

Course descriptions

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COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/AmoES-07/15	Course title: Art and Postmodernist Era
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Recommended prerequisites: A prerequisite for the Art and the Postmodern Age course is the completion of the Art and the Modern Age course.	
Course requirements: Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. During the semester, each student will present a paper; students may receive a maximum of 30 points for the preparation and presentation of the paper, and must receive a minimum of 10 points to be admitted to the examination. An oral examination follows the end of the semester, for which a student may obtain a maximum of 70 points. The instructors will accept a maximum of 2 absences with documented evidence. The exact date and topic of the midterm evaluation will be announced at the beginning of the semester. An oral examination will follow the end of the semester, for which the student may obtain a maximum of 70 points. Grading scale: 100-92: A 91-86: B 85-77: C 76-66: D 65-60: E 59 - 0: FX Scale of assessment (preliminary/final): The weighting of the interim/final evaluation is 30/70	
Learning outcomes: The student will become familiar with the assumptions and modes of aesthetic postmodernism, as well as the forms of expression of postmodernism in art, especially in the field of literature. The emphasis of the course is placed on a detailed interpretation of the transformation of the aesthetic field within the whole of culture, tracing the polymorphization of art as well as the recycling of the art of previous periods. Furthermore, the student will gain a knowledge of the emergence of new media and the related phenomenon of simulation in art.	
Class syllabus: 1. Postmodernity and Everyday Life- Postmodern Patterns of Life 2. The Epic and the Novel 3. The novel, the modern and the postmodern world 4. The Epic and the Novel 5. The novel as intertext 6. Umberto Eco- notes on the postmodern novel 7. Richard Rorty and literature 8. Simulation and hyperreality 9. Postmodernism and the sublime 10. Postmodernism and the digital	

age 11. Postmodernism and popular culture 12. Philosophy, science and art: a new alliance 13. Postmodernism and what next?

Recommended literature:

Literature

1. BACHTIN, M. M., Epos a román, Promluva v románu . In Román jako dialog. Praha: Odeon 1980, ISBN neuvedené.
2. BAUMAN, Z., Postmoderní osobnostní vzorce. In Úvahy o postmoderní době. Praha: Slon 1993, ISBN 80-85850-12-5.
3. DANTO, A. C., Moderní, postmoderní a současné. In Po konci umění současné umění a oblast mimo dějiny. Praha: Academia 2021, ISBN 978-80-200-3289-8.
4. DELEUZE, G. - GUATTARI, F., Od chaosu k mozku. In: Co je filosofie? Praha : OIKOYMENH 2001, ISBN 80-7298-030-0 část' Od chaosu k mozku
5. LYOTARD, J. F., Odpověď na otázku: co je postmoderno? In O postmodernismu. Praha: Filosofický ústav AV ČR 1993, ISBN 80-7007-047-1.
6. WELSCH, W., Moderna 20. století a postmoderna čili Od senzace k samozřejmosti. In: Naše postmoderní moderna. Praha: Zvon 1994, ISBN 80-7113-104-0.

Languages necessary to complete the course:

Sloval language

Notes:

Past grade distribution

Total number of evaluated students: 94

A	B	C	D	E	FX
43,62	27,66	22,34	3,19	0,0	3,19

Lecturers: prof. PhDr. Peter Michalovič, CSc.

Last change: 12.05.2022

Approved by:

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/boML-060/21	Course title: Bass Babylon: 70 rokov a 70 jazykov modernej basgitary
Educational activities: Type of activities: practicals Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 2	
Recommended semester: 2., 4.	
Educational level: I., II.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: 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.	
Class syllabus: 1. Invention of the modern electric bass guitar. 2. Promoting the bass guitar as a successor to other bass register instruments. 3. Crystallization of various bass guitar idioms in the genres blues, rock and roll, rhythm and blues, soul, 4. Crystallization of various bass guitar idioms in the genres of rock, funk, fusion, jazz, disco, Latin, 5. Crystallization of various bass guitar idioms in the genres of reggae, heavy metal, progressive rock, hip-hop, punk, neo soul, etc. 6. Development of an aesthetic ideal in the field of sound and stylization of the bass guitar part. 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.	

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. 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. 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.					
Recommended literature: MADORA, Ryan: Bass Players To Know. Nashville: osobný náklad autorky, 2019. ISBN: 9781689573658. MULHERN, Tom: Bass Heroes. Backbeat, 1992. ISBN: 9780879302740. DR. LICKS: Standing In The Shadows Of Motown. Hal Leonard, 1989. ISBN: 978-0881888829. 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					
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: Mgr. Ján Klíma					
Last change: 28.06.2022					
Approved by:					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-209/15	Course title: Early Music Editing
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 4	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuous assessment: active participation, written assignment of 6 – 10 pages (40%). Final assessment: knowledge test (30%), oral examination (30%). 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	
Learning outcomes: The students will familiarize themselves with the past and present methods of preparing notated source editions of early music, with the way publishing houses of music operate in the world, and with the situation in Slovakia.	
Class syllabus: Brief syllabus of the subject: The development of publishing early music in Europe. Application of music historical methods in publishing notated source editions. Source critical editions of early music in the nineteenth and the twentieth centuries in Europe. Thematic catalogues and their significance in publishing early music. Publishing guidelines for preparing the complete works of composers for publishing. Musical anthologies for the history of music. Editor's notes in notated critical source editions. Copyrights of early music editions and performance practice. Contemporary developments in music publishing activities in Slovakia and in the neighbouring countries. International cooperation in publishing early music today and its achievements.	
Recommended literature: Kritika hudebního textu. Metody a problémy hudební filologie [Criticism of Musical Texts. Methods and Issues of Musical Philology] (ed. M. Caraci Vela). Prague: KLP, 2001. ISBN 80-85917-57-2	

Musikalische Edition im Wandel des historischen Bewußtseins (ed. Thrasybulos G. Georgiades). Kassel: Bärenreiter, 1971.

HULKOVÁ, Marta: Tematické katalógy hudobnohistorických zbierok 16. a 17. storočia [Thematic Catalogues of Historical Music Collections from the Sixteenth and the Seventeenth Centuries]. In: Hudobnohistorický výskum na Slovensku začiatkom 21. storočia I. (ed. Marta Hulková), Bratislava: Stimul 2007, pp. 449 – 467. ISBN 978-80-89236-55-8

Kritické edice hudebních památek, zv. I. – IV. [Critical Editions of Musical Sources, Vols. I–IV]. (ed. Alena Burešová, Božena Fergrová, Stanislav Tesař, Jan Vičar), Olomouc: Univerzita Palackého 1996, 1998, 1999, 2001.

Languages necessary to complete the course:

slovak

Notes:

Past grade distribution

Total number of evaluated students: 137

A	B	C	D	E	FX
47,45	29,93	9,49	2,92	4,38	5,84

Lecturers: prof. PhDr. Marta Hulková, CSc.

Last change: 28.06.2022

Approved by:

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-044/00	Course title: Early Music Interpretational Issues
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 2	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: The condition for successful completion of the course is active participation in classes (30), presentation of written work during the semester (40) and writing a final test (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): 70/30	
Learning outcomes: Upon successful completion of the study, the student is able to orientate in the issues of interpretation of older music (until the end of the 18th century). Can reconstruct and update interpretations of historical music. He has the ability to study and analyze theoretical texts focused on music practice (period textbooks, compendia, instructions).	
Class syllabus: 1. Bases of authentic interpretation of music of the Renaissance, Baroque and Classicism. 2. Contemporary interpretive ideal - analysis of theoretical texts oriented to musical practice. 3. Ornament and improvisation in music until the end of the 18th century. 4. Peculiarities of vocal and instrumental interpretation of early music. 5. The question of contemporary tuning and interpretation of early music in the present. 6. Theory and practice of general bass notation. 7. Reconstruction and completion of music scores of older historical periods. 8. Current trends in the interpretation of early music in the world and in Slovakia.	
Recommended literature: DANUSER, Herman (ed): Musikalische Interpretation. (=Neues Handbuch der Musikwissenschaft, zv. 11), Laaber: Laaber Verlag 1992. ISBN 3-89007-041-8. DOLMETSCH, Arnold: Interpretace hudby 17. a 18. století/ Interpretation of music of 17th and 18th century. Praha: Supraphon 1958.	

