SCRUTON, R.: Hudobná estetika / Musical aesthetics. Bratislava: Hudobné centrum, 2009. ISBN 978-80-89427-11-6  
 VIČAR, J. – DYKAST, R.: Hudební estetika / Musical aesthetics. Praha: AMU, 1998. ISBN 80-85883-30-9  
 WELSCH, W.: Estetické myslenie / Aesthetic thinking. Bratislava: Archa, 1993. ISBN 80-7115-063-0  
 ZOLTAI, Dénes: Dejiny hudobnej estetiky. Étos a afekt / History of musical aesthetics. Ethos to affect. Bratislava: Opus, 1983.  
 ŽITNÝ, M. (ed.): Nemeckí romantici (antológia) / German romantics (anthology). Bratislava: Tatran, 1989. ISBN 80-222-0001-8

**Languages necessary to complete the course:**

slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 114

A	B	C	D	E	FX
42,11	17,54	13,16	11,4	12,28	3,51

**Lecturers:** doc. Mgr. Vladimír Zvara, PhD.

**Last change:** 28.06.2022

**Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-022/17	<b>Course title:</b> Music Analysis
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> continuous assessment: active participation 50% final exam: 50% Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. grading scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> Students learn various analytical methods for musical works from the Middle Ages to Romanticism. They will gain practical skills for understanding these works.	
<b>Class syllabus:</b> motets from Ars Nova; Palestrina vocal counterpoint; Renaissance madrigals of Gesualdo; early Baroque monody; Bach's counterpoint; classical Sonata; Beethoven String Quartets; Romantic piano music and symphonies	
<b>Recommended literature:</b> BURLAS, Ladislav: Formy a druhy hudobného umenia / Forms and types of music art. Praha: Editio Supraphon, 1962. SUCHOŇ, Eugen - FILIP, Miroslav: Náuka o harmónii The study of harmony. Bratislava, 1981. KRESÁNEK, Jozef: Tonalita / Tonality. Bratislava: Opus, 1982. KRESÁNEK, Jozef: Tektonika / Tectonite. Bratislava: ASCO, 1995. ISBN 80-901416-7-6	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 127					
A	B	C	D	E	FX
49,61	24,41	11,81	9,45	3,94	0,79
<b>Lecturers:</b> PhDr. Marcus Zagorski, PhD.					
<b>Last change:</b> 28.06.2022					
<b>Approved by:</b>					



## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-030/15	<b>Course title:</b> Music Criticism
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 1., 3., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Ongoing during the semester: active participation in polemical discussions (40 points). Final evaluation: presentation of and own review in the range of 1.5 pages (60 points). Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Classification scale: 100-92: A 91-84: B 83-76: C 75-68 : D 67-60: E 59-0: FX Scale of assessment (preliminary/final): 40/60	
<b>Learning outcomes:</b> After successful completion of this course, students have the ability to express themselves critically about musical composition, interpretation and any musical production, regardless of genre and style. They have the basic skills of a music critic in accordance with their individual approach in the area of art music, folk music, jazz, rock, pop music and other genres. Theoretical discussions and polemics aim to master the technique of critical judgment and to prepare students to publish their reviews in current periodicals.	
<b>Class syllabus:</b> Music criticism and its connection with theory, aesthetics and philosophy. The place of music criticism in systematic disciplines. Axiology in critical activity. Musical axiology in terms of genre - style diversity. Critical act, critical subject, critical object. Evaluation criteria and evaluation courts. Current state of music criticism in Slovakia. Musical critique of composition, interpretation and artistic performance. The formulation of critical judgments is carried out on specific current CDs, DVDs and concerts in music culture in Slovakia.	
<b>Recommended literature:</b> ALBRECHT, Ján: Eseje o umení [Essays on art]. Bratislava: Opus, 1986, ISBN 62-606-86. CERCHIARI, Luca (ed.): Music criticism, conference volume. Milano, 2022. HRČKOVÁ, Naďa: Hudobná kritika a hodnotenie [Music criticism and evaluation]. Bratislava: Opus, 1986, ISBN 62-596-86. KAJANOVÁ, Yvetta: Postmoderna v hudbe. Minimal, rock, pop, jazz [Postmodern in music. Minimal, rock, pop, jazz]. Bratislava, 2010. ISBN 978-80-223-2802-9.	

KAJANOVÁ, Yvetta: Kapitoly o jazze a rocku [Chapters on jazz and rock]. Bratislava: Epos, 2003. ISBN 80-88977-67-3

**Languages necessary to complete the course:**

slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 178

A	B	C	D	E	FX
41,01	19,1	23,6	5,06	5,62	5,62

**Lecturers:** prof. PhDr. Iveta Kajanová, CSc.

**Last change:** 28.06.2022

**Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-140/17	<b>Course title:</b> Music Dramaturgy and Production
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 1., 3., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the teaching part (continuously) elaboration of 4 partial tasks and their individual presentation in class, connected with a discussion. The partial tasks, which are always specified at the beginning of the semester, are from the following areas: Dramaturgical survey of music, resp. musical-theatrical work and selection of suitable pictorial and textual material (15 points); Concert Dramaturgy (15 points); Theme for a musical / musical-theatrical / multi-genre project (15 points); An example and own interpretation of an already implemented innovative art project / format / center, resp. PR concept of a specific project (15 points). For the total activity of the student in the lessons during the teaching part, max. 15 points. (b) during the examination period: processing of a complete project grant application in a specific grant scheme (25 points). Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Classification scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX Teachers accept max. 2 absences (if any of them is caused by health problems, there can be a maximum of 3 absences). The schedule of assignments and mid-term evaluation will be announced at the beginning of the semester. Scale of assessment (preliminary/final): 75/25.	
<b>Learning outcomes:</b> Upon successful completion of the course, the student has knowledge of the cultural context and dramaturgical and production specifics of non-commercial and commercial art culture in Slovakia and abroad with special regard to music. He has knowledge about the specifics of established and unestablished art culture and various forms of its financing. He also masters the basic skills in the field of dramaturgical and production implementation of a specific project, including securing of its financing.	
<b>Class syllabus:</b> Dramaturgy as a field and as a profession: concept, history, cultural-geographical differences. Musical dramaturgy: starting points, directions, practice. The issue of "cultural value". Forms and contexts of supporting music / art culture from public money. Music production or everything not to be forgotten. PR in music - possibilities and strategies. Dramaturgy in the field of musical theater and multi-genre projects. Dramaturgical research as part of the work of a playwright. Innovation and its pathways: examples of successful art projects, formats and centers and ways to inspire	

<p>them to create their own projects. Grant application writing techniques I. - intention, justification, target groups. Grant application writing techniques I. - budget and financial management. Music playwright and media: television, radio, internet radio, streaming platforms, social networks, podcasts.</p>																	
<p><b>Recommended literature:</b>  DROMEY, Ch., HAUSERKORN, J. The Classical Music Industry. New York: Routledge, 2018. ISBN 9780367512262.  HULL, G. P., Th. HUTCHINSON, R. STRASSER. The Music Business and Recording Industry. New York: Routledge, 2010. ISBN 0415875617. Available through ProQuest Ebook Central.  LESSING, G. E. Laokoón. Hamburská dramaturgia. Listy o najnovšej literatúre [Hamburg dramaturgy. Letters on the latest literature]. Bratislava: Tatran, 1980.  MUSIC MANAGERS FORUM. The music management bible. London: Sanctuary Publishing, 2003. ISBN 1-84492-025-9.  ZICH, O. Estetika dramatického umění. Teoretická dramaturgie [Aesthetics of dramatic art. Theoretical dramaturgy]. Praha: Panorama, 1987.  Additional literature will be presented at the beginning of the semester. Teachers' presentations are available at MS TEAMS.</p>																	
<p><b>Languages necessary to complete the course:</b> slovak</p>																	
<p><b>Notes:</b></p>																	
<p><b>Past grade distribution</b> Total number of evaluated students: 106</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>58,49</td><td>15,09</td><td>8,49</td><td>0,94</td><td>1,89</td><td>15,09</td></tr> </tbody> </table>						A	B	C	D	E	FX	58,49	15,09	8,49	0,94	1,89	15,09
A	B	C	D	E	FX												
58,49	15,09	8,49	0,94	1,89	15,09												
<p><b>Lecturers:</b> doc. Mgr. Vladimír Zvara, PhD.</p>																	
<p><b>Last change:</b> 28.06.2022</p>																	
<p><b>Approved by:</b></p>																	

