

# Course descriptions

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## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde014/22	<b>Course title:</b> Choral singing I
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organisational form 2 hours seminar/week, total 22 hours per semester, combined form (primarily full-time) Student workload: 11 x 2 hours of direct teaching (total: 22 hours); 22 hours of continuous preparation for teaching; 8 hours of preparation for final performance. Total 52 hours of student work. Teaching methods: Combination of monological methods (instruction) and practical methods.	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> PdF.KHV/B-KHVde013/22 - Voice and intonation instruction II	
<b>Course requirements:</b> Course completion requirements: Assessment criteria are derived from the interim and final practical collective performance. The assessment of the interim practical performance includes the performance of partial tasks within individual voice groups and the completion of any internal, public or other concert performances. The final practical performance consists of a collective presentation of a selection of rehearsed repertoire of at least 15 minutes. Intermediate practical performance: A-60 points, B-55 points, C-50 points, D-45 points, E-40 points. Final practical performance: A-40 points, B-35 points, C-30 points, D-27 points, E-25 points. A score of at least 91 points is required for an A grade, a score of at least 81 points for a B grade, a score of at least 73 points for a C grade, a score of at least 66 points for a D grade and a score of at least 60 points for an E grade. The marks shall be awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required)	

A - excellent performance, the student has mastered the basic theoretical concepts and technical elements based on individual musical ability and aptitude, and can apply what has been learned practically;

B - excellent performance, the student masters the basic theoretical concepts and technical elements on the basis of individual musical abilities and aptitudes, but slight deficiencies are observed in practical performance;

C - good performance, the student has mastered the knowledge, but can only partially apply what he/she has learned to practice - the practical performance shows deficiencies;

D - acceptable performance, the student has only partially mastered the knowledge, he/she has more deficiencies, he/she cannot apply what he/she has learned in practice - practical performance shows major deficiencies;

E - minimally acceptable performance, the student has acquired knowledge minimally, he/she cannot transfer it adequately into practice - significant deficiencies are observed in practical performance;

Fx - unacceptable performance, the student has not sufficiently mastered the content of education, or has not fulfilled the conditions set by the teacher during the semester.

### **Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes:

The aim of the course is the acquisition and development of vocal collective expression in terms of the choral ensemble. The student develops an interest in choral singing. The student learns the principles of choral singing technique. The student will use and apply the methodological and organizational procedures provided in the performance of his/her profession. The student develops the ability of collective cooperation and communication skills.

### **Class syllabus:**

Course outcomes of subject (content):

The content of the course is to learn about choral works of different stylistic periods, to gain practical experience in their interpretation and methodical application in practice.

### **Recommended literature:**

Compulsory/Recommended readings:

Compulsory readings:

Sheet music to be determined by the teacher. MIRONOV, S. Zborový spev a dirigovanie.

Bratislava: UK, 1977. ISBN 80-223-1014-X

MIRONOV, S. - PODSTAVKOVÁ, I. – RANINEC J. Detský zborový spev (Teória a metodika práce. Bratislava: Veda, 2004.

Recommended (of interest) readings:

FUCHS, J. Sólový zpěv a jeho vztah ke zpěvu sborovému. In: Mezinárodní symposium o sborovém zpěvu Cantus Choralis 97. Ústí nad Labem: Universita J. E. Purkyně, 1998, s. 16–26. ISBN 80-7044-198-4.

HUDÁKOVÁ, J. Zborový spev jedna z ciest rozvoja hudobnosti žiaka a jeho výchovná funkcia. In: Acta paedagogicae. Prešov: PdF PU, 2002. ISBN 80-8068-076-0.

KANIŠÁKOVÁ, T. Zborový spev ako formujúci prostriedok vo výchove. In: Acta paedagogicae. Prešov: PdF PU, 2002. ISBN 80-8068-076-0.

KODÁLY, Z. International Kodály Society. Budapest, 2002. ISBN 963204-500-9.

KOLÁŘ, J. - ŠTÍBROVÁ I.. Sborový zpěv a řízení sboru I. Praha: Karolinum, 1988. ISBN 80-7184-556-6.

LÝSEK, F. Cantus choralis infantium. Brno: Univerzita J. E. Purkyně, 1968. ISBN 55-010-69.

SEDLICKÝ, T. Příprava učitele - dirigenta na práci so speváckym zborom. In: Zborník Cantus Choralis Slovaca. Banská Bystrica: UMB, 1994. ISBN 80-88825-33-4.

MIRONOV, S.- RANINEC J.. Problematika interpretácie ľudovej piesne v zborovej tvorbe slovenských skladateľov. In: Zborník Cantus Choralis Slovaca. Banská Bystrica: UMB, 2006. ISBN 978-80-8083-369-5.

MIRONOV, S. – RANINEC J. Populárna hudba v súťažnom repertoári speváckeho zboru. In: Zborník Cantus Choralis 07. Ústí nad Labem: Univerzita J. E. Purkyně, 2007. ISBN 978-80-7414-010-5.

Remark:

In case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 6

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

**Lecturers:**

**Last change:** 08.11.2022

**Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde015/22	<b>Course title:</b> Choral singing II
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organizational form: 2 hours seminar/week, total 22 hours per semester, combined form (primarily full-time) Student workload: 11 x 2 hours of direct teaching (total: 22 hours); 22 hours of continuous preparation for teaching; 8 hours of preparation for final performance. Total 52 hours of student work. Teaching methods: Combination of monological methods (instruction) and practical methods.	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> PdF.KHV/B-KHVde014/22 - Choral singing I	
<b>Course requirements:</b> Course completion requirements: Assessment criteria are derived from the interim and final practical collective performance. The assessment of the interim practical performance includes the performance of partial tasks within individual voice groups and the completion of any internal, public or other concert performances. The final practical performance consists of a collective presentation of a selection of rehearsed repertoire of at least 15 minutes. Intermediate practical performance: A-60 points, B-55 points, C-50 points, D-45 points, E-40 points. Final practical performance: A-40 points, B-35 points, C-30 points, D-27 points, E-25 points. A score of at least 91 points is required for an A grade, a score of at least 81 points for a B grade, a score of at least 73 points for a C grade, a score of at least 66 points for a D grade and a score of at least 60 points for an E grade. The marks shall be awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required)	

A - excellent performance, the student has mastered the basic theoretical concepts and technical elements based on individual musical ability and aptitude, and can apply what has been learned practically;

B - excellent performance, the student masters the basic theoretical concepts and technical elements on the basis of individual musical abilities and aptitudes, but slight deficiencies are observed in practical performance;

C - good performance, the student has mastered the knowledge, but can only partially apply what he/she has learned to practice - the practical performance shows deficiencies;

D - acceptable performance, the student has only partially mastered the knowledge, he/she has more deficiencies, he/she cannot apply what he/she has learned in practice - practical performance shows major deficiencies;

E - minimally acceptable performance, the student has acquired knowledge minimally, he/she cannot transfer it adequately into practice - significant deficiencies are observed in practical performance;

Fx - unacceptable performance, the student has not sufficiently mastered the content of education, or has not fulfilled the conditions set by the teacher during the semester.

### **Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes:

The aim of the course is to deepen and develop vocal collective expression in terms of the choral ensemble. The student develops an interest in choral singing. The student learns the principles of choral singing technique. The student will use and apply the methodological and organisational procedures provided in the performance of his/her profession. The student develops the ability of collective cooperation and communication skills.

### **Class syllabus:**

Course outcomes of subject (content):

The content of the course is the practical mastery of choral scores of specified compositions, with emphasis on intonational clarity, rhythmic precision and appropriate expression. The study of the basic methodological principles necessary for the establishment and management of a choir.