DONINGTON, Robert: A performer's guide to baroque music. London: Faber - Faber 1975, 21989, s. 362. Antológia - renesancia a barok. In: Slovenská hudba 20 (1994), č. 3 - 4., s. 379 - 636. SPEER, Daniel Georg: Grundrichtiger Klavierunterricht. (ed. V. Godár), Bratislava: Music Forum 1997, s. 118. QUANTZ, Johann Joachim: Pokus o návod jak hrát na příčnou flétnu/An attempt at instructions on how to play the transverse flute. Praha: Supraphon 1990, s. 288. ISBN 80-7058-187-5					
Languages necessary to complete the course: slovak					
Notes:					
Past grade distribution Total number of evaluated students: 79					
A	B	C	D	E	FX
92,41	7,59	0,0	0,0	0,0	0,0
Lecturers: Mgr. art. Peter Zajíček, ArtD.					
Last change: 28.06.2022					
Approved by:					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-027/17	Course title: Ethnic Music Studies
Educational activities: Type of activities: lecture / practicals Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 4	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuous work during the semester, continuous study of literature and independent thinking on selected topics. Working with Kay Kaufman Shelemay's interactive book: Soundscapes. (50 points) Final evaluation: exam (50 points) 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 Maximum 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	
Learning outcomes: The course provides an in-depth knowledge of ethnomusicology acquired in the bachelor's degree program. After completing the course, the student has an overview of traditional music of European ethnic groups as well as world music. Through case studies and listening to musical demonstrations, he is able to perceive music of different ethnicities through its sound, spatial and meaning components. It is possible to look at world music through the study of the roots of cultural diversity in different geographical areas and at the same time through the mutual influence of these cultures caused by mobility, migration or globalization.	
Class syllabus: 1. What is Soundscapes. Discovering the sound landscape through sound, environment and meaning through case study and listening to sound samples. 2. Sound: musical materials. Sound properties: quality, intensity, pitch, duration 3. Environment: Study of local music through case studies 4. Significance: The importance of music in everyday life through case studies 5. Music transfer	

6. Music and migration 7. Music and memory 8. Music, mobility and the global market 9. Understanding music 10. Music and dance 11. Music and ritual 12. Music and politics 13. Music and identity					
Recommended literature: KAUFMAN SHELEMAY, Kay: Soundscapes. Exploring music in a changing world. New York : W. W. Norton & Company, 2015. ISBN 978-0_393-91828-1 NETTL, B. Folk and Traditional Music of the Western Continents. Englewood Cliffs: Prentice-Hall, 1965. The New Grove Dictionary of Music and Musicians, heslo "Europe".					
Languages necessary to complete the course: SLovak, English					
Notes:					
Past grade distribution Total number of evaluated students: 115					
A	B	C	D	E	FX
60,0	19,13	13,91	0,87	3,48	2,61
Lecturers: Mgr. Jana Belišová, PhD., prof. PhDr. Iveta Kajanová, CSc.					
Last change: 25.06.2022					
Approved by:					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-001/15	Course title: History of Music
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 4	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuous during the semester: Continuous knowledge tests (50 points) Final evaluation: final knowledge test (25 points) and oral exam (25 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): 50/50	
Learning outcomes: Upon successful completion of the course, students have knowledge of the history of music, which they will gain by studying selected problem areas. At the same time, they have knowledge of stylistic changes in European musical development.	
Class syllabus: Depending on the semester plan.	
Recommended literature: ABRAHAM, Gerald: Stručné dejiny hudby [A brief history of music]. Bratislava: Hudobné centrum, 2003. ISBN 80-88884-46-2 HOPPIN, Richard: Hudba stredoveku [Medieval music]. Bratislava: Hudobné centrum, 2007. ISBN 978-80-88884-87-3 BROWN, Howard Mayer: Hudba v renesancii [Music in the Renaissance]. Bratislava: Hudobné centrum, 2012. ISBN 978-80-89427-18-5 ATLAS, Alan: Renaissance Music: Music in Western Europe, 1400-1600. New York – London: W. W. Norton & Comp. , 1998. ISBN 0-393-97169-4 HILL, John Walter: Baroque Music. Music in Western Europe, 1580 – 1750. New York – London 2005. ISBN 0-393-97800-1 ROSEN, Charles.: Klasicismus. Haydn, Mozart, Beethoven [Classicism. Haydn, Mozart, Beethoven]. Bratislava : Hudobné centrum, 2005. ISBN 80-88884-68-3	

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.					
Languages necessary to complete the course: slovak					
Notes:					
Past grade distribution Total number of evaluated students: 133					
A	B	C	D	E	FX
74,44	11,28	5,26	3,76	3,01	2,26
Lecturers: doc. Mgr. Vladimír Zvara, PhD., doc. PhDr. Jana Bartová, PhD.					
Last change: 28.06.2022					
Approved by:					

STATE EXAM DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-994/15	Course title: History of Music
Number of credits: 4	
Educational level: II.	
Course requirements: Fulfillment of conditions for the study part of the program.	
Learning outcomes: As part of the final state examination, the student's orientation in the history of the European, resp. Euro-American music history and music history in the territory of today's Slovakia. The emphasis is on the student's ability to interpret a given period of music history in the context of music history composition, musical life and their wider social context.	
Class syllabus: The current version of the syllabus is published on the website (https://fphil.uniba.sk/katedry-a-odborne-pracoviska/katedra-muzikologie/studium-a-prax/statnice-a-zaverecne-prace/).	
State exam syllabus:	
Recommended literature: ABRAHAM, Gerald: Stručné dejiny hudby. [A brief history of music.] Bratislava: Hudobné centrum, 2003. TARUSKIN, Richard: The Oxford History of Western Music. New York 2004.	
Languages necessary to complete the course: slovak	
Last change: 28.06.2022	
Approved by:	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-003/15	Course title: History of Opera and Music Theatre
Educational activities: Type of activities: lecture Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 4	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: The course is an introduction to the history of opera, musical drama and other forms of musical theater (ballet, operetta, musical, musical theater of the present). After successful completion of the course, students have an overview of the history of opera and musical theater. In addition, they can perceive the laws of dramaturgy - a set of procedures for the construction of a musical theater work, and at the same time understand and interpret various staging concepts. The course has the character of a lecture with audio examples and video demonstrations, while discussion and confrontation of opinions is also important.	
Class syllabus: The beginnings of the opera: Florentine Camerata and Monteverdi. Roman and Venetian opera in the 17th century. Opera seria in the 18th century. Opera buffa in the 18th century. French opera and ballet in the 17th and 18th centuries. Opera in Germany and England in the 18th century. Gluck. Mozart. Singspiel. French Revolution and Opera. 19th century comic opera; Offenbach and operetta. German romantic opera. Wagner and his musical drama. Verdi. Russian and Czech opera of the 19th century. French opera in the second half of the 19th century. Operatic Verismo, Puccini and Janáček. Richard Strauss, Schönberg, Berg. Development of opera in the interwar period. Development of opera and musical theater after 1945. Minimalistic opera. Musical theater of the present.	
Recommended literature: BROCKETT, Oscar G.: Dějiny divadla / History of theater. Praha: Nakladatelství Lidové noviny, 2008. ISBN 80-7106-364-9	

EOSZE, László: Cesty opery / Opera routes. Bratislava: Štátne hudobné vydavateľstvo, 1964.
 GROUT, Donald J. – WEIGEL Williams, Hermine: A short history of opera. New York: Columbia University Press, 2003. ISBN 0-231-11958-5
 JANSEN, Johannes: Opera. Malá encyklopedie / Opera. A small encyclopedia. Brno: Computer Press, 2004. ISBN 80-251-0282-3
 TROJAN, Jan: Dějiny opery. Tvůrci předloh, libretisté, skladatelé a jejich díla / History of opera. Master creators, librettists, composers and their works. Praha a Litomyšl: Paseka, 2001.

Languages necessary to complete the course:

slovak

Notes:

Past grade distribution

Total number of evaluated students: 215

A	B	C	D	E	FX
51,16	25,58	11,16	4,65	4,19	3,26

Lecturers: doc. Mgr. Vladimír Zvara, PhD.