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-139/17	<b>Course title:</b> Music Historiography
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 2., 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: active participation (40 points). Final assessment: knowledge test and oral examination (60 points). Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Classification scale: A: 100 – 91 points; B: 90 – 81 points; C: 80 – 71 points; D: 70 – 61 points; E: 60 – 51 points; Fx: 50 – 0 points Scale of assessment (preliminary/final): 40/60	
<b>Learning outcomes:</b> The students will gain knowledge about the subject matter and methodology of music historiography and about working with historical sources of music. They will also learn about the development of the discipline – European and Slovak music historiography.	
<b>Class syllabus:</b> The subject matter and methodology of music historiography. Literature, sources, and their classification. Heuristics and processing of historical sources of music. Criticism and evaluation of historical sources of music. Issues of publishing historical sources of music. The science of music from the Middle Ages to the seventeenth century. The beginnings of historical interest in music in the seventeenth and the eighteenth centuries. German music historiography in the nineteenth and the twentieth centuries. The developmental direction of music historiography in Europe in the twentieth century. The development of Slovak music historiography in the twentieth century and early twenty-first century.	
<b>Recommended literature:</b> KRESÁNEK, Jozef: Hudobná historiografia [Music Historiography]. Second ed. Bratislava: UK, 1992, 120 pp. RYBARIČ, Richard: Hudobná historiografia [Music Historiography]. Prešov: Matúš, 1994, 169 pp. HULKOVÁ, Marta: Aktuálne úlohy hudobnohistorického bádania v oblasti starších dejín na Slovensku [Topical Tasks of Music Historical Research in the Field of Early History in Slovakia]. In: Acta Musicologica 2 (2006), pp. 1 - 7. (online: <a href="http://acta.musicologica.cz">http://acta.musicologica.cz</a> )	

<b>Languages necessary to complete the course:</b> slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 112					
A	B	C	D	E	FX
40,18	25,0	13,39	4,46	3,57	13,39
<b>Lecturers:</b> prof. PhDr. Marta Hulková, CSc.					
<b>Last change:</b> 28.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-013/15	<b>Course title:</b> Music Paleography
<b>Educational activities:</b> <b>Type of activities:</b> lecture / practicals <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuous assessment: knowledge test, transcription of early notations into modern notation Final assessment: oral examination. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Classification scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> The students will gain knowledge about the subject matter and methods of music paleography and the development of European notation from neumes up to the graphic notations of music in the twentieth century. They will gain practical experience in transcribing compositions from earlier notations into modern notation.	
<b>Class syllabus:</b> The subject matter and methodology of music paleography. The notation of Latin plainchant – transcription from the Bratislava Notated Missal (1341). Square notation – study of published transcriptions. Black and white mensural notation – transcription from the Codex of Anna Schuman. Organ and lute tablatures – transcription from Vietoris Tablature and Tabulatura Miscellanea. Notation in Europe in the seventeenth and the eighteenth centuries. Notation in the twentieth century. Publishing issues of early music.	
<b>Recommended literature:</b> MOKRÝ, Ladislav: Hudobná paleografia [Music Paleography]. First ed. Bratislava: SPN, 1957, 190 pp. RYBARIČ, Richard: Vývoj európskeho notopisu [The Development of European Notation]. Bratislava : OPUS, 1982, 222 pp. LOUDOVÁ, Ivana: Moderní notace a její interpretace [Modern Notation and Its Interpretation]. Prague: AMU, 1998, 178 pp. ISBN 80-85883-31-7	
<b>Languages necessary to complete the course:</b> slovak	

<b>Notes:</b>					
<b>Past grade distribution</b>					
Total number of evaluated students: 155					
A	B	C	D	E	FX
45,16	25,16	13,55	1,94	1,94	12,26
<b>Lecturers:</b> prof. PhDr. Marta Hulková, CSc.					
<b>Last change:</b> 27.06.2022					
<b>Approved by:</b>					



## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-027/15	<b>Course title:</b> Music Psychology
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 2., 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: active participation, seminar work (50%) Final evaluation: final test (50%) Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Classification scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> Upon successful completion of this course, students have knowledge of the subject, methods and results of various sub-disciplines of music psychology.	
<b>Class syllabus:</b> From acoustics to psychology: sound in music and its perception. Psychoacoustics. Perception of time, amplitude, frequency and spectrum. Consonance and dissonance. Musical gestaltism: perception of musical units. Grouping mechanisms in music. Scale illusion, octave illusion and related phenomena. Perception of tone combinations. Perceptual equivalence, melodic archetypes, interval and tone classes. Perception of time in music. Perception of musical form. Rhythm perception, grouping and meter. Time in musical interpretation (agogics). Developmental aspects of music perception. Infant - Child - Adult. Musical abilities, musical talent and their measurement. Types of musical abilities and their measurement: music tests. Musical abilities in relation to other abilities. Heredity, genius, miracle child. Strange phenomena: absolute hearing and synesthesia. Origin, types and properties of absolute hearing Learning by absolute hearing. Synesthesia: color hearing and tonal vision. Musical interpretation. Musical composition. Music performance planning, exercises. Letter game, improvisation. Measuring musical performance. Musical composition. Musical neuropsychology. Amusement and its relation to aphasia. Auditory agnosia. Neuropsychology of music perception. Subject and history of music psychology. History of music psychology. H. psychology in relation to other scientific disciplines and subdisciplines. Problem areas and methods of music psychology	

**Recommended literature:**

DEUTSCH, Diana (ed.): The Psychology of Music, 3rd edition. Academic Press 1999. ISBN 0-12-213565-2

FRANĚK, Marek: Hudební psychologie / Music psychology. Praha: Karolinum, 2005. ISBN 80-246-0965-7

KRESÁNEK, Jozef: Úvod do systematiky hudobnej vedy / Introduction to the systematics of musicology. Bratislava 1980.

de la MOTTE-HABER, Helga: Handbuch der Musikpsychologie. Berlin: Laaber-Verlag, 1985.

POLEDŇÁK, Ivan: ABC stručný slovník hudební psychologie / ABC brief dictionary of music psychology. Praha: Editio Supraphon, 1984.

SEDLÁK, František: Základy hudební psychologie / Basics of music psychology. Praha: SPN, 1990.

ELSCHEK, Oskár: Hudobná veda súčasnosti / Musicology today. Bratislava 1984.