### **Recommended literature:**

Compulsory/Recommended readings:

Compulsory readings:

Sheet music to be determined by the teacher.

MIRONOV, S. Zborový spev a dirigovanie. Bratislava: UK, 1977. ISBN 80-223-1014-X

MIRONOV, S. - PODSTAVKOVÁ, Ivona - Jozef RANINEC. Detský zborový spev (Teória a metodika práce. Bratislava: Veda, 2004.

Recommended (of interest) readings:

FUCHS, J. Sólový zpěv a jeho vztah ke zpěvu sborovému. In: Mezinárodní symposium o sborovém zpěvu Cantus Choralis 97. Ústí nad Labem: Universita J. E. Purkyně, 1998, s. 16–26. ISBN 80-7044-198-4.

HUDÁKOVÁ, J. Zborový spev jedna z ciest rozvoja hudobnosti žiaka a jeho výchovná funkcia. In: Acta paedagogicae. Prešov: PdF PU, 2002. ISBN 80-8068-076-0.

KANIŠÁKOVÁ, T. Zborový spev ako formujúci prostriedok vo výchove. In: Acta paedagogicae. Prešov: PdF PU, 2002. ISBN 80-8068-076-0.

KODÁLY, Z. International Kodály Society. Budapest, 2002. ISBN 963204-500-9.

KOLÁŘ, J. - ŠTÍBROVÁ I. Sborový zpěv a řízení sboru I. Praha: Karolinum, 1988. ISBN 80-7184-556-6.

LÝSEK, F. Cantus choralis infantium. Brno: Univerzita J. E. Purkyně, 1968. ISBN 55-010-69.

SEDLICKÝ, T. Príprava učiteľa - dirigenta na prácu so speváckym zborom. In: Zborník Cantus Choralis Slovaca. Banská Bystrica: UMB, 1994. ISBN 80-88825-33-4.

MIRONOV, S. – RANINEC J.. Problematika interpretácie ľudovej piesne v zborovej tvorbe slovenských skladateľov. In: Zborník Cantus Choralis Slovaca. Banská Bystrica: UMB, 2006. ISBN 978-80-8083-369-5.

MIRONOV, S. – RANINEC J.. Populárna hudba v súťažnom repertoári speváckeho zboru. In: Zborník Cantus Choralis 07. Ústí nad Labem: Univerzita J. E. Purkyně, 2007. ISBN 978-80-7414-010-5.

Remark:

In case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 6

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

**Lecturers:**

**Last change:** 08.11.2022

**Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde016/22	<b>Course title:</b> Fundamentals of conducting and leading a choir
<b>Educational activities:</b> <b>Type of activities:</b> practicals + seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organizational form: 1 hour seminar, 1 hour exercise/week, total 22 hours per semester, combined form (primarily full-time) Student workload: 11 x 2 hours of direct teaching (total: 22 hours); 22 hours of continuous preparation for teaching; 8 hours preparation for the final performance. Total 52 hours of student work. Teaching methods: Combination of monological methods (instruction) and practical methods.	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: The assessment is carried out by conducting sample compositions. Course prerequisites and assessment criteria include an interim and final practical performance. Intermediate practical performance: A-60 points, B-55 points, C-50 points, D-45 points, E-40 points. Final practical performance: A-40 points, B-35 points, C-30 points, D-27 points, E-25 points. A score of at least 91 points is required for an A grade, 81 points for a B grade, 73 points for a C grade, 66 points for a D grade and 60 points for an E grade. The marks shall be awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required) A - excellent performance, the student has mastered the basic theoretical concepts and technical elements based on individual musical ability and aptitude, and can apply what has been learned practically;	



<p>B - excellent performance, the student masters the basic theoretical concepts and technical elements on the basis of individual musical abilities and aptitudes, but slight deficiencies are observed in practical performance;</p> <p>C - good performance, the student has mastered the knowledge, but can only partially apply what he/she has learned to practice - the practical performance shows deficiencies;</p> <p>D - acceptable performance, the student has only partially mastered the knowledge, he/she has more deficiencies, he/she cannot apply what he/she has learnt in practice - practical performance shows major deficiencies;</p> <p>E - minimally acceptable performance, the student has acquired minimal knowledge, cannot apply it adequately</p> <p>transfer to practice - significant deficiencies can be observed in practical performance;</p> <p>Fx - unacceptable performance, the student has not sufficiently mastered the content of education, or has not fulfilled the conditions set by the teacher during the semester.</p>
<p><b>Learning outcomes:</b></p> <p>Learning outcomes/ Objectives and learning outcomes:</p> <p>Acquiring the basics of conducting technique, developing practical experience and competences for rehearsing and performing choral compositions. Learning the principles necessary for the establishment and management of a choir.</p>
<p><b>Class syllabus:</b></p> <p>Course outcomes of subject (content):</p> <p>The basics of clocking techniques. Tacting the most used types of bars (3rd,2nd,4th,5th,6th) in legato, staccato, onset and conclusion gestures.</p>
<p><b>Recommended literature:</b></p> <p>Compulsory/Recommended readings:</p> <p>Compulsory readings:</p> <p>Sheet music to be determined by the teacher.</p> <p>MIRONOV, S. Zborový spev a dirigovanie. Bratislava: UK, 1977. ISBN 80-223-1014-X</p> <p>MIRONOV, S. - PODSTAVKOVÁ, I.- RANINEC J. Detský zborový spev (Teória a metodika práce. Bratislava: Veda, 2004.</p> <p>HUDÁKOVÁ, J. Zborový spev jedna z ciest rozvoja hudobnosti žiaka a jeho výchovná funkcia. In: Acta paedagogicae. Prešov: PdF PU, 2002. ISBN 80-8068-076-0.</p> <p>Recommended (of interest) readings:</p> <p>MIRONOV, S. – RANINEC J.. Problematika interpretácie ľudovej piesne v zborovej tvorbe slovenských skladateľov. In: Zborník Cantus Choralis Slovaca. Banská Bystrica: UMB, 2006. ISBN 978-80-8083-369-5</p> <p>FUCHS, J. Sólový zpěv a jeho vztah ke zpěvu sborovému. In: Mezinárodní symposium o sborovém zpěvu Cantus Choralis 97. Ústí nad Labem: Universita J. E. Purkyně, 1998, s. 16–26. ISBN 80-7044-198-4.</p> <p>KANIŠÁKOVÁ, T. Zborový spev ako formujúci prostriedok vo výchove. In: Acta paedagogicae. Prešov: PdF PU, 2002. ISBN 80-8068-076-0.</p> <p>KODÁLY, Z. International Kodály Society. Budapest, 2002. ISBN 963204-500-9.</p> <p>KOLÁŘ, J.- ŠTÍBROVÁ I.. Sborový zpěv a řízení sboru I. Praha: Karolinum, 1988. ISBN 80-7184-556-6.</p> <p>LÝSEK, F. Cantus choralis infantium. Brno: Univerzita J. E. Purkyně, 1968. ISBN 55-010-69.</p> <p>SEDLICKÝ, T. Příprava učitele - dirigenta na práci so speváckym zborom. In: Zborník Cantus Choralis Slovaca. Banská Bystrica: UMB, 1994. ISBN 80-88825-33-4.</p> <p>MIRONOV, S. – RANINEC J. Populárna hudba v súťažnom repertoári speváckeho zboru. In: Zborník Cantus Choralis 07. Ústí nad Labem: Univerzita J. E. Purkyně, 2007.</p>