Last change: 28.06.2022

Approved by:

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-004/15	Course title: History of Rock
Educational activities: Type of activities: lecture Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 4	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuously during the semester: active participation (20 points). Final evaluation: knowledge and listening 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 listening test (40 + 40 points).	
Learning outcomes: Upon successful completion of this course, students have knowledge of basic concepts in the theory and history of rock music. They have an overview of the development of rock history and rock styles. On the example of rock bands in history, they can characterize the features of rock music in comparing with European and jazz music. Students have skills in the basic orientation of the genre-style rock areas.	
Class syllabus: Tin Pan Alley, sweet music, dance music of the 50's. The beginnings of the rock and roll era - Tennessee Waltz, calypso, rhythm and blues. British scene in modern popular music - rock and roll, the beginnings of hard rock (Beatles, Rolling Stones, Animals, Kinks, Yardbirds, The Who ...). 60's in rock music - basic style tendencies. Top development of hard rock (Led Zeppelin, Deep Purple). Art rock/progressive rock and work with non-musical elements (Pink Floyd, Yes, Genesis, Queen, Lake-Emerson-Palmer). Rock music of the 70's and 80's - punk rock, gothic rock, heavy metal. Search for new means of expression - punk rock, new wave; electronic-industrial rock. Rock music in contemporary time - hard core, speed metal, thrash metal, new age, grunge, progressive metal - personalities of the electric guitar - Y. Malmsteen, S. Vai, J. Satriani, E. Johnson... New directions of popular music - break dance, scratching, dub, rap, house, techno ... Current categories- indie rock and alternative rock, heavy metal modifications (hard core, trash metal, black, death, grind core), nu metal, groove metal, doom metal, metal core...	
Recommended literature:	

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

KAJANOVÁ, Yvetta: K dejinám rocku [To the history of rock]. Bratislava: CoolArt, 2010. ISBN 978-80-969080-6-6

KAJANOVÁ, Yvetta: On the History of Rock Music. Frankfurt am Main: Peter Lang, 2014, ISBN 978-3-631-65556-6

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: Musica Rock: Suono, ritmo, affetto, e l'invenzione della chitarra elettrica. Mimesis ed., Milano, 2022. ISBN 9788857580685

WARD, Ed - STOKES, Geoffrey, TUCKER, Ken: Rock of Ages: The Rolling Stone History of Rock & Roll. Summin Books, 1986. ISBN 0671544381

SCARUFFI, Piero: A History of Rock Music: 1951-2000. iUniverse 2003. ISBN 0595295657.

Languages necessary to complete the course:

slovak

Notes:

Past grade distribution

Total number of evaluated students: 260

A	B	C	D	E	FX
66,15	16,15	7,69	5,38	2,31	2,31

Lecturers: prof. PhDr. Iveta Kajanová, CSc.

Last change: 28.06.2022

Approved by:

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-002/15	Course title: History of Slovak Music
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 4	
Recommended semester: 2.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuous assessment: active participation, presentation of a written assignment (40%). Final assessment: audio test (20%) and knowledge test (20%), oral examination (20%). 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	
Learning outcomes: The students will deepen their knowledge of the history of Slovak music and musical culture by studying selected themes and topics related to its development from the earliest times to the present.	
Class syllabus: 1. Topical tasks of music historical research in Slovakia. 2. The concepts of synthetic works on the history of Slovak music and musical culture – František Zagiba, Konštantín Hudec, Dejiny slovenskej hudby [History of Slovak Music] (ed. Ladislav Burlas, Ladislav Mokrá, Zdenko Nováček) 1957, Ladislav Mokrá, Richard Rybáříč, Darina Múdra, Dejiny slovenskej hudby [History of Slovak Music] (ed. Oskár Elschek) 1996 (2003). 3. Musical culture in the medieval period in the territory of present-day Slovakia. 4. Renaissance polyphonic music in manuscripts and in the repertoire of domestic music collections (Bratislava, Bardejov, Banská Bystrica, Kremnica, Košice, Kežmarok). 5. Church music and secular music in seventeenth- and eighteenth-century manuscripts and prints in the territory of present-day Slovakia. 6. Domestic music production in the seventeenth and the eighteenth centuries in church collections and monastic collections. 7. The phenomenon of Slovak national music after 1918. 8. Specific issues of the development of Slovak musical culture in the first half of the twentieth century. 9. Specific issues of the development of Slovak musical culture in the second half of the twentieth century. 10. Confrontations of styles, generations, personalities, and compositional techniques in contemporary Slovak music.	

Recommended literature:

Monographs and synthetic works about the history of Slovak music and musical culture (Dobroslav Orel, František Zagiba, Konštantín Hudec, Jozef Kresánek, Ladislav Burlas, Zdenko Nováček, Ladislav Mokrá, Richard Rybář, Ivan Hrušovský, Darina Múdra, František Matúš, Ernest Zavarský, Nad'á Hřčková, Ľubomír Chalupka, Marta Hulková, Ladislav Kačic, Jana Lengová, Eva Szórádová, Jana Bartová, Janka Petőczová, Peter Ruščin, Eva Veselovská, etc.)

Multiple authors: Dejiny slovenskej hudby [History of Slovak Music]. (ed. Ladislav Burlas, Zdenko Nováček, Ladislav Mokrá), Bratislava: SAV, 1957.

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.

MÚDRA, Darina: Dejiny hudobnej kultúry na Slovensku II. Klasicizmus [The History of Musical Culture in Slovakia II. Classicism]. First ed. Bratislava: Opus, 1993. ISBN 80-966995-3-9; Multiple authors: Dejiny slovenskej hudby [History of Slovak Music]. (ed. Oskár Elschek), First edition. Bratislava: ASCO, 1996. ISBN 80-88820-04-9 Multiple authors: Slovensko [Slovakia] (ed. Pavol Žigo), Bratislava: Perfekt, 2006. ISBN 80-8046-349-2

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, No. 2 (2006), pp. 1 – 7. [accessed on 25/10/2021]. <http://acta.musicologica.cz>.

Languages necessary to complete the course:

slovak

Notes:**Past grade distribution**

Total number of evaluated students: 135

A	B	C	D	E	FX
52,59	20,0	14,07	4,44	2,22	6,67

Lecturers: prof. PhDr. Marta Hulková, CSc., Mgr. art. Branko Ladič, PhD.

Last change: 28.06.2022

Approved by:

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-010/15	Course title: Information Technologies in Music Studies
Educational activities: Type of activities: lecture / practicals Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 4	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuously during the semester: active participation, semester project (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	
Learning outcomes: Upon successful completion of this course, students have knowledge of various areas of use of information technology in musicology. At the same time, he has practical skills related to the use of specific software systems. During the semester, students work on specific team projects using some of the introduced software tools.	
Class syllabus: Use of common applications in scientific work. Processing of images, tables and graphs. Use of bibliographic data management programs (JabRef). Electronic notation - applications such as Sibelius, Finale, MusScore, LilyPond. The emphasis of the course will be on the MuseScore application. Recording, processing and analysis of musical sound, sequencers - applications such as Cubase, Cakewalk Sonar.	
Recommended literature: FERKOVÁ, Eva. Hudobná informatika / Music informatics. Nitra: Filozofická fakulta Univerzity Konštantína Filozofa, 2007. ISBN 978-80-8094-252-6	
Languages necessary to complete the course: slovak	
Notes:	

Past grade distribution					
Total number of evaluated students: 118					
A	B	C	D	E	FX
83,05	6,78	4,24	0,0	0,0	5,93
Lecturers: Mgr. Oskar Lehotský, PhD., doc. Mgr. Vladimír Zvara, PhD.					
Last change: 28.06.2022					
Approved by:					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moHV-080/18	Course title: Introduction into Instrumentation
Educational activities: Type of activities: lecture / practicals Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 3	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: Účasť a pravidelné plnenie úloh Klasifikačná stupnica: 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	
Learning outcomes: 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	
Class syllabus: 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.	
Recommended literature: 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- KORSÁKOV, Nikolaj: Osnovy orchestrovky (Principles of Orchestration), Editions Russes de Musique, 1913	
Languages necessary to complete the course: slovak	
Notes:	

Past grade distribution					
Total number of evaluated students: 4					
A	B	C	D	E	FX
75,0	0,0	0,0	0,0	0,0	25,0
Lecturers: Mgr. art. Branko Ladič, PhD.					
Last change: 28.06.2022					
Approved by:					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-boHV-141/18	Course title: Introduction into Music Therapy
Educational activities: Type of activities: lecture / practicals Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 3	
Recommended semester: 2., 4.	
Educational level: I., II.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: 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.	
Class syllabus: 1. Music therapy and its definition, forms, approaches 2. Music therapy and music philetics 3. Music therapy and communication skills 4. Music therapy and social skills 5. Music therapy and fine, gross motor skills 6. Music therapy in Slovakia 7. Music therapy and musical instruments 8. From music therapy to integration into elementary music schools 9. Music therapy and children with disabilities 10. Music therapy for the elderly 11. Music therapy and children with autism spectrum disorders 12. Presentation of seminar papers and musical instruments	

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

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moHV-054/15	Course title: Jazz Harmony
Educational activities: Type of activities: practicals Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 3	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: 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, gains an overview of what is happening in the current, global scene of jazz and popular music.	
Class syllabus: 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 affairs - reflections on jazz harmony in domestic and world literature, Berklee methodology, the situation in the field of literature and education in Czechoslovakia before 1989, domestic book	

publications, the situation in us 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 chord mark 3, Theoretical basis for clarifying harmonic relations in jazz - establishing the issue of tonality principles, the essence of functionality, cadence principle as a basic building block of jazz harmony, levels of musical thinking in jazz, 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, alita, 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, deceptive divisions 6, Examples of harmonic relationships of dynamic tonality in the standard jazz repertoire - choice of harmonic sequences, Rhythm changes, Bebop - emancipation of dissonances in jazz harmony, influence of blues on the formation of jazz harmony, symmetry - modern refreshment of jazz harmony, chromatic medianes, chordic chords 7, 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. 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. Verical 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, 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 multitonality organized by perceptual preferences - Stravinsky polychords, odd metrics and polyrhythm, diatonization of 12-tone space by Alban Berg, Messiaenian modes of limited transpositions, ethnic modes, Indian konnakol.