**Languages necessary to complete the course:**

slovak

**Notes:****Past grade distribution**

Total number of evaluated students: 140

A	B	C	D	E	FX
24,29	27,14	23,57	7,86	8,57	8,57

**Lecturers:** RNDr. Mgr. Marek Žabka, PhD.

**Last change:** 28.06.2022

**Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-019/17	<b>Course title:</b> Music Tectonics
<b>Educational activities:</b> <b>Type of activities:</b> lecture / practicals <b>Number of hours:</b> <b>per week:</b> 2 / 2 <b>per level/semester:</b> 28 / 28 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> FiF.KHV/A-boHV-018/15 - Harmony	
<b>Course requirements:</b> continuous assessment: active participation, seminar work, exams and exercises (50%) final exam (50%) grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> Student will gain basic knowledge of musical form, including more common and less common structures from a historical and systematic point of view, and will gain analytical skills for selected repertoire, esp. music of Beethoven	
<b>Class syllabus:</b> basic concepts of musical form and theory; structures, themes, phrases, formal hierarchy, song forms, variation forms, sonata form, rondo, cyclical forms, and counterpoint	
<b>Recommended literature:</b> BURLAS, Ladislav: Formy a druhy hudobného umenia/ Forms of the music art. Praha: Editio Supraphon, 1962. JANEČEK, Karel: Tektonika: Nauka o stavbe skladeb/Tectonics: Theory of music composition. Praha: Supraphon, 1968. JANEČEK, Karel: Hudební formy/Musical forms. Praha: Supraphon, 1955. KRESÁNEK, Jozef: Tektonika/Tectonics Bratislava: ASCO, 1994. ISBN 80-901416-7-6 ZENKL, Luděk: ABC hudebních forem/ABC of musical forms Praha: Editio Praga, 1984.	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 131					
A	B	C	D	E	FX
39,69	22,9	15,27	9,16	6,87	6,11
<b>Lecturers:</b> PhDr. Marcus Zagorski, PhD.					
<b>Last change:</b> 27.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-004/15	<b>Course title:</b> Music of Classicism
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 3., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> a) during the teaching part (continuously) a paper / presentation and / or a written work on a selected topic from issues of classical music, including key personalities, sources, communities, music centers, creating conditions for its cultivation and / or musicological interpretation selected musical work (30 points). Written assignments are handed in at the end of the teaching part; b) during the examination period: an examination consisting of a written test in two parts (knowledge test and listening) and oral (70 points). Successful completion of the test is a condition of admission to the oral part of the exam. Violation of academic ethics results in the cancellation of earned points in the relevant item evaluation. Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX Teachers accept max. 3 absences with proven documents. The exact date and topic of the mid-term evaluation will be announced at the beginning of the semester. Exam dates will be published via AIS no later than the last week of the course parts. Weight of the intermediate / final evaluation: 30/70 Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> Upon successful completion of the course, the student has knowledge of the development of European music in the period of Classicism, has knowledge of the characteristics of the music of Classicism, the most important directions, musical forms, types and genres in which music was cultivated during this period, as also about important music centers and personalities who contributed to its creation, development and dissemination. He knows important works from this period, he is aware of the causal context of the emergence of specific ones manifestations of classical music (eg symphony, piano concerto, string quartet) in terms of its autonomous development also in comparison with other artistic expressions and in terms of social conditions and impacts. He is able to orientate himself in the problems of research of this period development of European music and international research representatives.	
<b>Class syllabus:</b>	

1. Classicism in music (concept, stylistic features), periodization, literature. 2. Early manifestations of a new style in late Baroque music. 3. Gallant (versus “learned”) style - period interpretations of the term, characteristics, representation in creation. 4. Creative tendencies of the middle of the 18th century - regional centers and their specifics (Milan, Mannheim, Berlin, Vienna). 5. The so-called sensitive style - aesthetic starting points, representatives. 6. New musical types in instrumental music - genesis of symphony, string quartet, piano sonata. 7. The sources of the sonata form and the sonata cycle. 8. Reform efforts in opera series. Ch. W. Gluck. 9. Comedy in the opera of the 18th century. 10. Vienna Classical School - chamber and orchestral works by J. Haydn. 11. W. A. Mozart. 12. Anticipation of a new musical style in the work of L. van Beethoven.					
<b>Recommended literature:</b> ŠIŠKOVÁ, Ingeborg: Obraz vývoja hudobného klasicizmu v Európe až po osobnosť Ch. W. Glucka [The image of the development of musical classicism in Europe up to the personality of Ch. W. Gluck]. Bratislava: Stimul, 1999. ISBN 80-88982-13-8 POLÁK, Pavol: Hudobnoestetické náhľady v 18. storočí. Od baroka ku klasicizmu [Music aesthetic views in the 18th century. From Baroque to Classicism]. Bratislava: VEDA, 1974. ROSEN, Charles.: Klasicizmus. Haydn, Mozart, Beethoven [Classicism. Haydn, Mozart, Beethoven]. Bratislava : Hudobné centrum, 2005. ISBN 80-88884-68-3 ABRAHAM, Gerald: Stručné dejiny hudby [A brief history of music]. Bratislava: Hudobné centrum, 2003. ISBN 80-88884-46-2 Additional literature will be presented at the beginning and during the semester.					
<b>Languages necessary to complete the course:</b> slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 31					
A	B	C	D	E	FX
22,58	29,03	38,71	6,45	3,23	0,0
<b>Lecturers:</b> doc. PhDr. Jana Bartová, PhD., Mgr. Andrej Šuba, PhD.					
<b>Last change:</b> 28.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-005/17	<b>Course title:</b> Music of Romanticism
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: active participation (25 points) Final evaluation: exam - written text (25 points), listening test (25 points), oral exam (25 points) Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX Scale of assessment (preliminary/final): 25/75	
<b>Learning outcomes:</b> The course is an introduction to the history of music of the period. Upon successful completion of this course, students have an audience knowledge of 19th century music literature and an awareness of its stylistic trends and tendencies. At the same time, they have a better overview of the historical and socio-cultural context in which the music of this period originated and was presented. Emphasis is placed on contextual and problematic understanding of music history, including the confrontation of different perspectives and music-historiographical concepts. Students understand the developmental processes in the field of musical composition in their connection with the social function of music and the structure of musical life as part of the cultural and social events of the time.	
<b>Class syllabus:</b> Social and aesthetic background. Rossini and Beethoven. Aesthetics of musical romanticism. Artificial song. Virtuosity and "poetic music". Symphony after Beethoven. Choral and church music. Symphonic poem and musical drama. Symphonic poem. The "second age" of the symphony. French and Russian music, exoticism and folklorism. Popular music in the 19th century. Modern music.	
<b>Recommended literature:</b> ABRAHAM, Gerald: Stručné dejiny hudby / A brief history of music. Bratislava: Hudobné centrum, 2003. ISBN 80-88884-46-2 BURKHOLDER, P., GROUT, D.J., PALISCA, C.: A History of Western Music, 7th ed. New York - London 2005.	

EINSTEIN, A.: Hudba v období romantizmu / Music in the Romantic period. Bratislava 1989. ISBN 80-7093-003-9 TARUSKIN, Richard: The Oxford History of Western Music. New York 2004.					
<b>Languages necessary to complete the course:</b> slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 128					
A	B	C	D	E	FX
37,5	17,19	16,41	10,94	10,16	7,81
<b>Lecturers:</b> doc. Mgr. Vladimír Zvara, PhD.					
<b>Last change:</b> 28.06.2022					
<b>Approved by:</b>					



## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022					
<b>University:</b> Comenius University Bratislava					
<b>Faculty:</b> Faculty of Arts					
<b>Course ID:</b> FiF.KHV/A-boHV-139/16		<b>Course title:</b> Piano Playing 1			
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week:</b> 2 <b>per level/semester:</b> 28 <b>Form of the course:</b> on-site learning					
<b>Number of credits:</b> 3					
<b>Recommended semester:</b> 1.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Continuously during the semester: active participation (40 points) Final evaluation: exam (60 points) Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 40/60					
<b>Learning outcomes:</b> Upon successful completion of the course, the student masters the basics of elementary piano technique and piano interpretation, while having basic skills that can be used in reading and studying scores. Thanks to the further development of the already acquired technical and interpretive skills and playing "prima vista", more advanced students are able to interpret more demanding works.					
<b>Class syllabus:</b> Mastering elementary piano technique. Development of technical and interpretive skills. The basics of the play "prima vista".					
<b>Recommended literature:</b> Sheet music issues according to the semester plan, according to the possibilities and needs of the student					
<b>Languages necessary to complete the course:</b> slovak, eventually english					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 162					
A	B	C	D	E	FX
43,83	24,07	12,35	4,32	2,47	12,96
<b>Lecturers:</b> Mgr. art. Branko Ladič, PhD., Mgr. Magdaléna Stýblová, PhD.					