ISBN 978-80-7414-010-5. Remark: In case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.						
<b>Languages necessary to complete the course:</b> Slovak						
<b>Notes:</b>						
<b>Past grade distribution</b> Total number of evaluated students: 6						
A	ABS	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b>						
<b>Last change:</b> 08.11.2022						
<b>Approved by:</b>						

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde011/22	<b>Course title:</b> Hearing analysis
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 1 per level/semester: 13</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organizational form: 1 hour seminar/week, 11 hours total per semester, combined form (primarily full-time) Student workload: 11 x 1 hour of direct teaching (total: 11 hours); 11 hours of continuous preparation for teaching; 4 hours of preparation for final performance. Total 26 hours of student work. Teaching methods: Combination of monological methods (instruction) and practical methods.	
<b>Number of credits:</b> 1	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: The course prerequisites and assessment criteria include a midterm and a final practicum. A-60 points, B-55 points, C-50 points, D-45 points, E-40 points. . Final practical performance: A-40 points, B-35 points, C-30 points, D-27 points, E-25 points. A score of at least 91 points is required for an A grade, a score of at least 81 points for a B grade, a score of at least 73 points for a C grade, a score of at least 66 points for a D grade and a score of at least 60 points for an E grade. The marks shall be awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required) A - excellent performance, the student has mastered the basic theoretical concepts and technical elements based on individual musical ability and aptitude, and can apply what has been learned practically;	

<p>B - excellent performance, the student masters the basic theoretical concepts and technical elements on the basis of individual musical abilities and aptitudes, but slight deficiencies are observed in practical performance;</p> <p>C - good performance, the student has mastered the knowledge, but can only partially apply what he/she has learned to practice - the practical performance shows deficiencies;</p> <p>D - acceptable performance, the student has only partially mastered the knowledge, he/she has more deficiencies, he/she cannot apply what he/she has learnt in practice - practical performance shows major deficiencies;</p> <p>E - minimally acceptable performance, the student has acquired minimal knowledge, cannot apply it adequately</p> <p>transfer to practice - significant deficiencies can be observed in practical performance;</p> <p>Fx - unacceptable performance, the student has not sufficiently mastered the content of education, or has not fulfilled the conditions set by the teacher during the semester.</p>																				
<p><b>Learning outcomes:</b></p> <p>Learning outcomes/ Objectives and learning outcomes:</p> <p>The student will acquire the basics of aural analysis, consisting in the ability to distinguish tonal pitches, rhythmic and harmonic formations, to orient aurally in melodic-rhythmic, intervallic and harmonic structures. It achieves an improvement in musical hearing and develops other components of musical talent, musical memory and musical imagination. The student strengthens his/her analytical thinking skills.</p> <p>The acquired theoretical and methodological knowledge and practical experience are important for their successful connection to the following courses - Voice and Intonation Education and Choral Singing.</p>																				
<p><b>Class syllabus:</b></p> <p>Course outcomes of subject (content):</p> <p>Distinguishing and notating simple melodic and rhythmic formations, distinguishing intervallic and harmonic structures. Developing musical imagination by singing melodic-rhythmic formations.</p>																				
<p><b>Recommended literature:</b></p> <p>Compulsory/Recommended readings:</p> <p>GROSSMANN, J. Sluchová analýza. Žilina: Edis, 2014. ISBN 978-80-554-0862-0.</p>																				
<p><b>Languages necessary to complete the course:</b></p> <p>Slovak</p>																				
<p><b>Notes:</b></p>																				
<p><b>Past grade distribution</b></p> <p>Total number of evaluated students: 19</p> <table border="1"> <thead> <tr> <th>A</th><th>ABS</th><th>B</th><th>C</th><th>D</th><th>E</th><th>FX</th></tr> </thead> <tbody> <tr> <td>100,0</td><td>0,0</td><td>0,0</td><td>0,0</td><td>0,0</td><td>0,0</td><td>0,0</td></tr> </tbody> </table>							A	ABS	B	C	D	E	FX	100,0	0,0	0,0	0,0	0,0	0,0	0,0
A	ABS	B	C	D	E	FX														
100,0	0,0	0,0	0,0	0,0	0,0	0,0														
<p><b>Lecturers:</b></p>																				
<p><b>Last change:</b> 08.11.2022</p>																				
<p><b>Approved by:</b></p>																				

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde001/22	<b>Course title:</b> History of European Music I
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: 2 hours lecture/week, 22 hours total per semester, combined (primarily full-time) Student workload 22 hours of direct instruction, 16 hours of preparation for seminar work; 20 hours for midterm evaluation, 32 hours for exam, total of 90 hours of student work Teaching methods: monological, discussion of the material covered	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: The assessment of the course is divided into three phases. During the semester, the student will prepare and publicly present a seminar paper on a chosen topic, which will be graded on a scale of 0-25 points. In addition, he/she will take a sound test (score scale 0 - 25 points) of the repertoire of pieces presented under each of the thematic headings. At the end of the semester, the student will take an oral examination graded on a scale of 0-50 points. The overall grade is obtained by summation. A grade of A requires a score of at least 91 points, a grade of B requires a score of at least 81 points, a grade of C requires a score of at least 73 points, a grade of D requires a score of at least 66 points, and a grade of E requires a score of at least 60 points. The marks shall be awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required) A minimum of 91 points is required for a final grade of A, a minimum of 81 points for a grade of B, a minimum of 73 points for a grade of C, a minimum of 66 points for a grade of D, and a minimum of 60 points for a grade of E. Credit will not be awarded to a student who obtains less than 15 points in any of the four written examinations. To pass the course, a minimum score of 60% is required.	

A - excellent performance, the student knows the basic concepts of the history of European music, can apply what he/she has learnt in theory to practice; the seminar paper meets all the set criteria; critically evaluated; unproblematic mastery of the sound test from the set repertoire

B - excellent performance, the student masters the basic concepts, but slight deficiencies are observed in the application of knowledge to practice - solves model situations with minor hesitations; slight deficiencies are observed in the seminar work; critical thinking is borderline; mastery of the sound test from the set repertoire with deficiencies due to uncertainty

C - good performance, the student has acquired the knowledge, but can only partially apply what he/she has learned to practice; he/she has problems with complex problem solving, the seminar work has shortcomings; partial mastery of the sound test from the set repertoire

D - acceptable performance, the student has only partially mastered the knowledge, he/she has significant deficiencies in the problem, he/she cannot apply what he/she has learnt in practice, he/she has problems solving model situations; his/her seminar work meets the minimum criteria; mastery of the sound test from the set repertoire with more serious deficiencies, with incomplete sound analysis

E - minimally acceptable performance; the student has acquired minimal knowledge and cannot transfer it adequately into practice;

Fx - unacceptable performance, the student has not sufficiently mastered the content of the training, or has not fulfilled the conditions set by the teacher during the semester.

### **Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes: The student is introduced to the origins and origins of music, with the focus of the course being an overview of European music from antiquity to the end of the 16th century. The course focuses on the history of musical culture (music as a social phenomenon within general history and the history of art), the transformations and significance of historical musical styles, key events, personalities and works.

Transferable competences:

Upon completion of the lectures, the student will gain an expanding cultural overview, enhance historical awareness, accentuate the listening experience, and lead students to the ability to independently and creatively manipulate the knowledge they have acquired. An active approach to music and connections to pedagogical practice at various levels of arts education are emphasized.