Recommended literature:

ZAHRADNÍK, 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

ZAHRADNÍK, 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

Notes:

Past grade distribution

Total number of evaluated students: 10

A	B	C	D	E	FX
80,0	0,0	10,0	0,0	0,0	10,0

Lecturers: Mgr. Miroslav Zahradník, PhD.
Last change: 28.06.2022
Approved by:

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-008/15	Course title: Management of Musical Culture
Educational activities: Type of activities: lecture / practicals Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 4	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuously during the semester: active participation (20 points) Final evaluation: knowledge and sound test (80) 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 (80)	
Learning outcomes: Upon successful completion of the course, students master the basic concepts in the area of organization and management of music culture. They have practical knowledge about the functioning of music management as part of artistic culture at home and abroad, they are familiar with the environment and conditions of music life organization. They master the skills in organizing specific concert, festival and CD production projects.	
Class syllabus: Introduction to the issue - subject, methods and goals of music management. Elementary terminology, problem areas. Planning, organisation, management and control as basic components of music management. Musical art in the organization of cultural life in Slovakia. Development of music organizations in Slovakia. Music industry in historical development. International music industry - record companies, music publishers, monopoly and oligopoly publishers and agencies. Legal aspects of the music industry (copyright). Music products in the market space. Festival and sound medium project (CD, DVD). Strategies, innovations and creativity in music life and their connection to marketing. Promotion and advertising of music through the media.	
Recommended literature: DORUŽKA, Lubomír: Populárna hudba – priemysel, obchod, umenie [Popular music - industry, trade, art]. Bratislava: Opus, 1978. KAJANOVÁ, Yvetta: Postmoderna v hudbe. Minimal, rock, pop, jazz [Postmodern in music. Minimal, rock, pop, jazz]. Bratislava, 2010. ISBN 978-80-223-2802-9.	

LÉBL, Vladimír – POLEDŇÁK, Ivan a kol.: Hudební věda III. (Hudební popularizace, s. 854 – 859, Organizace a řízení hudebního života, s. 878 – 888) [Musicology III. (Music popularization, p. 854 - 859, Organization and management of musical life, p. 878 - 888)]. Praha: SPN, 1988, ISBN 14-648-88.

TSCHMUCK, Peter: Kreativität und Innovation in der Musikindustrie. Innsbruck: StudienVerlag, 2003. SBN-13 978-3706518369

Languages necessary to complete the course:

slovak

Notes:

Past grade distribution

Total number of evaluated students: 140

A	B	C	D	E	FX
67,14	20,71	6,43	3,57	0,0	2,14

Lecturers: prof. PhDr. Iveta Kajanová, CSc.

Last change: 28.06.2022

Approved by:

STATE EXAM DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-889/15	Course title: Master's Degree Thesis Defence
Number of credits: 15	
Educational level: II.	
Course requirements: 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.	
Learning outcomes: The student is able to work on the chosen topic at the scientific level when designing the diploma thesis studies with a representative selection of scientific literature, with appropriately chosen scientific procedures and verifiable hypotheses. The diploma thesis is a contribution to the relevant field of study.	
Class syllabus: 1. The contribution of the final work for the given field of study depending on its nature and degree of study. At The evaluation of the diploma thesis takes into account whether the student adequately processes the selected topic at the level scientific study with a representative selection of scientific literature, whether scientific procedures are chosen reasonable and appropriate, and whether it adequately works with verifiable hypotheses. Diploma the work should be a clear contribution in the relevant field of study; 2. Originality of the work (the final work must not have the character of plagiarism, it must not violate the author's rights of other authors), part of the documentation for the defense of the final thesis as a subject of state. There is also a protocol of originality from the central register, to the results of which the trainer and the opponent express in their opinions; 3. Correctness of citation of used information sources, research results of others authors and author groups, the accuracy of the description of methods and working procedures of other authors or author groups; 4. Compliance of the structure of the final work with the prescribed composition defined by Internal Regulation no. 12/2013; 5. Respecting the recommended scope of the final thesis (the recommended scope of the diploma thesis is usually 50-70 standard pages - 90,000 to 126,000 characters including spaces), range adequacy the work is assessed by her supervisor; 6. Linguistic and stylistic level of work and formal arrangement;	

7. The method and form of defending the final thesis and the student's ability to respond adequately to comments and questions in the opinions of the trainer and the opponent.
State exam syllabus:
Recommended literature: According to the focus of the thesis topic
Languages necessary to complete the course: slovak
Last change: 28.06.2022
Approved by:

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-014/15	Course title: Master's Degreee Thesis Seminar 1
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 3	
Recommended semester: 3.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuous assessment: continuous checking of the study of the assigned topic and continuous assessment of the prepared texts of the master's thesis. Final evaluation: 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. 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	
Learning outcomes: Thanks to the preparation and partial implementation of the diploma project, the student has knowledge of a selected area of musicology. At the same time, he is able to determine a scientific problem, formulate hypotheses and questions, use adequate methods of their solution, he has masters skills in the forms of interpretation and presentation of a scientific problem both orally and in writing.	
Class syllabus: The text of the diploma thesis as a result of solving a scientific problem. Determination of the problematic questions. Suggestions for how to grasp the problem, structuring the solution. 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.	
Recommended literature: Individually according to the selected topic.	
Languages necessary to complete the course: The text of the final thesis requires knowledge of the Slovak language and according to the given topic the study of literature may require knowledge of world languages (German, English, Italian, etc.).	
Notes:	

Past grade distribution					
Total number of evaluated students: 129					
A	B	C	D	E	FX
92,25	1,55	3,1	0,0	0,78	2,33
Lecturers: doc. Mgr. Vladimír Zvara, PhD., doc. PhDr. Jana Bartová, PhD., prof. PhDr. Marta Hulková, CSc., prof. PhDr. Iveta Kajanová, CSc., Mgr. art. Branko Ladič, PhD., doc. PhDr. Marcus Zagorski, PhD., Mgr. Jana Belišová, PhD.					
Last change: 28.06.2022					
Approved by:					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-015/15	Course title: Master's Degreee Thesis Seminar 2
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 3	
Recommended semester: 4.	
Educational level: II.	
Prerequisites: FiF.KHV/A-moHV-014/15 - Master's Degreee Thesis Seminar 1	
Course requirements: Continuous assessment: review of the prepared texts of the diploma thesis and discussion of their content. Final evaluation: level of the final text of the diploma thesis. 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): 25/75The student masters the methodological principles of preparation, concept, structure, content and formal requirements of the thesis. He has experience in formulating a scientific problem independently, he is skilled in expressing ideas in adequate terminology and form. In addition to mastering the current state of research on the topic, he is able to set working hypotheses and is able to creatively solve the set scientific goals of the thesis.	
Learning outcomes: The student will consolidate the methodological principles of preparation, conception, structure, content and formal requirements of the diploma thesis. Gain experience in the independent formulation of a scientific problem, consolidate skills in expressing ideas in adequate terminology and form. It brings solutions to the set scientific goals of the diploma thesis, which testify to the creative approach of the student.	
Class syllabus: The text of the diploma thesis as a result of solving a scientific problem - continuing the preparation of the thesis. 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.	
Recommended literature: According to selected topic.	
Languages necessary to complete the course:	