<b>Last change:</b> 28.06.2022
<b>Approved by:</b>

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022					
<b>University:</b> Comenius University Bratislava					
<b>Faculty:</b> Faculty of Arts					
<b>Course ID:</b> FiF.KHV/A-boHV-140/16		<b>Course title:</b> Piano Playing 2			
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning					
<b>Number of credits:</b> 3					
<b>Recommended semester:</b> 2.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Continuously during the semester: active participation (40 points) Final evaluation: exam (60 points) Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 40/60					
<b>Learning outcomes:</b> Upon successful completion of the course, the student has basic skills that can be used in reading and studying scores. Thanks to the further development of the already acquired technical and interpretive skills and playing "prima vista", more advanced students are able to interpret more demanding works.					
<b>Class syllabus:</b> Development of piano technique. Development of technical and interpretive skills. Playing "prima vista"					
<b>Recommended literature:</b> Music issues according to the semester plan, or according to the possibilities and needs of the student					
<b>Languages necessary to complete the course:</b> slovak, eventually english					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 111					
A	B	C	D	E	FX
51,35	17,12	11,71	1,8	0,9	17,12
<b>Lecturers:</b> Mgr. art. Branko Ladič, PhD., Mgr. Magdaléna Stýblová, PhD.					

<b>Last change:</b> 28.06.2022
<b>Approved by:</b>

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boML-083/18	<b>Course title:</b> Professional Internship
<b>Educational activities:</b> <b>Type of activities:</b> practice <b>Number of hours:</b> <b>per week: per level/semester:</b> 10d <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1., 3., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The student completes professional practice in the specified total of 10 working days in a specific agreed upon with the host organization in which the traineeship will take place. Practice can be performed during the teaching part and / or during the examination period. He will receive the credit upon submission confirmation of completion of the internship to the teacher / internship coordinator. Teacher classification / the professional coordinator awards in consultation with the trainee of the host institution. Expertise as well as bias, punctuality, responsibility, etc. are assessed. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Classification: 15-14 b .: A 13-12 b .: B 11-10 p .: C 9-8 p .: D 7-6 p .: E 5-0 p .: FX Scale of assessment (preliminary/final): 100/0	
<b>Learning outcomes:</b> Upon successful completion of the course, the student has experience with professional work in a music institution documentary-research, editorial or organizational-managerial character. He controls practical skills in music documentation and organization of music events (concerts, exhibitions, presentations to the general public), in the work of a music editor or playwright, etc. He has working contacts and has an idea of the mission and scope of work in the institution.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Documentation of collection items in the SNM-Music Museum.</li> <li>2. Creation of the RISM database.</li> <li>3. Creation of the RILM database.</li> <li>4. Music documentation system in the Music Center.</li> <li>5. Dramaturgical and organizational preparation of concert cycles of the Slovak Philharmonic.</li> <li>6. Dramaturgical and organizational preparation of the opera season at the Slovak National Theater.</li> <li>7. Preparation of the issue of a professional journal.</li> <li>8. Distribution practice in music publishing.</li> <li>9. Organizational preparation of the exhibition event.</li> <li>10. Preparation and organization of a music festival.</li> <li>11. Promotion and media coverage of a music event.</li> <li>12. Problems of a specialized music library.</li> </ol>	

**Recommended literature:**

KALINAYOVÁ, Jana. Konceptia počítačového spracovania zbierkových predmetov v Hudobnom múzeu SNM [The concept of computer processing of collection objects in the Music Museum SNM]. In: Múzeum, 1991, roč. XXVI, č. 4, s. 10 – 16.

LEHOTSKÁ, Miriam. Slovenský katalóg hudobnohistorických prameňov (SKHP) a Répertoire International des Sources Musicales (RISM) ako podnecujúci fenomén hudobnohistorického výskumu [Slovak Catalog of Music Historical Sources (SKHP) and Répertoire International des Sources Musicales (RISM) as a Stimulating Phenomenon of Music Historical Research]. In: Hudobnohistorický výskum na Slovensku začiatkom 21. storočia I [Music historical research in Slovakia at the beginning of the 21st century I]. Bratislava: Stimul, 2007, s. 447 – 449.

URDOVÁ, Sylvia. Odborná dokumentácia zbierkového fondu v SNM-Hudobnom múzeu [Professional documentation of the collection in the SNM-Music Museum]. In: Múzeum, 2018, roč. LXIV, č. 2, s. 8 – 11.

BAKIČOVÁ, Veronika. Hudobný kabinet Univerzitnej knižnice v Bratislave [Music Cabinet of the University Library in Bratislava]. In: Múzeum, 2018, roč. LXIV, č. 2, s. 12 – 17.

FOJTÍKOVÁ, Lucia. Ako prezentujeme hudbu v SNM-Hudobnom múzeu [How we present music in the SNM-Music Museum]. In: Múzeum, 2018, roč. LXIV, č. 2, s. 49 – 52.

**Languages necessary to complete the course:**

slovak

**Notes:****Past grade distribution**

Total number of evaluated students: 7

A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. PhDr. Jana Bartová, PhD.

**Last change:** 28.06.2022

**Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boML-084/18	<b>Course title:</b> Professional Internship
<b>Educational activities:</b> <b>Type of activities:</b> practice <b>Number of hours:</b> <b>per week:</b> 10 <b>per level/semester:</b> 140 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 2., 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The student completes professional practice in the specified total of 10 working days in a specific agreed upon with the host organization in which the traineeship will take place. Practice can be performed during the teaching part and / or during the examination period. He will receive the credit upon submission confirmation of completion of the internship to the teacher / internship coordinator. Teacher classification / the professional coordinator awards in consultation with the trainee of the host institution. Expertise as well as bias, punctuality, responsibility, etc. are assessed. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Classification: 15-14 b .: A 13-12 b .: B 11-10 p .: C 9-8 p .: D 7-6 p .: E 5-0 p .: FX Weight of the intermediate / final evaluation: 100/0 Scale of assessment (preliminary/final): 100/0	
<b>Learning outcomes:</b> Upon successful completion of the course, the student has experience with professional work in a music institution documentary-research, editorial or organizational-managerial character. He controls practical skills in music documentation and organization of music events (concerts, exhibitions, presentations to the general public), in the work of a music editor or playwright, etc. He has working contacts and has an idea of the mission and scope of work in the institution.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Documentation of collection items in the SNM-Music Museum.</li> <li>2. Creation of the RISM database.</li> <li>3. Creation of the RILM database.</li> <li>4. Music documentation system in the Music Center.</li> <li>5. Dramaturgical and organizational preparation of concert cycles of the Slovak Philharmonic.</li> <li>6. Dramaturgical and organizational preparation of the opera season at the Slovak National Theater.</li> <li>7. Preparation of the issue of a professional journal.</li> <li>8. Distribution practice in music publishing.</li> <li>9. Organizational preparation of the exhibition event.</li> <li>10. Preparation and organization of a music festival.</li> <li>11. Promotion and media coverage of a music event.</li> </ol>	

12. Problems of a specialized music library.

**Recommended literature:**

KALINAYOVÁ, Jana. Koncepcia počítačového spracovania zbierkových predmetov v Hudobnom múzeu SNM [The concept of computer processing of collection objects in the Music Museum SNM]. In: Múzeum, 1991, roč. XXVI, č. 4, s. 10 – 16.

LEHOTSKÁ, Miriam. Slovenský katalóg hudobnohistorických prameňov (SKHP) a Répertoire International des Sources Musicales (RISM) ako podnecujúci fenomén hudobnohistorického výskumu [Slovak Catalog of Music Historical Sources (SKHP) and Répertoire International des Sources Musicales (RISM) as a Stimulating Phenomenon of Music Historical Research]. In: Hudobnohistorický výskum na Slovensku začiatkom 21. storočia I [Music historical research in Slovakia at the beginning of the 21st century I]. Bratislava: Stimul, 2007, s. 447 – 449.

URDOVÁ, Sylvia. Odborná dokumentácia zbierkového fondu v SNM-Hudobnom múzeu [Professional documentation of the collection in the SNM-Music Museum]. In: Múzeum, 2018, roč. LXIV, č. 2, s. 8 – 11.

BAKIČOVÁ, Veronika. Hudobný kabinet Univerzitnej knižnice v Bratislave [Music Cabinet of the University Library in Bratislava]. In: Múzeum, 2018, roč. LXIV, č. 2, s. 12 – 17.