### **Class syllabus:**

Course outcomes of subject (content): The origin and origin of music. Music of antiquity. Early Christian liturgical singing and monophonic Latin liturgical singing. Secular music. Multiphonics, the beginnings of polyphony and music of the 13th century. French and Italian Ars nova of the 14th century. Music theory (diastematic regulation of musical material, modality, problems of consonance and dissonance, musical forms) and musical aesthetic views in the Middle Ages. Notation. The Renaissance as an epoch, problems of style, foundations of Renaissance counterpoint, music theory, musical types and forms (mass, motet, chanson, madrigal). Church vs. secular music, national styles. Major composers (Dufay, Binchois, Ockeghem, Josquin, Jannequin, Victoria, Palestrina, Lasso, Tallis, Byrd, Gesualdo, etc.) - life and brief characteristics of works. Instrumental music.

### **Recommended literature:**

Compulsory/Recommended readings: ABRAHAM, G. Stručné dejiny hudby. Bratislava: Hudobné centrum, 2003. ISBN 80-88884-58-6.

HRČKOVÁ, N. Dejiny hudby I. Európsky stredovek. Bratislava: Orman, 2003. ISBN 80-968773-3-X.

HRČKOVÁ, N. Dejiny hudby II. Renesancia. Bratislava: Ikar, 2004. ISBN 80-551-0927-3.

GEIST, Bohumil. Původ hudby. Praha: Supraphon, 1970.

<p>MOTTE de la Diether. Kontrapunkt. Ein Lese- und Arbeitsbuch. Bärenreiter, 1981. ISBN 3-7618-4371-2.</p> <p>TARUSKIN, R. Music from the Earliest Notation to the Sixteenth Century. The Oxford History of Western Music. Oxford University Press, 2010. ISBN 978-0-19-538481-9.</p> <p>EGGEBRECHT, H. H. Musik im Abendland. Mnichov: Piper Verlag, 1996. ISBN 978-3-492-22301-0.</p> <p>DYKAST, R. Hudba věku melancholie. Praha: Toga, 2005. ISBN 80-9029112-5-2</p> <p>RYBARIČ, R. Dejiny hudobnej kultúry na Slovensku I. Bratislava: Opus, 1984.</p> <p>Remark:</p> <p>In case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.</p>																				
<p><b>Languages necessary to complete the course:</b></p> <p>Slovak</p>																				
<p><b>Notes:</b></p>																				
<p><b>Past grade distribution</b></p> <p>Total number of evaluated students: 20</p> <table> <tr> <th>A</th><th>ABS</th><th>B</th><th>C</th><th>D</th><th>E</th><th>FX</th></tr> <tr> <td>50,0</td><td>0,0</td><td>20,0</td><td>15,0</td><td>0,0</td><td>10,0</td><td>5,0</td></tr> </table>							A	ABS	B	C	D	E	FX	50,0	0,0	20,0	15,0	0,0	10,0	5,0
A	ABS	B	C	D	E	FX														
50,0	0,0	20,0	15,0	0,0	10,0	5,0														
<p><b>Lecturers:</b></p>																				
<p><b>Last change:</b> 08.11.2022</p>																				
<p><b>Approved by:</b></p>																				

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde002/22	<b>Course title:</b> History of European Music II
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organizational form: 2 hours lecture/week, 22 hours total per semester, combined (primarily face-to-face) Student workload 22 hours, 16 hours of preparation for seminar work; 20 hours for mid-term evaluation, 32 hours for examination, total 90 hours of student work Teaching methods: monological, discussion of the material covered	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> PdF.KHV/B-KHVde001/22 - History of European Music I	
<b>Course requirements:</b> Course completion requirements: The assessment of the course is divided into three phases. During the semester, the student will prepare and publicly present a seminar paper on a chosen topic, which will be graded between 0 and 25 points. In addition, he/she will take a sound test (score scale 0 - 25 points) of the repertoire of pieces presented under each topic. At the end of the semester, the student will take an oral examination graded on a scale of 0-50 points. The overall grade is obtained by summation. A grade of A requires a score of at least 91 points, a grade of B requires a score of at least 81 points, a grade of C requires a score of at least 73 points, a grade of D requires a score of at least 66 points, and a grade of E requires a score of at least 60 points. The marks shall be awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required) A - excellent performance, the student knows the basic concepts of the history of European music, can apply what he/she has learnt in theory to practice; the seminar work meets all the set criteria; critically evaluated; trouble-free mastery of the sound test from the set repertoire B - excellent performance, the student masters the basic concepts, but slight deficiencies are observed in the application of knowledge to practice - solves model situations with minor	



hesitations; slight deficiencies are observed in the seminar work; critical thinking is borderline; mastery of the sound test from the set repertoire with deficiencies due to uncertainty

C - good performance, the student has acquired the knowledge, but can only partially apply what he/she has learned to practice; he/she has problems with complex problem solving, the seminar work has shortcomings; partial mastery of the sound test from the set repertoire

D - acceptable performance, the student has only partially mastered the knowledge, he/she has significant deficiencies in the problem, he/she cannot apply what he/she has learnt in practice, he/she has problems solving model situations; his/her seminar work meets the minimum criteria; mastery of the sound test from the set repertoire with more serious deficiencies, with incomplete sound analysis

E - minimally acceptable performance; the student has acquired minimal knowledge and cannot transfer it adequately into practice;

Fx - unacceptable performance, the student has not sufficiently mastered the content of the training, or has not fulfilled the conditions set by the teacher during the semester.

### **Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes: The student will gain a basic overview of music of the 17th and 18th centuries. The course focuses on the history of musical culture (music as a social phenomenon within general history and art history), the transformations and significance of historical musical styles, key events, personalities and works.

Transferable competences:

Lectures broaden cultural overview, strengthen historical awareness, emphasize the listening experience, and lead students to the ability to independently and creatively manipulate the knowledge they have acquired. Wherever possible, an active approach to music and connections to pedagogical practice at various levels of arts education are emphasized.

### **Class syllabus:**

Course outcomes of subject (content): Stylistic comparison of Renaissance and Baroque music, periodization of Baroque. Early Baroque in Italy, Germany, the Netherlands and England. Music of the High Baroque, national styles: opera, cantata, oratorio, instrumental music. Late Baroque: the origins and development of the concerto. A. Vivaldi, J. S. Bach, G. Vivaldi, A. Vivaldi, A. Vivaldi, A. S. Bach, G. F. Handel - life and works. Music of the 17th century in Central and Eastern Europe. Gallant style, rococo, emotional style, periodization of classicism. Music of Bach's sons, important European musical centres of the 18th century: Mannheim, Berlin. Vienna.

### **Recommended literature:**

Compulsory/Recommended readings: ABRAHAM, G. Stručné dejiny hudby. Bratislava: Hudobné centrum, 2003. ISBN 80-88884-58-6.

BUKOFZER, M. Hudba v období baroka. Bratislava: Opus, 1986.

EGGEBRECHT, H. H. Musik im Abendland. Mnichov: Piper Verlag, 1996. ISBN 978-3-492-22301-0.

KAČIC, L. Dejiny hudby III. Barok. Bratislava: Ikar, 2008. ISBN 978-80-551-1510-8

MOTTE de la, D. Harmonielehre. Bärenreiter, 1999. ISBN 3-7618-4183-3.

MOTTE de la, D. Kontrapunkt. Ein Lese- und Arbeitsbuch. Bärenreiter, 1981. ISBN 3-7618-4371-2.

ROSEN, CH.. Klasicizmus. Bratislava: Hudobné centrum, 2005. ISBN 80-88884-68-3.

TARUSKIN, R.. Music in the Seventeenth and Eighteenth Centuries. The Oxford History of Western Music. Oxford University Press, 2010. ISBN 978-0-19-538482-6.

DYKAST, R.. Hudba věku melancholie. Praha: Toga, 2005. ISBN 80-9029112-5-2

RYBARIČ, R. Dejiny hudobnej kultúry na Slovensku I. Bratislava: Opus, 1984.