The text of the final thesis requires knowledge of the Slovak language and according to the given topic the study of literature may require knowledge of world languages (German, English, Italian, etc.).					
Notes:					
Past grade distribution					
Total number of evaluated students: 124					
A	B	C	D	E	FX
91,13	4,03	0,81	0,0	2,42	1,61
Lecturers: doc. Mgr. Vladimír Zvara, PhD., doc. PhDr. Jana Bartová, PhD., prof. PhDr. Marta Hulková, CSc., prof. PhDr. Iveta Kajanová, CSc., Mgr. art. Branko Ladič, PhD., doc. PhDr. Marcus Zagorski, PhD., Mgr. Jana Belišová, PhD.					
Last change: 28.06.2022					
Approved by:					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KLMV/A-buSZ-114/15	Course title: Methodology of Sciences and Research in Social Sciences and Humanities
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 3	
Recommended semester: 1., 3.	
Educational level: I., II.	
Prerequisites:	
Course requirements: Continuous during the semester: homework (20 points), midterm test during the semester (30 points); Final assessment: summative test (50 points). Violation of academic ethics may result in the nullification of points earned in the respective assessment item. Grading scale: A: 100-93 points; B: 92-85 points; C: 84-77 points; D: 76-69 points; E: 68-60 points; Fx: 59-0 points. Scale of assessment (preliminary/final): 50/50	
Learning outcomes: Graduates of the course understand the key categories of scientific methodology and empirical research in the social sciences. They are able to apply basic conceptual methods as well as methods of data collection and analysis to solve research problems. They can distinguish between different types of research and research designs and evaluate their adequacy for achieving research objectives. They are able to apply their knowledge and skills in the preparation of final theses in the profile of their discipline.	
Class syllabus: Science and its distinctive features. The language of science. Conceptual methods of science. Empirical methods of science. Social science methods: questionnaire method; interview method; textual analysis, etc. Research design and types of research. Complex methods: causal analysis, scientific explanation, prediction and retrodiction. Hypothesis testing: verification, confirmation, falsification. Theories and models.	
Recommended literature: BIELIK, L. Metodologické aspekty vedy. Bratislava: Univerzita Komenského v Bratislave, 2019. ISBN 978-80-223-4788-4. HEND, J. Kvalitativní výzkum. 2. vyd. Praha: Portál, 2008. ISBN 978-80-7367-485-4. HENDL, J. a J. REMR: Metody výzkumu a evaluace. Praha: Portál, 2017. ISBN 978-80-262-1192-1. PUNCH, H. F. Úspěšný návrh výzkumu. Praha: Portál, 2015. ISBN 978-80-262-0980-5.	

The literature will be provided in electronic form.						
Languages necessary to complete the course: Slovak (work on seminars, part of literature) Czech (part of literature)						
Notes:						
Past grade distribution Total number of evaluated students: 597						
A	ABS	B	C	D	E	FX
34,51	0,0	15,91	25,8	12,4	10,39	1,01
Lecturers: doc. Mgr. Lukáš Bielik, PhD.						
Last change: 29.03.2022						
Approved by:						

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-boHV-028/15	Course title: Music Aesthetics
Educational activities: Type of activities: lecture Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 4	
Recommended semester:	
Educational level: I., II.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: 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:

STATE EXAM DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-996/15	Course title: Music Analysis
Number of credits: 4	
Educational level: II.	
Course requirements: 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	
Learning outcomes: As part of the state final exam, the student's ability to analyze independently and theoretically interpret the musical text in terms of historical and stylistic classification, harmonic, resp. counterpoint structure, instrumentation and tectonic plan is checked. At the same time, the ability of choices of analytical methods and terminology of the appropriate work in the context of its historical and stylistic classification is emphasized.	
Class syllabus: Aktuálna podoba osnovy, resp. okruhov, je zverejnená na webovej stránke (https://fphil.uniba.sk/katedry-a-odborne-pracoviska/katedra-muzikologie/studium-a-prax/statnice-a-zaverecne-prace/). The current version of the syllabus is published on the website (https://fphil.uniba.sk/katedry-a-odborne-pracoviska/katedra-muzikologie/studium-a-prax/statnice-a-zaverecne-prace/).	
State exam syllabus:	
Recommended literature: BURLAS, Ladislav: Formy a druhy hudobného umenia / Forms and types of music art. Praha: Editio Supraphon, 1962. FILIP, Miroslav: Vývinové zákonitosti klasickej harmónie / Developmental patterns of classical harmony. Bratislava: Štátne hudobné vydavateľstvo, 1965. de la MOTTE, Diether: Musikalische Analyse: Textteil. Bärenreiter, 1968. de la MOTTE, Diether: Musikalische Analyse: Notenteil. Bärenreiter, 1968. JANEČEK, Karel: Harmonie rozbořem / Harmony by analysis.. Praha: Editio Supraphon, 1982. Hůla, Zdeněk: Nauka o kontrapunktu / Theory of Contrapunct. Praha: Supraphon, 1985. Cook, Nicolas: A Guide to Musical Analysis. Oxford University Press, 1987. 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	
Languages necessary to complete the course: slovak	
Last change: 28.06.2022	
Approved by:	

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Comenius University Bratislava					
Faculty: Faculty of Arts					
Course ID: FiF.KHV/A-moHV-012/17		Course title: Music Analysis 1			
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning					
Number of credits: 4					
Recommended semester: 1.					
Educational level: II.					
Prerequisites:					
Course requirements: continuous assessment during semester (50%) final exams/assignments (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					
Learning outcomes: gaining skills related to musical works of first half of 20th century; mastery of practical skills in analysis of European art music					
Class syllabus: program music; technique in Mussorgsky; impressionism; primitivism; expressionism; orchestration, folklore, and counterpoint in Bartok; inspiration from past practices					
Recommended literature: ALDWELL, Edward, SCACHTER, Carl: Harmony and Voice Leading. Boston: Cengage, 2002. ISBN 978-0155062429					
Languages necessary to complete the course: Slovak					
Notes:					
Past grade distribution Total number of evaluated students: 118					
A	B	C	D	E	FX
55,93	21,19	16,95	2,54	0,85	2,54
Lecturers: Mgr. art. Branko Ladič, PhD., doc. PhDr. Marcus Zagorski, PhD.					
Last change: 28.06.2022					
Approved by:					

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Comenius University Bratislava					
Faculty: Faculty of Arts					
Course ID: FiF.KHV/A-moHV-013/17		Course title: Music Analysis 2			
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning					
Number of credits: 4					
Recommended semester: 2.					
Educational level: II.					
Prerequisites:					
Course requirements: continuous assessment: active participation (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					
Learning outcomes: Skills and analytical methods for music from the second half of the 20th century. Learning skills related to European art music from this period					
Class syllabus: integral serialism, aleatory, sound-composition and timbre, microtonality, poly-stylism, electro-acoustic music, spectral music, minimalism					
Recommended literature: ALDWELL, Edward, SCACHTER, Carl: Harmony and Voice Leading. Boston: Cengage, 2002. ISBN 978-0155062429					
Languages necessary to complete the course: Slovak					
Notes:					
Past grade distribution Total number of evaluated students: 35					
A	B	C	D	E	FX
31,43	31,43	25,71	0,0	5,71	5,71
Lecturers: Mgr. art. Branko Ladič, PhD., doc. PhDr. Marcus Zagorski, PhD.					
Last change: 28.06.2022					
Approved by:					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moHV-031/17	Course title: Music Dramaturgy and Production
Educational activities: Type of activities: practicals Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 4	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: 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 acquired basic skills in the field of dramaturgical and production implementation of a specific project, including securing of its financing.

Class syllabus:

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 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.

Recommended literature:

DROMEY, Ch., HAFERKORN, 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.

Languages necessary to complete the course:

slovak

Notes:**Past grade distribution**

Total number of evaluated students: 14

A	B	C	D	E	FX
92,86	0,0	7,14	0,0	0,0	0,0

Lecturers: doc. Mgr. Vladimír Zvara, PhD., Mgr. Andrej Šuba, PhD.

Last change: 28.06.2022

Approved by:

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-011/15	Course title: Music Journalism and Editorial Practice
Educational activities: Type of activities: lecture / practicals Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 4	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: Ongoing during the semester: active participation in polemical discussions and text editing (40 points). Final evaluation: own reviews and interview in the range of 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	
Learning outcomes: Upon successful completion of this course, students have the ability to enforce their reviews in music practice and in professional magazines. Thanks to their experience in working on the online student magazine Musicus.sk, they are able to edit and finish texts. They know how to write journalistic articles (report, interview, review, music columns, essay). They have routine skills to write musical articles.	
Class syllabus: Criticism - content analysis of music-critical and journalistic texts. Axiology in critical activity - polemical discussions. Musical critique of composition, interpretation and musical production, regardless of the genre and style of music. Finishing of music-critical text. Writing your own texts and their evaluation. Music-critical and journalistic text about composition, interpretation and artistic performance. Forming opinions according to specific review of current CDs, DVDs, concerts and festivals in Slovakia and abroad.	
Recommended literature: Current newspapers and magazines: Hudobný život, Hudba-Music.sk, Slovenská hudba, .týždeň, Sme, Pravda, skjazz.sk, jazz.sk, Hudba-Music.sk, Mojakultura.sk, foreign magazines of your choice (Ruch muzyczny, Muzsika, Opus musicum, Harmony, Musicology, Journal of Music, Down Beat, New Musical Express, Melody Maker, Jazz Forum ...)	
Languages necessary to complete the course: slovak	

Notes:					
Past grade distribution Total number of evaluated students: 118					
A	B	C	D	E	FX
58,47	19,49	16,95	1,69	1,69	1,69
Lecturers: prof. PhDr. Iveta Kajanová, CSc.					
Last change: 28.06.2022					
Approved by:					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-007/15	Course title: Music Museology
Educational activities: Type of activities: lecture Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 4	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: a) during the teaching part (continuously) the active participation in lectures (ability to put questions and discuss the topics of lectures) and fulfillment of ongoing tasks (20 points) b) during the examination period: an examination consisting of a written test and an oral part (80 points) The condition for admission to the exam is the achievement of min. 10 points from the ongoing evaluation. 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	
Learning outcomes: Upon successful completion of the course, the student has knowledge of the so-called meta-museology as well as practical museology focused on the field of music museology. He has information about motivation the creation of music museums, the specifics of their development and activities in the field of creating a collection fund, its protection, documentation, research and presentation, in particular by a specific museum form such as is an exhibition.	
Class syllabus: 1. Museology and musical museology in the system of humanities, subject of cognition, basic terminology, overview of department development, centers, literature. 2. Collecting and musealization in historical development with a focus on musealization of music monuments. 3. World music collections and music museums. 4. Institution "museum" - character, mission, content, perspectives. 5. Creation and administration of a collection with an emphasis on collections of a musical nature. 6. Principles of physical protection of the collection fund, issues of conservation and restoration musical monuments. 7. Problems of restoration of musical instruments.	