FOJTÍKOVÁ, Lucia. Ako prezentujeme hudbu v SNM-Hudobnom múzeu [How we present music in the SNM-Music Museum]. In: Múzeum, 2018, roč. LXIV, č. 2, s. 49 – 52.

**Languages necessary to complete the course:**

slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 6

A	B	C	D	E	FX
83,33	0,0	0,0	0,0	0,0	16,67

**Lecturers:** doc. PhDr. Jana Bartová, PhD.

**Last change:** 28.06.2022

**Approved by:**



## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-041/16	<b>Course title:</b> Reading and Playing Sheet Music 1
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> FiF.KHV/A-boHV-139/16 - Piano Playing 1 or FiF.KHV/A-boHV-140/16 - Piano Playing 2	
<b>Recommended prerequisites:</b> Completion of the course Piano Play 1 or Piano Play 2.	
<b>Course requirements:</b> Continuously during the semester: active participation (40 points) Final evaluation: exam (60 points) Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 40/60	
<b>Learning outcomes:</b> The course provides to students the basics of orientation in the score, including basic habits associated with reading multi-voice music structure, hierarchization and recognition of essential musical processes, as well as reading the notation of transposing instruments and notation in all keys used in writing music. Following the course Piano Play, the student masters the basics of playing piano scores. The level of preliminary skills of individual students determines the degree of mastery of the issue. To complete the course, active work in and out of the class is essential, as well as the substantial development of skills associated with reading and playing scores at the level of the individual student's abilities.	
<b>Class syllabus:</b> asics of reading the score. Hierarchization and recognition of essential musical processes. Reading the record of transposing instruments. Bass clef, C clef. Basics of playing piano scores - vocal music, trio and quartet, higher chamber music ensembles.	
<b>Recommended literature:</b> EBEN, Petr, BURGHAUSER, J.: Čtení a hra partitur [Reading and playing scores]. Praha: Supraphon, 1990. ISBN 80-7058-055-0 PARÍK, Ivan – REŽUCHA, Bystrík: Ako čítať partitúru [How to read a score]. Bratislava: Národné hudobné centrum, 1998. ISBN 80-88884-08-X Sheet music and anthologies according to the semester plan.	

<b>Languages necessary to complete the course:</b> slovak, eventually english					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 42					
A	B	C	D	E	FX
45,24	23,81	16,67	7,14	2,38	4,76
<b>Lecturers:</b> Mgr. art. Branko Ladič, PhD.					
<b>Last change:</b> 28.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-042/16	<b>Course title:</b> Reading and Playing Sheet Music 2
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> FiF.KHV/A-boHV-139/16 - Piano Playing 1 or FiF.KHV/A-boHV-140/16 - Piano Playing 2	
<b>Recommended prerequisites:</b> Completion of the course is conditioned by completion of the course Piano Play 1 or Piano Play 2.	
<b>Course requirements:</b> Continuously during the semester: active participation (40 points) Final evaluation: exam (60 points) Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 40/60	
<b>Learning outcomes:</b> The course provides to students the basics of orientation in the score, including basic habits associated with reading multi-voice music structure, hierarchization and recognition of essential musical processes, as well as reading the notation of transposing instruments and notation in all keys used in writing music. Following the course Piano Play, the student masters the basics of playing piano scores. The level of preliminary skills of individual students determines the degree of mastery of the issue. To complete the course, active work in and out of the class is essential, as well as the substantial development of skills associated with reading and playing scores at the level of the individual student's abilities.	
<b>Class syllabus:</b> Reading the scores - principles and technique. Hierarchization and recognition of essential musical processes. Reading of transposing instruments. Reading of clefs. Playing piano scores - from chamber music ensembles to orchestral score.	
<b>Recommended literature:</b> EBEN, Petr, BURGHAEUSER, J.: Čtení a hra partitur [Reading and playing scores]. Praha: Supraphon, 1990. ISBN 80-7058-055-0 Parík, Ivan – Režucha, Bystrík: Ako čítať partitúru [How to read a score]. Bratislava: Národné hudobné centrum, 1998. ISBN 80-88884-08-X	

Sheet music and anthologies according to the semester plan.					
<b>Languages necessary to complete the course:</b> slovenský, príp. anglický					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 36					
A	B	C	D	E	FX
61,11	8,33	16,67	2,78	0,0	11,11
<b>Lecturers:</b> Mgr. art. Branko Ladič, PhD.					
<b>Last change:</b> 28.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-002/15	<b>Course title:</b> Renaissance Music
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 3 per level/semester: 42</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> a) during the teaching part (continuously) report / presentation (20 points) on a selected topic of renaissance music, including key personalities, sources, communities, music centers that they developed Renaissance polyphony and music theory or created the conditions for its cultivation (for example, Music in the Urban Environment, Musical Patronage of the Italian Nobility - Gonzaga, Sforza, d'Este, Johannes Tinctoris and the rules of counterpoint, etc.). b) during the examination period: an examination consisting of a written test in two parts (knowledge test and listening) and from the oral part (80 points) Successful completion of the test is a condition of admission to the oral part of the exam. Violation of academic ethics results in the cancellation of points earned in the relevant item evaluation. Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX The teacher accepts max. 3 absences with proven documents. The exact date and topic of the mid-term evaluation will be announced at the beginning of the semester. Exam dates will be published via AIS no later than the last week of the course parts. Weight of the intermediate / final evaluation: 20/80 Scale of assessment (preliminary/final): 20/80	
<b>Learning outcomes:</b> Upon successful completion of the course, the student has knowledge of the development of European music in the period of the Renaissance, has knowledge of the most important stylistic trends (Franco-Flemish polyphony, Roman style, musica reservata, polychoria) and musical forms and types (cyclic mass, motet, French chanson, Italian madrigal, etc.), in which music was cultivated during this period, as well as the major music centers and personalities involved in its creation, development and dissemination caused. He knows the most important musical works, as well as the causal context of the emergence of specific manifestations of renaissance musical art from the point of view of its autonomous development also in comparison with other artistic expressions and in terms of social conditions and influences. At the same time he gets basic orientation in the problems of researching this period of development of European music and representatives of international research.	

**Class syllabus:**

1. Renaissance in music - temporal and conceptual definition, stylistic nature, parallels with other types of arts, literature. Renaissance and ancient musical tradition.
2. Period of transition - anticipation of the formation of the Renaissance style. Johannes Ciconia, John Dunstable.
3. Franco-Flemish school - the birth of a universal Renaissance style, main features, periods of development, generations, importance for the further development of the European music.
4. Burgundy school. Guillaume Du Fay, Gilles Binchois. Burgundian court and music chapel.
5. Johannes Ockeghem and the second generation of Franco-Flemish polyphony.
6. Josquin des Prés. Stylistic characteristics of his motets, cyclic masses and chansons.
7. International style and national elements in 16th century music. Burgundian versus Parisian chanson, 16th century polyphonic chanson.
8. Italian secular polyphonic song: frottola, villanella and madrigal. Development of madrigal.
9. German Lied, Spanish villancico, English song and madrigal.
10. Music of the Reformation.
11. Reform of the church music - Council of Trent and its consequences for the development of the Catholic Church music.
12. The culmination of the development of Renaissance vocal polyphony - Roman style (Giovanni P. da Palestrina)
13. Musica reservata (Orlando di Lasso).
14. Polychory - roots, stylistic nature, directions, centers, representatives.

**Recommended literature:**

HRČKOVÁ, Nad'a. Dejiny hudby II. Renesancia [History of music II. Renaissance]. Bratislava: Ikar, 2004. ISBN 80-551-0927-3

BROWN, Howard Mayer: Hudba v renesancii [Music in the Renaissance]. Bratislava: Hudobné centrum, 2012. ISBN 978-80-89427-18-5

ABRAHAM, Gerald: Stručné dejiny hudby [A brief history of music]. Bratislava: Hudobné centrum, 2003. ISBN 80-88884-46-2

ATLAS, Allan. Renaissance Music: Music in Western Europe, 1400-1600. New York – London: Norton, 1978. ISBN 0-393-97169-4

Antológia – Renesancia a barok [Anthology - Renaissance and Baroque]. Slovenská hudba XX, č. 3 – 4. Bratislava 1994.