Remark:

In case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 6

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

**Lecturers:**

**Last change:** 08.11.2022

**Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde003/22	<b>Course title:</b> History of European Music III
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/ method of teaching and organisational form Form of teaching : lecture, combined form (primarily face-to-face) Recommended scope of teaching (in hours): Weekly: 2 Over the study period: 22 hours Student workload: 22 hours, 16 hours of preparation for the seminar paper, 20 hours for the mid-term evaluation, 32 hours for the examination, 90 hours in total Learning methods: monological, discussion of the material covered, self-study of literature	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> PdF.KHV/B-KHVde002/22 - History of European Music II	
<b>Course requirements:</b> Course completion requirements: The course assessment is divided into three phases. During the semester, the student will prepare and publicly present a seminar paper on the chosen topic, which will be evaluated in the range of 0 - 25 points. In addition, he/she will take a sound test (score scale 0 - 25 points) of the repertoire of pieces presented under each of the thematic headings. At the end of the semester, the student will take an oral examination graded on a scale of 0-50 points. The overall grade is obtained by summation. A grade of A requires at least 91 points, a grade of B requires at least 81 points, a grade of C requires at least 73 points, a grade of D requires at least 66 points, and a grade of E requires at least 60 points. The grade is awarded on a scale: A (100-91%, excellent - outstanding), B (90-81%, very good - above average standard), C (80-73%, good - normal reliable work), D (72-66%, satisfactory - acceptable results), E (65-60%, satisfactory - results meet minimum criteria), Fx (59-0%, inadequate - extra work required) A - excellent performance, the student has mastered the basic concepts of the history of European music, can apply what he/she has learned in theory to practice; the seminar work meets all the set criteria; critically evaluated; unproblematic mastery of the sound test from the set repertoire	

B - excellent performance, the student masters the basic concepts, but slight deficiencies are observed in the application of knowledge to practice - solves model situations with minor hesitations; slight deficiencies are observed in the seminar work; critical thinking is borderline; mastery of the sound test from the set repertoire with deficiencies due to uncertainty

C - good performance, the student has acquired the knowledge, but can only partially apply what he/she has learned to practice; he/she has problems with complex problem solving, the seminar work has shortcomings; partial mastery of the sound test from the set repertoire

D - acceptable performance, the student has only partially mastered the knowledge, he/she has significant deficiencies in the problem, he/she cannot apply what he/she has learnt in practice, he/she has problems solving model situations; his/her seminar work meets the minimum criteria; mastery of the sound test from the set repertoire with more serious deficiencies, with incomplete sound analysis

E - minimally acceptable performance; the student has acquired minimal knowledge and cannot transfer it adequately into practice;

Fx - unacceptable performance, the student has not sufficiently mastered the content of the training, or has not fulfilled the conditions set by the teacher during the semester.

### **Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes: The student will gain a basic overview of music of the late 18th century and in the 19th century. The course focuses on the history of musical culture (music as a social phenomenon within general history and the history of art) and on the forms, transformations and significance of historical musical styles, noting and learning to understand their interrelationships. Particular emphasis is placed on learning about the history of musical culture in the territory of today's Slovakia and understanding its specifics in a broader international context.

Transferable competences:

Lectures integrate knowledge of music history, music aesthetics, and music theory, broaden cultural insight, strengthen historical awareness, accentuate students' listening experience, and lead them to the ability to independently, creatively handle, interpret, and verbalize the acquired knowledge. Wherever possible, links to teaching practice at different levels of arts education and an active approach to music are emphasised.

### **Class syllabus:**

Course outcomes of subject (content):

The geniuses of the so-called Viennese classicism: Haydn Mozart, Beethoven, life and work. Musical Romanticism: time definition, periodization, basic aesthetic starting points. Originality, cult of genius, musical institutions. Representatives of early romanticism Schubert, Mendelssohn, Schumann, Chopin - life and work. Symphonic music in the 19th century (symphony, symphonic poem, concerto). Absolute vs. programme music: Berlioz, Liszt, Brahms, Bruckner, Mahler. Opera in the Romantic period (French, Italian German). Life and works of Wagner and Verdi. National styles in the 19th century. Russian (Glinka, Tchaikovsky, The Mighty Few) and Czech music (Smetana, Dvořák). Musical romanticism in the territory of today's Slovakia, J. L. Bella.

### **Recommended literature:**

Compulsory/Recommended readings:

ABRAHAM, G. Stručné dejiny hudby. Bratislava: Hudobné centrum, 2003. ISBN 80-88884-58-6.

EINSTEIN, A. Hudba v období romantizmu. Bratislava: Opus, 1989.

ELSCHEK, O.(ed.). Dejiny slovenskej hudby. Bratislava: UHV SAV- Asco, 1996. ISBN 80-88820-04-9.

HRČKOVÁ, N.(ed.) Dejiny hudby V. Hudba 19. storočia. Bratislava: Ikar, 2010. ISBN978-80-551-2453-7.

MICHALKOVÁ, Ľ. Krehkosť a monumentálnosť. Bratislava: Hudobné centrum 2021. 9788089427710.

ROSEN, CH. Klasicismus. Bratislava: Hudobné centrum, 2005. ISBN 9788088884682.

EGGEBRECHT, H. H. Musik im Abendland. Mnichov: Piper Verlag, 1996. ISBN 978-3-492-22301-0.

MOTTE de la, D. Harmonielehre. Bärenreiter, 1999. ISBN 3-7618-4183-3

ROSEN, CH. Romantic Generation. Harvard University Press, 1995. ISBN 0-674-77934-7.

ŠUBA, A.: O pol siedmej budú hrať v divadle Beethovena. In: Hudobný život, roč. 52, č. 4 (2020), s. 21-24.

ŠUBA, A.: Modlitby pre všetky časy. In: Hudobný život, roč. 52, č. 5 (2020), s. 22 – 25.

TARUSKIN, R. Music in the Nineteenth Century. The Oxford History of Western Music. Oxford University Press, 2010. ISBN 978-0-19-538483-3.

Supplementary study materials: reading from the correspondence of Beethoven, Mozart and Chopin as part of the programme Musical Layering of Radio Devín (read by R. Roth, scriptwriter A. Šuba, available RTVS archive 2020/2021).

**Languages necessary to complete the course:**

Slovak

**Notes:**

In case of adequate language skills of students, work with foreign literature is part of the teaching

**Past grade distribution**

Total number of evaluated students: 6

A	ABS	B	C	D	E	FX
66,67	0,0	33,33	0,0	0,0	0,0	0,0

**Lecturers:**

**Last change:** 08.11.2022

**Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde004/22	<b>Course title:</b> History of Slovak music
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: 2 hours lecture/week, 22 hours/semester, combined (primarily face-to-face) Student workload: 22 hours, 16 hours of preparation for a seminar paper of 8-10 standard pages, 20 hours for a midterm evaluation, 32 hours for an exam, 90 hours total Teaching methods: monological, discussion of the material covered, self-study of literature	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: The course assessment is divided into three phases. During the semester, the student will prepare and publicly present a seminar paper on a topic related to the musical history of the region from which he/she comes, which will be evaluated in the range of 0 - 25 points. In addition, he/she will take a sound test (0-25 points scale) of the repertoire of the pieces presented in the individual thematic areas. At the end of the semester, the student will take an oral examination graded on a scale of 0-50 points. The overall grade is obtained by summation. A grade of A requires at least 91 points, a grade of B requires at least 81 points, a grade of C requires at least 73 points, a grade of D requires at least 66 points, and a grade of E requires at least 60 points. The grade is awarded on a scale: A (100-91%, excellent - outstanding), B (90-81%, very good - above average standard), C (80-73%, good - normal reliable work), D (72-66%, satisfactory - acceptable results), E (65-60%, satisfactory - results meet minimum criteria), Fx (59-0%, inadequate - additional work required) A - excellent performance, the student knows the basic concepts of the history of Slovak music, he/she can apply what he/she has learned in theory to practice; the seminar work related to the musical history of the region from which he/she comes meets all the set criteria; critically evaluated; trouble-free mastery of the sound test from the set repertoire, B - excellent performance, the student masters the basic concepts, but in the application of knowledge to practice, slight deficiencies are observed - solves model situations with minor hesitations; in the seminar work related to the musical history of the region from which he/she	

comes, slight deficiencies are observed; critical thinking is borderline; mastery of the sound test from the set repertoire with deficiencies due to uncertainty,