8. Documentation of music collections, classical and alternative forms. 9. Legislative norms in relation to music and cultural heritage (collection management, copyright law). 10. International and national projects for the protection of music and cultural heritage. 11. Methods and forms of collection collection. Problems of a music exhibition. 12. Museum pedagogy and its possibilities in music education.					
Recommended literature: KALINAYOVÁ-BARTOVÁ, Jana. Úvod do hudobnej muzeológie [Introduction to music museology]. Bratislava: Katedra hudobnej vedy FIFUK, 2010. ISBN 978-80-970553-5-6 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. 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. 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: 131					
A	B	C	D	E	FX
55,73	25,19	11,45	3,82	1,53	2,29
Lecturers: doc. PhDr. Jana Bartová, PhD.					
Last change: 28.06.2022					
Approved by:					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-006/15	Course title: Music Sociology
Educational activities: Type of activities: lecture Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 4	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuously during the semester: active participation (20 points) Final evaluation: knowledge test (80 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	
Learning outcomes: Upon successful completion of this course, students will have knowledge of basic concepts in music sociology. They have knowledge about the working of the relationship between music and society. They master the techniques of music-sociological empirical methods (questionnaire, survey, observation ...) and orientation in them. Students have basic skills for methodological implementation of quantitative and qualitative research. They know how to formulate the problem of the existential conditions of a composer, performer, listener and musicologist and apply the solution to practical research.	
Class syllabus: Musical sociology - the character of the discipline, the subject, basic concepts. Listener typology and types of musical behavior. Musical personality formation. The influence of the economy on music production, the creation of a music market. Public opinion in music (communication, evaluation, criticism). Mass media and recording technology. Syncretism - globality - homogeneity, locality - heterogeneity as contemporary developmental features of music art. Social function according to Adorn, Dahlhaus, Czech and Slovak school. Contemporary sociological music theories (Pierre Bourdieu, Arjun Appadurai, Margaret Archer ...) Empirical methods - observation, scaling, questionnaire, survey, interview, test, experiment, content analysis of the text, Delphi method.	
Recommended literature: ADORNO, T.W.: Einleitung in die Musiksoziologie. Frankfurt a.M., 1975, ISBN 978-3-518-29273-0. BLAUKOPF, K.: Musiksoziologie – Eine Einführung in die Grundbegriffe mit besonderer Berücksichtigung der Tonsysteme. Köln 1951, 1972, ISBN 3721200543.	

KAJANOVÁ, Yvetta: Crossing borders between traditions and a global approach to music culture in Central Europe as exemplified by klezmer and flamenco. In: International review of the aesthetics and sociology of music, vol. 51, no. 2 (2020), pp. 247-257.

KAJANOVÁ, Yvetta: World music, flamenco, klezmer and traditional folk music in Slovakia. In: Musicologica Brunensia, vol. 55, no. 2, 2020, pp. 25-40.

KATRIAK, M.: Metódy a techniky sociologického výskumu/Methods and technics of sociological research. Bratislava, 1975.

Languages necessary to complete the course:

slovak

Notes:

Past grade distribution

Total number of evaluated students: 162

A	B	C	D	E	FX
58,02	13,58	14,81	5,56	8,02	0,0

Lecturers: prof. PhDr. Iveta Kajanová, CSc.

Last change: 28.06.2022

Approved by:

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-005/15	Course title: Music and New Media
Educational activities: Type of activities: lecture / practicals Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 4	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: Upon successful completion of this course, students master the issues of new media, their origin and development, as well as the basic categories of new media theory. At the same time, students have knowledge of many specific forms of blending new media into the world of music, including the influence of the media on the technology of creating and transforming aesthetic concepts. The acquired knowledge will serve students as a starting point for their own informed perception and interpretation of multi- and transmedia work of the present.	
Class syllabus: Media and culture. Electronic media and their specifics. Music and new media - technological and aesthetic aspects.	
Recommended literature: CSERES, Jozef: Hudobné simulakrá / Musical simulators. Bratislava: Hudobné centrum, 2001. ISBN 80-88884-30-6 FLAŠAR, Martin – HORÁKOVÁ, Jana – MACEK, Petr: Umění a nová média / Art and new media. Masarykova univerzita, Brno 2011. ISBN 978-80-210-5639-8 LÉVY, Pierre: Kyberkultura / Cyberculture. Praha: Univerzita Karlova, 2000. ISBN 80-246-0109-5 McLUHAN, Marshall: Jak rozumět médiím / How to understand the media. Praha: Odeon, 1991. ISBN 80-207-0296-2 NEGROPONTE, Nicholas: Digitální svět / Digital world. Praha: Management Press, 2001.	

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 that's left is noise. Listening to the twentieth century. Praha: Argo, 2011. ISBN 978-80-257-0558-2
WILSON, Peter Niklas: Hear and now. Úvahy o improvizovanej hudbe / Hear and now. Reflections on improvised music. Bratislava: Hudobné centrum, 2002. ISBN 80-88884-35-7

Languages necessary to complete the course:

slovak

Notes:

Past grade distribution

Total number of evaluated students: 58

A	B	C	D	E	FX
48,28	29,31	12,07	6,9	1,72	1,72

Lecturers: doc. Mgr. Daniel Matej, ArtD., doc. PhDr. Marcus Zagorski, PhD.

Last change: 22.09.2022

Approved by:

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-042/00	Course title: Seminar in Composing
Educational activities: Type of activities: practicals Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 2	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuous assessment. Students must be prepared for each class by writing music before each class. Regular attendance is essential, as is participation. 5% deducted for each unexcused absence, 10% deducted for each missed assignment. Final mark is calculated from these assessments plus any other assignments and exams. Continuous assessment: 80% weekly assignments, plus 20% final assignment 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	
Learning outcomes: This course will develop students' skills with creative composition. Students develop ideas and apply skills learned through exercises. All skills and exercises can be applied to original compositions.	
Class syllabus: -compose a piece using only one note -compose a piece using one triad -compose a piece using one rhythm -create your own color palette -compose a piece with melody and accompaniment -create a piece for voice and piano -use of quotation -write for solo melodic instrument -write for solo piano	
Recommended literature: ADLER, S. The Study of Orchestration, Norton, 1998. ISBN-13↑: ↑978-0393600520 KOHOUTEK, C.: Novodobé skladební směry v hudbě. [Modern Composition Directions in Music.] Praha 1965	

JELINEK, H.: Uvedení do dodekafonické skladby. [Introduction to Dodecaphonic Composition] Praha 1967 SCHÄFFER, B.: Wstęp do kompozycji. [Introduction to composition] Krakow 1977 KOHOUTEK, C.: Hudební kompozice. [Musical composition] Praha 1989. ISBN 80-7058-150-6					
Languages necessary to complete the course: Slovak and English					
Notes:					
Past grade distribution Total number of evaluated students: 69					
A	B	C	D	E	FX
60,87	17,39	13,04	4,35	1,45	2,9
Lecturers: doc. PhDr. Marcus Zagorski, PhD.					
Last change: 27.06.2022					
Approved by:					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-223/15	Course title: Seminar in Ethnomusicology, History and Theory of Jazz, Rock and Pop
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 6	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: 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: A: 100 - 91 pts; B: 90 - 81 b .; C: 80 - 71 b .; D: 70 - 61 b .; E: 60-51 b .; Fx: 50 - 0 b. Scale of assessment (preliminary/final): 30/70	
Learning outcomes: 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. 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 a certain area of 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.	
Class syllabus: According to the semester plan, published on the website of the Department of Musicology. 1. Periodization of Slovak popular music, jazz, rock, pop music, blues, folk, country, chanson. 2. The beginnings of popular music in Slovakia 1934 - 1955. 3. Slovak popular music 1955 - 1966, Argentine tango and its assimilation on the Slovak scene. The beginnings of jazz (1954) and rock (1963). 4. Hit production of Slovak popular music in the period 1955 - 1977. 5. Slovak folk movement. 6. Development of the Slovak rock scene from 1963 to the present (Ursiny, Hammel-Prúdy, Collegium musicum, M. Varga, Fermáta, Zona A, Denikát, A. Šeban, Free Faces, Marek	