Additional literature will be presented at the beginning and during the semester.

**Languages necessary to complete the course:**

slovak

**Notes:****Past grade distribution**

Total number of evaluated students: 192

A	B	C	D	E	FX
27,6	20,83	14,58	7,81	8,85	20,31

**Lecturers:** doc. PhDr. Jana Bartová, PhD.

**Last change:** 28.06.2022

**Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-002/15	<b>Course title:</b> Renaissance Music
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 3 per level/semester: 42</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 2., 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> a) during the teaching part (continuously) report / presentation (20 points) on a selected topic of renaissance music, including key personalities, sources, communities, music centers that they developed Renaissance polyphony and music theory or created the conditions for its cultivation (for example, Music in the Urban Environment, Musical Patronage of the Italian Nobility - Gonzaga, Sforza, d'Este, Johannes Tinctoris and the rules of counterpoint, etc.). b) during the examination period: an examination consisting of a written test in two parts (knowledge test and listening) and from the oral part (80 points) Successful completion of the test is a condition of admission to the oral part of the exam. Violation of academic ethics results in the cancellation of points earned in the relevant item evaluation. Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX The teacher accepts max. 3 absences with proven documents. The exact date and topic of the mid-term evaluation will be announced at the beginning of the semester. Exam dates will be published via AIS no later than the last week of the course parts. Weight of the intermediate / final evaluation: 20/80 Scale of assessment (preliminary/final): 20/80	
<b>Learning outcomes:</b> Upon successful completion of the course, the student has knowledge of the development of European music in the period of the Renaissance, has knowledge of the most important stylistic trends (Franco-Flemish polyphony, Roman style, musica reservata, polychoria) and musical forms and types (cyclic mass, motet, French chanson, Italian madrigal, etc.), in which music was cultivated during this period, as well as the major music centers and personalities involved in its creation, development and dissemination caused. He knows the most important musical works, as well as the causal context of the emergence of specific manifestations of renaissance musical art from the point of view of its autonomous development also in comparison with other artistic expressions and in terms of social conditions and influences. At the same time he gets basic orientation in the problems of researching this period of development of European music and representatives of international research.	

**Class syllabus:**

1. Renaissance in music - temporal and conceptual definition, stylistic nature, parallels with other types of arts, literature. Renaissance and ancient musical tradition.
2. Period of transition - anticipation of the formation of the Renaissance style. Johannes Ciconia, John Dunstable.
3. Franco-Flemish school - the birth of a universal Renaissance style, main features, periods of development, generations, importance for the further development of the European music.
4. Burgundy school. Guillaume Du Fay, Gilles Binchois. Burgundian court and music chapel.
5. Johannes Ockeghem and the second generation of Franco-Flemish polyphony.
6. Josquin des Prés. Stylistic characteristics of his motets, cyclic masses and chansons.
7. International style and national elements in 16th century music. Burgundian versus Parisian chanson, 16th century polyphonic chanson.
8. Italian secular polyphonic song: frottola, villanella and madrigal. Development of madrigal.
9. German Lied, Spanish villancico, English song and madrigal.
10. Music of the Reformation.
11. Reform of the church music - Council of Trent and its consequences for the development of the Catholic Church music.
12. The culmination of the development of Renaissance vocal polyphony - Roman style (Giovanni P. da Palestrina)
13. Musica reservata (Orlando di Lasso).
14. Polychory - roots, stylistic nature, directions, centers, representatives.

**Recommended literature:**

HRČKOVÁ, Nad'a. Dejiny hudby II. Renesancia [History of music II. Renaissance]. Bratislava: Ikar, 2004. ISBN 80-551-0927-3

BROWN, Howard Mayer: Hudba v renesancii [Music in the Renaissance]. Bratislava: Hudobné centrum, 2012. ISBN 978-80-89427-18-5

ABRAHAM, Gerald: Stručné dejiny hudby [A brief history of music]. Bratislava: Hudobné centrum, 2003. ISBN 80-88884-46-2

ATLAS, Allan. Renaissance Music: Music in Western Europe, 1400-1600. New York – London: Norton, 1978. ISBN 0-393-97169-4

Antológia – Renesancia a barok [Anthology - Renaissance and Baroque]. Slovenská hudba XX, č. 3 – 4. Bratislava 1994.

Additional literature will be presented at the beginning and during the semester.

**Languages necessary to complete the course:**

slovak

**Notes:****Past grade distribution**

Total number of evaluated students: 192

A	B	C	D	E	FX
27,6	20,83	14,58	7,81	8,85	20,31

**Lecturers:** doc. PhDr. Jana Bartová, PhD.

**Last change:** 28.06.2022

**Approved by:**



## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boML-089/20	<b>Course title:</b> Seminar in Ethnomusicology
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 3., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuous work: 1. Transcription, notation and basic musical analysis of folk songs based on sound samples of songs from around the world - 30% 2. Carrying out own research of the solid repertoire of an individual or group. The result of the research will be recordings, their transcription and analysis of songs, realization and processing of an interview with the respondent, or other forms of documentation - photography, video. - 40% 3. Working with the online archive - inserting audio and audiovisual recordings and attributes to individual passwords according to the specified instructions - 30% Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX Teachers accept max. 2 absences with proven documents. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 100/0	
<b>Learning outcomes:</b> Upon successful completion of this course, students will master several skills important for the work of an ethnomusicologist. They will be able to transcribe melodies of simple folk songs from different cultural areas, they will learn to work with the internet database of folk songs and at the same time they will gain knowledge about important attributes of publishing slogans. He is able to independently carry out simple field research in all its phases.	
<b>Class syllabus:</b> 1. Transcription, notation and basic musical analysis of folk songs - Samples from the music of the nations of the world and from Slovak folk songs - How to transcribe, special characters to express the specifics of a strong speech - What attributes are important to mention with the song - Rules of dialect transcription - Musical analysis of transcribed songs 2. Field research - individual work for the whole semester, students present the results in the last hours	

3. Working with online archive - embedding individual audio and audiovisual recordings - entering information about songs and performers according to the teacher's instructions					
<b>Recommended literature:</b> ELSCHEKOVÁ, Alica: Základná etnomuzikologická analýza [Basic ethnomusicological analysis], in: Hudobnovedné štúdie 6 [Musicology studies 6]. Bratislava: Vydavateľstvo SAV, 1963, s. 117–178. Ethnomusicologicum IV. Empirický výskum v etnomuzikológii, etnológii a folkloristike (médiá, techniky, dotazníky, interpretácia, analýza) [Empirical research in ethnomusicology, ethnology and folklore (media, techniques, questionnaires, interpretation, analysis)] Ed. Oskár Elschek. Bratislava: ASCO Art & Science, 2005. ISBN 80-88820-40-5 KRESÁNEK, Jozef: Slovenská ľudová pieseň so stanoviska hudobného. [Slovak folk song with musical opinions.] Bratislava: Academic Electronic Press, 1997. ISBN 80-88880-14-9 ELSCHEKOVÁ, Alica – ELSCHEK, Oskár: Úvod do štúdia slovenskej ľudovej hudby I–III. [Introduction to the study of Slovak folk music I – III. ] Bratislava: Hudobné centrum, 2005. ISBN 80-88884-69-1					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 9					
A	B	C	D	E	FX
66,67	22,22	0,0	0,0	11,11	0,0
<b>Lecturers:</b> Mgr. Jana Belišová, PhD.					
<b>Last change:</b> 27.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-137/15	<b>Course title:</b> Seminar in Ethnomusicology, History and Theory of Jazz, Rock and Pop
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week:</b> 2 <b>per level/semester:</b> 28 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 3., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> FiF.KHV/A-boHV-012/15 - Elementary Seminar	
<b>Course requirements:</b> Continuously during the semester: active participation (10 points), 1 presentation (20) Final evaluation: seminar work (70 points) Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Classification scale: 100-92%: A 91-84%: B 83-76%: C 75-68% : D 67-60%: E 59-0%: FX Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> Thanks to a specialized and demanding scientific project at the master's degree level, the student has knowledge and skills in the field of independent musicological work and has important prerequisites for mastering the final work. He can independently and creatively apply methods and techniques of musicological research. Masters work with sources of various kinds and professional literature. He can name theoretical problems, formulate and verify hypotheses and confront the results of previous research with the conclusions of his own research. Within the course, a topic or thematic area is always determined for a given semester, within which the topics of individual course participants are formulated. The determined semester topic or thematic area, in accordance with the specialization of the teacher, always represents either one of the areas of ethnomusicology or the history and theory of jazz, rock, pop. This will allow for intensive interaction between the student and the specialist teacher, as well as cooperation between the students.	
<b>Class syllabus:</b> According to the semester plan, published on the website of the Department of Musicology. 1. Cover version as a specific phenomenon of modern popular music. 2. Modern, postmodern and metamodern in jazz and rock. 3. Different types of improvisation in the historical development of modern popular music. 4. Universal and unique elements - rhythmic archetypes - patterns of jazz and rock music. 5. Specific musical thinking of representatives of modern popular music and jazz. 6. Underground and an alternative in rock music from the 60's to the present (Velvet Underground, Frank Zappa, Sex Pistols, Dead Kennedys, Nirvana ...) 7. Middle stream, middle on the road - popular music of the present. 8. Folk and pop music (Bob Dylan, Joni Mitchell, Tracy	