C - good performance, although the student has acquired the knowledge, but can only partially apply what he/she has learned to practice; he/she has problems with complex problem solving, the seminar work related to the musical history of the region from which he/she comes has shortcomings; partial mastery of the sound test from the set repertoire,

D - acceptable performance, the student has only partially mastered the knowledge, has significant deficiencies in the problem, cannot apply what he/she has learned in practice, with problems solving model situations; his/her seminar work related to the musical history of the region where he/she comes from meets the minimum criteria; mastery of the sound test from the set repertoire with more serious deficiencies, with incomplete sound analysis,

E - minimally acceptable performance; the student has acquired minimal knowledge and is unable to transfer it adequately into practice,

Fx - unacceptable performance, the student has not sufficiently mastered the content of the education, or has not fulfilled the conditions set by the teacher during the semester.

### **Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes: The student will gain a basic overview of the history of Slovak music from the earliest times to the present. The course focuses on the history of musical culture (music as a social phenomenon within general history and the history of art) and on the forms, transformations and significance of historical musical styles, noticing and learning to understand their interrelationships. Lectures broaden cultural insight, strengthen historical awareness, accentuate students' listening experience, and lead them to the ability to independently, creatively handle, interpret, and verbalize the knowledge they have acquired. Wherever possible, links to pedagogical practice at different levels of arts education and an active approach to music are emphasised.

Transferable competencies:

Lectures integrate knowledge of music history, music aesthetics, and music theory (emphasizing cross-curricular relationships), broaden cultural insight, strengthen historical awareness, emphasize students' listening experience, and lead them to the ability to independently, creatively handle, interpret, and verbalize the knowledge they have acquired. Wherever possible, links to pedagogical practice at different levels of arts education and an active approach to music are emphasised.

### **Class syllabus:**

Course outcomes of subject (content): Beginnings of music in Slovakia. The Middle Ages (9th - 14th century): musical culture of Great Moravia, monophonic Latin liturgical singing, the beginnings of polyphony and polyphonic music, the beginnings of sacred song, secular music, the beginnings of music theory. Renaissance (15th-16th centuries): humanistic education, musical instrumentation, forms of music dissemination, polyphony, sacred song, music theory. Baroque (17th-18th centuries): centres, circuits and repertoire, polyphony and polychory, concertante style, chorale, sacred song, secular dance and occasional music. Classicism (18th century - 1830): repertoire, education and publishing, composers, performers, theorists. Music in the period of Romanticism and national-emancipation efforts (1830-1918): musical life, musical production, personalities. Music in Slovakia in the first half of the 20th century. Music in Slovakia in the second half of the 20th century, with overlap to the present.

### **Recommended literature:**

Compulsory/Recommended readings:

Povinná literatúra:

BURLAS, L. Slovenská hudobná moderna. Bratislava: Obzor, 1983.

ELSCHEK, O. (ed.). Dejiny slovenskej hudby. Bratislava: Ústav hudobnej vedy SAV – ASCO, 1996. ISBN 80-88820-04-9.

HRUŠOVSKÝ, I. Slovenská hudba v profiloch a rozboroch. Bratislava: ŠHV, 1964.

JURÍK, M. - ZAGAR P. 100 slovenských skladateľov. Bratislava: Národné hudobné centrum, 1998. ISBN 80-967799-6-6.

CHALUPKA, Ľ. Cestami k tvorivej profesionalite. Sprievodca slovenskou hudbou 20. storočia I (1901 – 1950). Bratislava: Univerzita Komenského, Filozofická fakulta, 2015. ISBN 978-80-8127-091-8.

KALINAYOVÁ-BARTOVÁ, J. Hudobné dejiny Bratislavy. Od stredoveku po rok 1918. Bratislava: Ars Musica, 2020. ISBN 9780 80-971672-5-7.

KAČIC, L. Dejiny hudby III. Barok. Bratislava: Ikar, 2008. ISBN 978-80-551-1510-8.

MÚDRA, D. Dejiny hudobnej kultúry na Slovensku II. Klasicizmus. Bratislava: Vydavateľstvo Slovenského hudobného fondu, 1993. ISBN 80-966995-3-9.

MÚDRA, D. Hudobný klasicizmus na Slovensku v dobových dokumentoch. Bratislava: Ister Science, 1996. ISBN 80-88683-15-7.

RYBARIČ, R. Dejiny hudobnej kultúry na Slovensku I. Stredovek, renesancia, barok. Bratislava: Opus, 1984.

Recommended readings:

ALBRECHT, A. Túžby a spomienky. Bratislava: Hudobné centrum, 2008. ISBN 978-80-88884-98-9.

BUGALOVÁ, E. Hudobná Trnava a Mikuláš Schneider-Trnavský. Trnava: Spolok sv. Vojtecha, 2011. ISBN: 978-80-7162-891-0.

CHALUPKA, Ľ. Slovenská hudobná avantgarda. Bratislava: Univerzita Komenského, Filozofická fakulta, Katedra hudobnej vedy, 2011. ISBN 80-223-3115-9.

LENGOVÁ, J. Antológia klavírnej hudby na Slovensku (1830 – 1918). Pramenná edícia s úvodnou štúdiou. Bratislava: Ústav hudobnej vedy SAV, 2015. ISBN 978-80-89135-35-6.

MÚDRA, D. Dejiny hudobnej kultúry na Slovensku II. Klasicizmus. Bratislava: Vydavateľstvo Slovenského hudobného fondu, 1993. ISBN 80-966995-3-9.

MÚDRA, D. Hudobný klasicizmus na Slovensku v dobových dokumentoch. Bratislava: Ister Science, 1996. ISBN 80-88683-15-7.

RUŠČIN, P. Cantus Catholici a tradícia duchovného spevu na Slovensku. Bratislava: Ústav hudobnej vedy SAV, 2012. ISBN 978-80-89135-29-5.

RUŠČIN, P. Cantus Catholici a tradícia duchovného spevu na Slovensku. Bratislava: Ústav hudobnej vedy SAV, 2012. ISBN 978-80-89135-29-5.

RYBARIČ, R. Dejiny hudobnej kultúry na Slovensku I. Stredovek, renesancia, barok. Bratislava: Opus, 1984

ŠUBA, A. Hudobný život v Liptovskom Hrádku na konci 18. a začiatkom 19. storočia. In: Hudobno-historický výskum na Slovensku začiatkom 21. storočia Bratislava: Stimul, 2007, s. 317-394. ISBN 978-80-89236-35-8.

VESELOVSKÁ, E. – ADAMKO, R. – BEDNÁRIKOVÁ, J. Stredoveké pramene cirkevnej hudby na Slovensku. Bratislava: Slovenská muzikologická spoločnosť – Ústav hudobnej vedy SAV, 2017. ISBN 978-80-89135-38-7.