Brezovský ...). 7. Slovak world music scene. 9. Slovak jazz modern and postmodern (Ondreička, Gerhardt, Lipa, Šošoka, A. Bartošová, AMC Trio, A. Varady, Hanka G). 10. Media interventions in the development of Slovak modern popular music after 1997.					
Recommended literature: 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: Kapitoly o jazze a rocku [Chapters on jazz and rock]. Bratislava: Epos, 2003. ISBN 80-88977-67-3 KAJANOVÁ, Yvetta: K dejinám rocku [To the history of rock]. Bratislava: CoolArt, 2010. ISBN 978-80-969080-6-6 KAJANOVÁ, Yvetta: Postmoderna v hudbe. Minimal, rock, pop, jazz [Postmodern in music. Minimal, rock, pop, jazz]. Bratislava, 2010. ISBN 978-80-223-2802-9. VLČEK, Jaroslav: Rockové styly a směry [Rock styles and directions]. Praha, 1988, ISBN 59-021-88.					
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: 140					
A	B	C	D	E	FX
76,43	15,71	2,14	0,71	1,43	3,57
Lecturers: prof. PhDr. Iveta Kajanová, CSc., Mgr. Jana Belišová, PhD.					
Last change: 28.06.2022					
Approved by:					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-224/15	Course title: Seminar in Ethnomusicology, History and Theory of Jazz, Rock and Pop
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 6	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuously during the semester: active participation (10 points), 2 presentations (30 + 30) Final evaluation: seminar work (30 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): 70/30	
Learning outcomes: On the basis of a specialized and demanding scientific project at the master's degree level, the student will further deepen his knowledge and skills in the field of independent musicological work and thus gain important prerequisites for mastering the diploma thesis. 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.	
Class syllabus: According to the semester plan, published on the website of the Department of Musicology. Introduction to the issue, definition of terms and areas of research Music and the city Music subcultures The issue of street musicians Urban music styles Trallalero	

Rebetiko Samba Modinha, Lundu Kroncong Flamenco Wienerlied Klezmer Sevdalinka Fado Tango Guggenmusik Morna Canto Alentejano												
Recommended literature: According to the semester plan, published on the website of the Department of Musicology. ADHITYA, Sara: Musical Cities. Listening to Urban Design and Planning. London : UCL Press, 2017. ISBN: 978-1-911576-56-3 (html) ISBN: 978#1#911576#51#8 (PDF) Dostupné: https://www.jstor.org/stable/j.ctv550cz9.1?seq=1#metadata_info_tab_contents Slovenská hudba, roč. 29, 2003, č. 3 – 4: Hudobná kultúra miest. [Music culture of cities.] ISSN 1335-2548 JURKOVÁ, Zuzana a kol.: Pražské hudební světy. [Prague Music Worlds.] Praha : Univerzita Karlova, 2013. ISBN 978-80-246_2484_6, ISBN 978-80-246-2737-3 (online pdf) Dostupné: https://play.google.com/books/reader?id=L6csDwAAQBAJ&pg=GBS.PA2&hl=sk&printsec=frontcover HAIDOVÁ, Gerlinde a HEMETEKOVÁ, Ursula: Urbánne hudobné štýly v Európe. [Urban Music Styles in Europe.] In. Slovenský národopis, roč. 46, 1998, č. 1, s. 28 – 41. ISSN 1339-9357 REYES, Adelaida: Urban Ethnomusicology: A Brief History on an Idea. In: Urban People / Lidé Města, vol. 14, 2012, no. 2, pgs. 193 – 206. ISSN 1212-8112												
Languages necessary to complete the course: slovak												
Notes:												
Past grade distribution Total number of evaluated students: 155												
<table><tr><td>A</td><td>B</td><td>C</td><td>D</td><td>E</td><td>FX</td></tr><tr><td>87,1</td><td>6,45</td><td>3,23</td><td>1,94</td><td>0,0</td><td>1,29</td></tr></table>	A	B	C	D	E	FX	87,1	6,45	3,23	1,94	0,0	1,29
A	B	C	D	E	FX							
87,1	6,45	3,23	1,94	0,0	1,29							
Lecturers: Mgr. Jana Belišová, PhD., prof. PhDr. Iveta Kajanová, CSc.												
Last change: 28.06.2022												
Approved by:												

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-222/15	Course title: Seminar in Systematic Music Studies
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 6	
Recommended semester: 2.	
Educational level: II.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: 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 the topic or thematic area within which the topics of individual participants are formulated 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 and i. This will allow for intensive interaction between the student and the specialist teacher, as well as collaboration between students to each other.	
Class syllabus: According to the semester plan, published on the website of the Department of Musicology.	
Recommended literature: According to the semester plan, published on the website of the Department of Musicology.	
Languages necessary to complete the course:	
Notes: Knowledge of English and one other world language is required.	

Past grade distribution					
Total number of evaluated students: 164					
A	B	C	D	E	FX
71,34	20,73	4,88	1,22	0,61	1,22
Lecturers: doc. PhDr. Jana Bartová, PhD., RNDr. Mgr. Marek Žabka, PhD.					
Last change: 28.06.2022					
Approved by:					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-017/15	Course title: Seminar in the History of Music
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 6	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: 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.	
Class syllabus: According to the semester plan, published on the website of the Department of Musicology.	
Recommended literature: According to the semester plan, published on the website of the Department of Musicology.	
Languages necessary to complete the course: slovak	
Notes: Knowledge of English is required, resp. German language, knowledge of other foreign languages is an advantage.	

Past grade distribution					
Total number of evaluated students: 106					
A	B	C	D	E	FX
47,17	23,58	15,09	6,6	0,94	6,6
Lecturers: doc. Mgr. Vladimír Zvara, PhD., doc. PhDr. Jana Bartová, PhD.					
Last change: 27.06.2022					
Approved by:					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-218/15	Course title: Seminar in the History of Music
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 6	
Recommended semester: 2.	
Educational level: II.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: 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.	
Class syllabus: According to the semester plan, published on the website of the Department of Musicology.	
Recommended literature: According to the semester plan, published on the website of the Department of Musicology.	
Languages necessary to complete the course: Slovak	
Notes: Knowledge of English is required, resp. German language, knowledge of other foreign languages is an advantage.	

Past grade distribution					
Total number of evaluated students: 89					
A	B	C	D	E	FX
50,56	17,98	14,61	7,87	5,62	3,37
Lecturers: doc. PhDr. Jana Bartová, PhD., doc. Mgr. Vladimír Zvara, PhD.					
Last change: 29.06.2022					
Approved by:					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-220/15	Course title: Seminar in the History of Slovak Music
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 6	
Recommended semester: 2.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuously during the semester: active participation (10 points), two presentations (20 points). Final assessment: seminar assignment (70 points). Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. 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	
Learning outcomes: Based on a specialized and demanding scientific project on level of graduate studies, the students will deepen their knowledge and skills in the field of independent musicological research and thereby acquire important skills for writing their master's thesis. They will apply the methods and techniques of musicological research independently and creatively. They will work with sources of various kinds and with specialized literature. They will identify theoretical issues, formulate and verify hypotheses, and confront the outcomes of previous research with the conclusions of their own research. For this subject, a music historical topic or theme from the history of Slovak music and musical culture will be specified for the given semester, and topics for each participant will be formulated based on that. This will enable the students and the specialist lecturer to interact intensively, and the students to cooperate with each other.	
Class syllabus: According to the semestral plan published on the website of the Department of Musicology.	
Recommended literature: The students will be informed about literature during the training according to the semestral plan published on the website of the Department of Musicology.	
Languages necessary to complete the course: Slovak, German, English	
Notes:	

Knowledge of English and another world language is required, both on level B1. Knowledge of other foreign languages is an advantage.

Past grade distribution

Total number of evaluated students: 101

A	B	C	D	E	FX
93,07	0,99	1,98	0,99	1,98	0,99

Lecturers: prof. PhDr. Marta Hulková, CSc., Mgr. art. Branko Ladič, PhD.