Chapman, Suzanne Vega, Sinéad O'Connor) 9. Video clip - postmodern way of communication. 10. Personalities New Age - Sade, Enya, Andreas Vollenweider. 10. Sound in rock music.					
<b>Recommended literature:</b> According to the semester plan, published on the website of the Department of Musicology. DORUŽKA, Lubomír: Panoráma populární hudby [Panorama of popular music] . Praha, 1981, ISBN 23-068-81. KAJANOVÁ, Yvetta: Postmoderna v hudbe. Minimal, rock, pop, jazz [Postmodern in music. Minimal, rock, pop, jazz]. Bratislava, 2010. ISBN 978-80-223-2802-9. KAJANOVÁ, Yvetta: K dejinám rocku [To the history of jazz]. Bratislava: CoolArt, 2010. ISBN 978-80-969080-6-6 MATZNER, Antonín & POLEDNÁK, Ivan & WASSERBERGER, Igor: Encyklopedie jazzu a moderní populární hudby I., II., III [Encyclopedia of Jazz and Modern Popular Music I., II., III]. Praha: Supraphon, 1983, 1986, 1990, ISBN 02-003-83, 02-009-86, 02-006-87, 80-7058-210-3. VLČEK, Jaroslav: Rockové styly a směry [Rock styles and directions]. Praha, 1988, ISBN 59-021-88.					
<b>Languages necessary to complete the course:</b> slovak					
<b>Notes:</b> Knowledge of English and one other world language is required.					
<b>Past grade distribution</b> Total number of evaluated students: 101					
A	B	C	D	E	FX
72,28	13,86	3,96	0,99	0,99	7,92
<b>Lecturers:</b> prof. PhDr. Iveta Kajanová, CSc.					
<b>Last change:</b> 28.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-138/15	<b>Course title:</b> Seminar in Ethnomusicology, History and Theory of Jazz, Rock and Pop
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week:</b> 2 <b>per level/semester:</b> 28 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> FiF.KHV/A-boHV-012/15 - Elementary Seminar	
<b>Course requirements:</b> Continuous during the semester: active participation (10 points), 2 presentations (40) Final evaluation: final test (50 points) Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Classification scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> On the basis of a specialized and demanding scientific project at the bachelor's degree level, the student will deepen his knowledge and skills in the field of independent musicological work and thus gain important prerequisites for mastering the final work. He independently and creatively applies methods and techniques of musicological research. He works with sources of various kinds and professional literature. It names theoretical problems, formulates and verifies hypotheses and confronts the results of previous research with the conclusions of its own research. Within the course, a topic or thematic area is always determined for a given semester, within which the topics of individual course participants are formulated. In accordance with the specialization of the teacher, the determined semester topic or thematic area always represents either one of the areas of ethnomusicology or a certain area from the field of history and theory of jazz, rock, resp. popu. This will allow for intensive interaction between the student and the specialist teacher, as well as cooperation between the students.	
<b>Class syllabus:</b> According to the semester plan, published on the website of the Department of Musicology, as the semester topic varies. <ol style="list-style-type: none"> <li>1. Musical cultural circles</li> <li>2. Music of the Chinese cultural circle: China, Japan, Mongolia, Korea</li> <li>4. Music of Southeast Asia: Continental: Cambodia, Vietnam; island part: Indonesia, Bali, Java</li> <li>5. Indian Cultural Circuit: India, Tibet</li> <li>6. Arabic cultural circle</li> </ol>	

7. Music of Africa: North Africa, Sahara music, Sub-Saharan Africa, Characteristics of music south of the Sahara 10. Musical instruments and instrumental music of Africa 11. Music of Australia 12. Music of Latin and Central America, music of Mexico 13. South America, USA					
<b>Recommended literature:</b> According to the semester plan, published on the website of the Department of Musicology, as the semester topic varies. JURKOVÁ, Zuzana: Kapitoly o mimoevropské hudbě. [Chapters on non-European music.] Olomouc : Vydavatelství Univerzity Palackého, 1996. ISBN 80-7067-598-5 BUCHNER, Alexander: Hudební nástroje národů [Musical Instruments of Nations], Praha : Artia 1969 ELSCHEK, Oskár: Afrika. Tradícia – kultúra – hudba. [Africa. Tradition - culture - music.] Bratislava : ASCO, 2009. ISBN 978-80-88820-45-1					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b> Knowledge of English is required, knowledge of other foreign languages is an advantage.					
<b>Past grade distribution</b> Total number of evaluated students: 149					
A	B	C	D	E	FX
68,46	12,75	5,37	2,68	1,34	9,4
<b>Lecturers:</b> Mgr. Jana Belišová, PhD.					
<b>Last change:</b> 25.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-136/15	<b>Course title:</b> Seminar in Systematic Music Studies
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 3., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> FiF.KHV/A-boHV-012/15 - Elementary Seminar	
<b>Course requirements:</b> Continuously during the semester: active participation (10 points), 1 resp. 2 presentations (30) Final evaluation: seminar work (60 points) Classification scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 40/60	
<b>Learning outcomes:</b> A specialized and demanding scientific project at the bachelor's level of study will deepen the student's knowledge and skills in the field of independent musicological work. The student will gain important prerequisites for mastering the final work. S/he applies methods and techniques of musicological research independently and creatively. S/he works with sources of various kinds and with professional literature. S/he names theoretical problems, formulates and verifies hypotheses and compiles the results of research and conclusions of research. Individual participants determine the topics of the course. The specified topic or thematic area represents one of the systematic disciplines of Musicology: Musical Aesthetics, Musical Psychology, Musical Acoustics, Organology, Music Sociology, Music Pedagogy, Mathematical Methods in Musicology, Music Criticism, etc. This will allow for intensive interaction between the student and the specialist teacher, as well as collaboration between students to each other.	
<b>Class syllabus:</b> 1. Selected problems in music acoustics. 2. Selected problems of organology. 3. Selected problems of music psychology. 4. Selected problems of music sociology. 5. Selected problems of music pedagogy. The course syllabus is detailed at the beginning of the semester according to the semester plan.	
<b>Recommended literature:</b> ELSCHEK, Oskár. Hudobná veda súčasnosti/Musicology today. Bratislava: VEDA, 1984.	

KRESÁNEK, Jozef. Úvod do systematiky hudobnej vedy/Introduction to the systematics of musicology. Bratislava: Slovenské pedagogické nakladateľstvo, 1980.