ZAVARSKÝ, E. Ján Levoslav Bella. Život a dielo. Bratislava: SAV, 1955.

Štúdie a články publikované v periodikách Hudobný život, Slovenská hudba, Musicologica Slovaca, Musicologica Istropolitana.

**Languages necessary to complete the course:**

Slovak

**Notes:**



<b>Past grade distribution</b>						
Total number of evaluated students: 6						
A	ABS	B	C	D	E	FX
83,33	0,0	16,67	0,0	0,0	0,0	0,0
<b>Lecturers:</b>						
<b>Last change:</b> 08.11.2022						
<b>Approved by:</b>						

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde010/22	<b>Course title:</b> Introduction to Ethnomusicology
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organizational form: 2 hours per week lecture, total 22 hours per semester, full-time Student workload: 11 x 2 hours of direct teaching (total: 22 hours); 14 hours preparation of the seminar paper; 15 hours preparation for the mid-term assessment; 20 hours preparation for the examination. A total of 71 hours of student work. Teaching methods: Combination of selected monological methods (lecturing, interpretation, explanation) and situational methods (case studies and thematic probes).	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: There will be two written examinations of 50 points each during the semester. Students may earn 50 points for each review. The final grade will be the sum of the points earned from both quizzes. A minimum of 91 points is required for a final grade of A, a minimum of 81 points is required for a grade of B, a minimum of 73 points is required for a grade of C, a minimum of 66 points is required for a grade of D, and a minimum of 60 points is required for a grade of E. Credit will not be awarded to a student who obtains less than 25 points in either of the two written examinations. To pass the course, a minimum score of 60% is required. The grade is awarded on a scale: A (100-91%, excellent - outstanding), B (90-81%, very good - above average standard), C (80-73%, good - normal reliable work), D (72-66%, satisfactory - acceptable results), E (65-60%, satisfactory - results meet minimum criteria), Fx (59-0%, inadequate - extra work required) A - excellent performance, the student knows the basic concepts of ethnomusicology, can apply what he/she has learned in theory to practice; critically evaluates;	

<p>B - excellent performance, the student masters the basic concepts of ethnomusicology, but slight deficiencies are observed in the application of the knowledge to practice - the student solves model situations with minor hesitations; critical thinking is borderline;</p> <p>C - good performance, although the student has acquired knowledge in the field of ethnomusicology, but he can only partially apply what he has learned to practice; he has problems with complex problem solving;</p> <p>D - acceptable performance, the student has only partially mastered the knowledge in the field of ethnomusicology, he/she has significant deficiencies in the problem, he/she cannot apply what he/she has learned in practice, he/she has problems solving model situations; his/her term paper meets the minimum criteria;</p> <p>E - minimally acceptable performance, the student has acquired minimal knowledge in the field of ethnomusicology, he/she is unable to transfer it adequately into practice;</p> <p>Fx - unacceptable performance, the student has not sufficiently mastered the knowledge in the field of ethnomusicology, or has not fulfilled the conditions set by the teacher during the semester</p>
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### **Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes:

This course is a general introduction to ethnomusicology. It provides a basic orientation in the field in terms of its focus, development and selected problem areas. It introduces concepts, schools and personalities of key importance for the formation of ethnomusicology in the past and present. Provides a brief overview of working methods and techniques as a starting point for further study of traditional music. The student will acquire basic theoretical knowledge in the field of traditional music cultures and skills for working with music-folklore material (field research, transcription, analysis and interpretation) and its use in music-pedagogical practice.

### **Class syllabus:**

Course outcomes of subject (content):

Traditional musical cultures of the world and their typology as a subject of ethnomusicology. Genetic and functional definition of folk music. History of research on traditional musical cultures: tonal psychology, comparative musicology, music folklore studies, ethnomusicology, cultural and social anthropology. Béla Bartók, Leoš Janáček, Alan P. Alan Janáček, Alan Janáček, Alan Janáček, Alan Merriam, Mantle Hood, Bruno Nettl. Contemporary concepts of ethnomusicology. Methods and techniques of field research, transcription and notation, description of musical structures, classification and typology, ethnomusicological analysis and its systems, the category of musical style. Work with historical sources of traditional music.

### **Recommended literature:**

Compulsory/Recommended readings:

Compulsory:

ELSCHEK, O. Pojem a základné znaky hudobného folklóru. In: Hudobnovedné štúdie 3. Ed. Jozef Kresánek. Bratislava: Vydavateľstvo SAV, 1959, s. 5-42.

ELSCHEKOVÁ, A. Základná etnomuzikologická analýza. In: Hudobnovedné štúdie 3. Ed. Jozef Kresánek. Bratislava: Vydavateľstvo SAV, 1959, s. 117-178.

KRESÁNEK, J. Slovenská ľudová pieseň zo stanoviska hudobného. Bratislava: SAVU, 1951; Reprint: Národné hudobné centrum, 1997. ISBN 80-88880-14-9.

Recommended(of interest):

BARTÓK, B. Postrehy a názory. Ed. Oskár Elschek. Bratislava: SPN, 1965.

CZEKANOWSKA, A. Etnografia muzyczna. Metodologia i metodyka. 1. vyd. Warszawa 1971; 2. vyd. Pomorze 1988.

NETTL, B. Theory and Method in Ethnomusicology. New York: Free Press of Glencoe, 1964.

<p>NETTL, B. The Study of Ethnomusicology: Thirty-one Issues and Concepts. 3. vyd. Urbana – Chicago – Springfield: University of Illinois Press, 2015. ISBN 978-0-252-08082-1.</p> <p>RICE, T. Etnomuzikologie. Velmi krátký úvod. Praha: Nakladatelství Karolinum, 2020. ISBN 978-80-246-4596-4.</p> <p>TYLLNER, L. Tradiční hudba. Hledání kořenů. Praha: Etnologický ústav AV ČR, 2010. ISBN 978-80-87112-43-4.</p> <p>URBANCOVÁ, H. Vybrané kapitoly z dejín slovenskej etnomuzikológie. Bratislava: Ústav hudobnej vedy SAV, 2016. ISBN 978-80-89135-37-0.</p> <p>Sources of traditional music (written, visual, audio, audiovisual).</p> <p>Notes:</p> <p>In case of good language skills of the student, we recommend working with the above-mentioned specialized foreign literature.</p>																				
<p><b>Languages necessary to complete the course:</b></p> <p>Slovak</p>																				
<p><b>Notes:</b></p>																				
<p><b>Past grade distribution</b></p> <p>Total number of evaluated students: 6</p> <table> <tr> <th>A</th><th>ABS</th><th>B</th><th>C</th><th>D</th><th>E</th><th>FX</th></tr> <tr> <td>50,0</td><td>0,0</td><td>33,33</td><td>16,67</td><td>0,0</td><td>0,0</td><td>0,0</td></tr> </table>							A	ABS	B	C	D	E	FX	50,0	0,0	33,33	16,67	0,0	0,0	0,0
A	ABS	B	C	D	E	FX														
50,0	0,0	33,33	16,67	0,0	0,0	0,0														
<p><b>Lecturers:</b></p>																				
<p><b>Last change:</b> 08.11.2022</p>																				
<p><b>Approved by:</b></p>																				