Last change: 28.06.2022

Approved by:

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-016/15	Course title: Specialized Training
Educational activities: Type of activities: practice Number of hours: per week: 10 per level/semester: 140 Form of the course: on-site learning	
Number of credits: 2	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: 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.	
Class syllabus: 1. Documentation of collection items in the SNM-Music Museum. 2. Creation of the RISM database. 3. Creation of the RILM database. 4. Music documentation system in the Music Center. 5. Dramaturgical and organizational preparation of concert cycles of the Slovak Philharmonic. 6. Dramaturgical and organizational preparation of the opera season at the Slovak National Theater. 7. Preparation of the issue of a professional journal. 8. Distribution practice in music publishing. 9. Organizational preparation of the exhibition event. 10. Preparation and organization of a music festival. 11. Promotion and media coverage of a music event.	

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: 54

A	B	C	D	E	FX
98,15	0,0	0,0	0,0	0,0	1,85

Lecturers: doc. PhDr. Jana Bartová, PhD.

Last change: 28.06.2022

Approved by:

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-225/15	Course title: Systematic Music Studies
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 4	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: a) during the teaching part (continuous) paper / presentation and / or written work on a selected topic from different areas of systematic musicology (music acoustics, music psychology, music organology, music pedagogy (20 points); (b) during the examination period: an examination consisting of a written test (40 points) and an oral part (40 points). The condition for admission to the exam is the achievement of min. 10 points from the ongoing evaluation. 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. 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 training section. Scale of assessment (preliminary/final): 20/80	
Learning outcomes: Upon successful completion of this course, students have an overview of the subject, methods and current research trends in selected areas of systematic musicology, knowledge of research problems and research results in music psychology, acoustics, organology, pedagogy, their specific research methods. He also has knowledge of the possibilities of applying mathematical methods and computer musicology.	
Class syllabus: 1. Systematic musicology in a complex of musicological disciplines. 2. Scientific methodology in musicology. 3. Musical sound as a physical phenomenon. 4. Sound analysis. 5. Acoustics of chordophones. 6. Acoustics of aerophones	

7. Tuning theory.
8. Room acoustics.
9. Musical physiology and psychoacoustics
10. Musical gestaltism: perception of musical units
11. Musical abilities, talent, giftedness and specific phenomena (miracle children, absolute hearing, synesthesia, etc.)
12. Computer musicology
13. Music sociology

Recommended literature:

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 [Music psychology]. Praha: Univerzita Karlova, 2007. ISBN 978-80-246-0965-2
 SYROVÝ, Václav. Hudební akustika [Music Acoustic]. Praha: Akademie múzických umění, 2014. ISBN 9788073312978
 Additional literature will be presented at the beginning and during the semester.

Languages necessary to complete the course:

slovak

Notes:

Knowledge of English is required, knowledge of other world languages is an advantage.

Past grade distribution

Total number of evaluated students: 172

A	B	C	D	E	FX
43,6	20,35	12,21	8,14	5,23	10,47

Lecturers: doc. PhDr. Jana Bartová, PhD.

Last change: 29.06.2022

Approved by:

STATE EXAM DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-995/15	Course title: Systematic Music Studies
Number of credits: 4	
Educational level: II.	
Course requirements: Fulfillment of conditions for the study part of the program. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item.	
Learning outcomes: Within the state final exam, the orientation of the student in the selected discipline will be checked systematic musicology in terms of its subject, history and methodology. The student chooses one from the following subdisciplines: Musical Aesthetics, Musical Psychology, Organology, Musical sociology, Musical mathematics.	
Class syllabus: The current version of the syllabus is published on the website (https://fphil.uniba.sk/katedry-a-odborne-pracoviska/katedra-muzikologie/studium-a-prax/statnice-a-zaverecne-prace/).	
State exam syllabus:	
Recommended literature: KRESÁNEK, Jozef: Úvod do systematiky hudobnej vedy/Introduction to the systematics of musicology. Bratislava: SPN, 1980 ELSCHEK, Oskár: Hudobná veda súčasnosti/ Musicology today, Bratislava: SAV, 1984. POLEDŇÁK, Ivan – FUKAČ, Jiří: Úvod do studia hudební vědy/Introduction to the study of musicology. Olomouc: UP, 1995. Further literature according to the selected specialization.	
Last change: 28.06.2022	
Approved by:	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moHV-227/20	Course title: Systematic Musicology 2
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 4	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: a) during the teaching part (continuously) paper / presentation and / or written work on a selected topic from various areas of systematic musicology (music acoustics, music psychology, music psychology) organology, music pedagogy (20 points); b) during the examination period: an examination consisting of a written test (40 points) and an oral part (40 points). The condition for admission to the exam is the achievement of min. 10 points from the ongoing evaluation. 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: 20/80. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 20/80	
Learning outcomes: Upon successful completion of the course, the student has in-depth knowledge of the subject, methods and current trends in research in selected areas of systematic musicology, has knowledge of research problems and research results in one of the areas of systematic music science: such as music psychology, acoustics, organology, pedagogy and its specific research methods. He will also gain knowledge about the possibilities of applying mathematical methods and computer musicology.	
Class syllabus: 1. Systematic musicology in a complex of musicological disciplines. 2. Scientific methodology in musicology. 3. Selected problems in the field of music acoustics and organology. 4. Selected problems in the field of music psychology. 5. Selected problems in the field of music pedagogy. The content of the course will be specified at the beginning of the semester according to the specific thematic focus of the course.	

Recommended literature:

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.
MICHELS, 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/Music psychology. Praha: Univerzita Karlova, 2007. ISBN 978-80-246-0965-2
SYROVÝ, Václav. Hudební akustika/Music Acoustic. Praha: Akademie múzických umění, 2014. ISBN 9788073312978
Additional literature will be presented at the beginning and during the semester.

Languages necessary to complete the course:

Slovak

Notes:

Knowledge of English is required, knowledge of other world languages is an advantage.

Past grade distribution

Total number of evaluated students: 14

A	B	C	D	E	FX
64,29	7,14	7,14	14,29	7,14	0,0

Lecturers: RNDr. Mgr. Marek Žabka, PhD., doc. PhDr. Jana Bartová, PhD.

Last change: 28.06.2022

Approved by:

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KHV/A-moHV-045/17	Course title: Workshop in Music Palaeography and Editorial Practice
Educational activities: Type of activities: practicals Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 2	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuously during the semester: active participation (20 points), power-point presentation of a specific notation problem (20 points). Final evaluation: written work consisting of text and music (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	
Learning outcomes: Upon successful completion of the course, students master the practical skills of reconstruction, respectively. transcriptions of old notation into modern notation and has the skills to prepare source-critical music editions of early music. Music-historical materials obtained from the depository of music-documentation workplaces of Slovakia as well as from the collections of historical libraries and church archives serve as a starting point for acquiring these skills.	
Class syllabus: 1. Medieval neumatic notation and its transcription into modern notation – pieces from notated codices from Slovakia. 2. White mensural notation in domestic sources – pieces from surviving sources of music from Bratislava, Košice, and Bardejov. 3. Transcription of pieces from organ and lute tablature into modern notation – tablature scores from Levoča and Bardejov. 4. Creating modern scores from partbooks of the Classicist period – pieces from the collections of the Music Museum of the Slovak National Museum in Bratislava and other domestic institutions specializing in music documentation in Martin, Banská Bystrica, etc.	
Recommended literature: MOKRÝ, Ladislav. Hudobná paleografia [Music Palaeography]. First ed. Bratislava: SPN, 1957, 190 pp.	

RYBARIČ, Richard. Vývoj európskeho notopisu [The Development of European Notation]. Bratislava : OPUS, 1982, 222 pp.
 CARACI VELA, M. (ed.): Kritika hudebního textu. Metody a problémy hudební filologie [Criticism of Musical Texts. Methods and Issues of Musical Philology]. Prague: KLP, 2001. ISBN 80-85917-57-2

Languages necessary to complete the course:

slovak

Notes:

Past grade distribution

Total number of evaluated students: 22

A	B	C	D	E	FX
95,45	4,55	0,0	0,0	0,0	0,0

Lecturers: prof. PhDr. Marta Hulková, CSc.

Last change: 27.06.2022

Approved by:

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moML-82/18	Course title: Young Artist's Guide to Noise, Sound and Music
Educational activities: Type of activities: lecture / practicals Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 2	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: 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.	
Class syllabus: 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 The subject brings immersion and accompaniment to the world of sound, we learn to look for the origin, meaning, and possible creative use of sound as a medium in art, as well as to understand the elementary facts that will allow us to understand sound in its essence.	
Recommended literature: 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	
Languages necessary to complete the course:	

slovak					
Notes: knowledge of English is welcome					
Past grade distribution Total number of evaluated students: 2					
A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0
Lecturers: András Cséfalvay					
Last change: 28.06.2022					
Approved by:					