MICHELIS, Ulrich. Encyklopedický atlas hudby/ Encyclopedic atlas of music. Praha: Nakladatelství Lidové noviny, 2002, ISBN 80-7106-238-3

KURFÜRST, Pavel. Hudební nástroje/Musical instruments. Praha: TOGGA, 2002. ISBN 80-902912-1-X

FRANEK, Marek. Hudební psychologie/ Musical psychology. Praha: Univerzita Karlova, 2007. ISBN 978-80-246-0965-2

SYROVÝ, Václav. Hudební akustika/Music acoustic. Praha: Akademie múzických umění, 2014. ISBN 9788073312978

BURLAS, Ladislav. Teória hudobnej pedagogiky/The theory of music pedagogy. Prešov: Prešovská univerzita, 1997. ISBN 80-88885-06-X

Further recommended literature will be published at the beginning and during the semester according to the content of the seminar within the semester plan.

**Languages necessary to complete the course:**

Slovak

**Notes:**

Knowledge of English and one other world language is required.

**Past grade distribution**

Total number of evaluated students: 52

A	B	C	D	E	FX
63,46	11,54	5,77	7,69	0,0	11,54

**Lecturers:** doc. PhDr. Jana Bartová, PhD.

**Last change:** 28.06.2022

**Approved by:**



## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-132/15	<b>Course title:</b> Seminar in the History of Music
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> FiF.KHV/A-boHV-012/15 - Elementary Seminar	
<b>Course requirements:</b> Continuously during the semester: active participation (10 points), 1 resp. 2 presentations (30) Final evaluation: seminar work (60 points) Classification scale: A: 100 - 91 points; B: 90 - 81 b .; C: 80 - 71 b .; D: 70 - 61 b .; E: 60-51 b .; Fx: 50 - 0 . Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 40/60	
<b>Learning outcomes:</b> Student on the basis of a specialized and demanding scientific project at the bachelor's level the study will deepen their knowledge and skills in the field of independent musicological work and thus will gain important prerequisites for mastering the final work. He applies independently and creatively methods and techniques of musicological research. It works with sources of various kinds and professional literature. It names theoretical problems, formulates and verifies hypotheses and confronts the results research with the conclusions of their own research. Within the course, for a given semester always determines a music history theme or thematic area from the history of "Western" (Euro-American) music and music culture, in which the topics of individual course participants are formulated. It will allow intensive interaction between the student and the specialist teacher, as well as cooperation between students to each other.	
<b>Class syllabus:</b> According to the semester plan, published on the website of the Department of Musicology.	
<b>Recommended literature:</b> According to the semester plan, published on the website of the Department of Musicology.	
<b>Languages necessary to complete the course:</b> slovak	
<b>Notes:</b> Knowledge of English is required, resp. German language, knowledge of other foreign languages is an advantage.	

<b>Past grade distribution</b>					
Total number of evaluated students: 40					
A	B	C	D	E	FX
47,5	20,0	10,0	2,5	2,5	17,5
<b>Lecturers:</b> doc. PhDr. Jana Bartová, PhD.					
<b>Last change:</b> 27.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-061/14	<b>Course title:</b> Studying Foreign Language Music Studies Literature 2
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Active participation and regular attendance. Continuous assessment = 40% weekly tasks + 40% presentations + 20% exams Grading scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 80/20	
<b>Learning outcomes:</b> Students will acquire greater familiarity with foreign-language texts, including both popular journalism and academic articles on music	
<b>Class syllabus:</b> Study of specific professional foreign language texts combined with analysis and discussion. Weekly assignments include reading short chapters of books or academic articles. The exam includes an oral presentation and a short written assignment.	
<b>Recommended literature:</b> BEARD, David, GLOAG, Kenneth: Musicology: The Key Concepts, London: Routledge, 2005. ISBN 978-0415679688 HARPER-SCOTT, J.P.E., and SAMSON, Jim: An Introduction to Music Studies, Cambridge: Cambridge University Press, 2009. ISBN 978-0-511-51636-8 BOHLMANN, Philip V.: World Music: A Very Short Introduction, Oxford: Oxford University Press, 2002. ISBN 978-0192854292 COOK, Nicholas: Music: A Very Short Introduction, Oxford: Oxford University Press, 1998. ISBN 978-0192853820 ADLER, Samuel: The Study of Orchestration, New York: W. W. Norton, 1989 (2nd ed.). ISBN 978-0393600520	
<b>Languages necessary to complete the course:</b> English	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 36					
A	B	C	D	E	FX
61,11	16,67	8,33	11,11	0,0	2,78
<b>Lecturers:</b> PhDr. Marcus Zagorski, PhD.					
<b>Last change:</b> 28.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KHV/A-boHV-063/14	<b>Course title:</b> Studying Foreign Language Music Studies Literature 4
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> active participation and regular attendance. Continuous assessment = 40% weekly tasks + 40% presentations + 20% exams Grading scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 80/20	
<b>Learning outcomes:</b> Students will become more familiar with foreign-language texts, including both popular journalism and academic articles on music	
<b>Class syllabus:</b> Study of specific professional foreign language texts combined with analysis and discussion. Weekly assignments include reading short chapters of books or academic articles. The exam includes an oral presentation and a short written assignment.	
<b>Recommended literature:</b> BEARD, David, GLOAG, Kenneth: Musicology: The Key Concepts, London: Routledge, 2005. ISBN 978-0415679688 HARPER-SCOTT, J.P.E., and SAMSON, Jim: An Introduction to Music Studies, Cambridge: Cambridge University Press, 2009. ISBN 978-0-511-51636-8 BOHLMANN, Philip V.: World Music: A Very Short Introduction, Oxford: Oxford University Press, 2002. ISBN 978-0192854292 COOK, Nicholas: Music: A Very Short Introduction, Oxford: Oxford University Press, 1998. ISBN 978-0192853820 ADLER, Samuel: The Study of Orchestration, New York: W. W. Norton, 1989 (2nd ed.). ISBN 978-0393600520	
<b>Languages necessary to complete the course:</b> English	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 16					
A	B	C	D	E	FX
62,5	18,75	6,25	0,0	0,0	12,5
<b>Lecturers:</b> PhDr. Marcus Zagorski, PhD.					
<b>Last change:</b> 28.06.2022					
<b>Approved by:</b>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2021/2022	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boML-082/18	<b>Course title:</b> Young Artist's Guide to Noise, Sound and Music
<b>Educational activities:</b> <b>Type of activities:</b> lecture / practicals <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1., 3., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The condition for completing the course is participation in block teaching and submission of assignments, which results from participation in each part. 70 percent for attendance and continuous assessment and 30 percent for follow-up assignments at the end of the course. Classification scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 70/30	
<b>Learning outcomes:</b> Graduates have an insight into philosophical as well as technical thinking about sound, they can work with sound tracks and understand the properties of sound as a creative medium.	
<b>Class syllabus:</b> 1. What is sound and what listening to us tells us about it. 2. Sound recording and forms of creation and its possibilities 3. Sound and synthesis, sound as a statement about the world. We are trying to understand the basic facts that will allow us to understand sound in its essence.	
<b>Recommended literature:</b> SCHAFER, R Murray, The Thinking Ear: Complete Writing on Music Education. Ontario : Arcana Editions, 1986. ISBN-10↑ : ↑9997542282 ISBN-13↑ : ↑978-9997542281 ŠTERBÁKOVÁ, Daniela, Ticho. John Cage, filozofia absencií a skúsenosť ticha/Silence. John Cage, the philosophy of absence and the experience of silence. Praha : Univerzita Karlova v Praze, 2019. ISBN 9788024641393 VOEGELIN, Salomé, Listening to Noise and Silence. Toward a Philosophy of Sound Art. Londýn : Bloomsbury Publishing, 2010. ISBN: 1441126430	
<b>Languages necessary to complete the course:</b> slovak	
<b>Notes:</b> English language proficiency is welcome	

<b>Past grade distribution</b>					
Total number of evaluated students: 5					
A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> András Cséfalvay					
<b>Last change:</b> 28.06.2022					
<b>Approved by:</b>					