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde026/22	<b>Course title:</b> Methodology of professional text production
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 1 per level/semester: 13</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: 1 hour seminar/week, 11 hours total per semester, combined (primarily full-time) Student workload: 11 x 1 hours = 11 hours of direct instruction, 29 hours of preparation for seminar work; 20 hours for midterm evaluation, total of 60 hours of student work Teaching methods: small group work, discussion of the material covered	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: The student is evaluated in two phases: on the basis of in-class activity (completion of intermediate assignments) and for the preparation, presentation and submission of a seminar paper. For the first part, the student may receive 60 points, for the second part 40 points. A grade of A requires at least 91 points, a grade of B requires at least 81 points, a grade of C requires at least 73 points, a grade of D requires at least 66 points and a grade of E requires at least 60 points. The marks shall be awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required) A - excellent performance, the student knows the principles of the methodology of producing professional texts, can apply what he/she has learned in theory to practice; critically evaluates; B - excellent performance, the student masters the principles of methodology of creating professional texts, however, when applying the knowledge to practice, slight deficiencies are observed - the student solves model situations with minor hesitations; critical thinking is borderline; C - good performance, although the student has acquired the knowledge of the methodology of the creation of professional texts, but he can only partially apply what he has learned to practice; he has problems with complex problem solving;	

D - acceptable performance, the student has only partially mastered the knowledge of the methodology of the production of professional texts, has significant deficiencies in the problem, cannot apply what he/she has learnt in practice, has problems solving model situations; his/her term paper meets the minimum criteria;

E - minimally acceptable performance, the student has acquired minimal knowledge in the field of methodology of professional text production, he/she is unable to transfer it adequately into practice;

Fx - unacceptable performance, the student has not sufficiently mastered the knowledge in the field of methodology of professional text production, or has not fulfilled the conditions set by the teacher during the semester.

### **Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes:

The aim of the course is to develop information literacy, professional, methodological and expressive skills of male and female students. After completing the course, the student knows and can navigate in primary and secondary professional and scientific sources in the field of study, knows and can apply the principles of author's ethics, can critically evaluate the professional quality of online sources, can apply the principles of writing a professional text, can structure a professional text in accordance with the conventions of the field.

Transferable competences: The student also acquires basic tools for conducting research in this field, which can be used in the development of the final thesis and in teaching practice.

### **Class syllabus:**

Course outcomes of subject (content):

Specialized libraries, domestic and foreign professional and scientific information sources, their relevance and use: encyclopedias (The New Grove Dictionary of Music and Musicians, Die Musik in Geschichte und Gegenwart), databases (Répertoire International de Littérature Musicale [www.rilm.org](http://www.rilm.org)), syntheses, monographs, articles in scientific and professional journals (Musicologica Slovaca, Musicologica Istropolitana, Slovak Music, Musical Life, Muses in School, etc.) and in thematic and conference journals. Creation of bibliography and research. Principles of creating a professional text on music, author's perspective, style and musical terminology. Scientific and professional text, music journalism, music criticism. Music pedagogical research. Use and citation of music examples and recordings. Use of the internet.

### **Recommended literature:**

Compulsory/Recommended readings:

Compulsory readings:

GAVORA, P. a kol. Elektronická učebnica pedagogického výskumu. [online] Bratislava: Univerzita Komenského, 2010. Dostupné na: <http://e-metodologia.fedu.uniba.sk/> ISBN 978-80-223-2951-4.

GAVORA, P.– KOLLÁRIKOVÁ, Z.– NOVÁKOVÁ, E. Manuál na tvorbu bakalárskej a diplomovej práce. [e-kniha] Bratislava: Pedagogická fakulta UK, 2010

MISTRÍK, J. Štylistika. Bratislava: Slovenské pedagogické nakladateľstvo, 1985. ISBN 67-216-85.

VYDRA, A. Akademické písanie. Ako vzniká filozofický text. Trnava: Filozofická fakulta Trnavskej univerzity, 2010. ISBN 978-80-8082-414-3.

Compulsory readings:

MEŠKO, D. – KATUŠČÁK D., FINDRA J. a kol. Chcete byť úspešní na vysokej škole? Akademická príručka. 3. vyd. Martin: Osveta, 2013. ISBN 978-80-8063-392-9.

BELLMAN, J. A Short Guide to Writing about Music. Longman, 2007. ISBN 0-321-18-791-1.

COWDERY, J. R. How to Write About Music. The RILM Manual of Style. New York: RILM, 2005. ISBN 978-1-932765-03-4.

HERBERT, T.. Music in Words. A Guide to Researching & Writing about Music. Oxford: Oxford University Press, 2009. ISBN 978-0-19-537373-8. Remark: In case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.						
<b>Languages necessary to complete the course:</b> Slovak						
<b>Notes:</b>						
<b>Past grade distribution</b> Total number of evaluated students: 6						
A	ABS	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b>						
<b>Last change:</b> 08.11.2022						
<b>Approved by:</b>						

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde026/22	<b>Course title:</b> Methodology of professional text production
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 1 per level/semester: 13</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: 1 hour seminar/week, 11 hours total per semester, combined (primarily full-time) Student workload: 11 x 1 hours = 11 hours of direct instruction, 29 hours of preparation for seminar work; 20 hours for midterm evaluation, total of 60 hours of student work Teaching methods: small group work, discussion of the material covered	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: The student is evaluated in two phases: on the basis of in-class activity (completion of intermediate assignments) and for the preparation, presentation and submission of a seminar paper. For the first part, the student may receive 60 points, for the second part 40 points. A grade of A requires at least 91 points, a grade of B requires at least 81 points, a grade of C requires at least 73 points, a grade of D requires at least 66 points and a grade of E requires at least 60 points. The marks shall be awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required) A - excellent performance, the student knows the principles of the methodology of producing professional texts, can apply what he/she has learned in theory to practice; critically evaluates; B - excellent performance, the student masters the principles of methodology of creating professional texts, however, when applying the knowledge to practice, slight deficiencies are observed - the student solves model situations with minor hesitations; critical thinking is borderline; C - good performance, although the student has acquired the knowledge of the methodology of the creation of professional texts, but he can only partially apply what he has learned to practice; he has problems with complex problem solving;	



D - acceptable performance, the student has only partially mastered the knowledge of the methodology of the production of professional texts, has significant deficiencies in the problem, cannot apply what he/she has learnt in practice, has problems solving model situations; his/her term paper meets the minimum criteria;

E - minimally acceptable performance, the student has acquired minimal knowledge in the field of methodology of professional text production, he/she is unable to transfer it adequately into practice;

Fx - unacceptable performance, the student has not sufficiently mastered the knowledge in the field of methodology of professional text production, or has not fulfilled the conditions set by the teacher during the semester.

### **Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes:

The aim of the course is to develop information literacy, professional, methodological and expressive skills of male and female students. After completing the course, the student knows and can navigate in primary and secondary professional and scientific sources in the field of study, knows and can apply the principles of author's ethics, can critically evaluate the professional quality of online sources, can apply the principles of writing a professional text, can structure a professional text in accordance with the conventions of the field.

Transferable competences: The student also acquires basic tools for conducting research in this field, which can be used in the development of the final thesis and in teaching practice.

### **Class syllabus:**

Course outcomes of subject (content):

Specialized libraries, domestic and foreign professional and scientific information sources, their relevance and use: encyclopedias (The New Grove Dictionary of Music and Musicians, Die Musik in Geschichte und Gegenwart), databases (Répertoire International de Littérature Musicale [www.rilm.org](http://www.rilm.org)), syntheses, monographs, articles in scientific and professional journals (Musicologica Slovaca, Musicologica Istropolitana, Slovak Music, Musical Life, Muses in School, etc.) and in thematic and conference journals. Creation of bibliography and research. Principles of creating a professional text on music, author's perspective, style and musical terminology. Scientific and professional text, music journalism, music criticism. Music pedagogical research. Use and citation of music examples and recordings. Use of the internet.

### **Recommended literature:**

Compulsory/Recommended readings:

Compulsory readings:

GAVORA, P. a kol. Elektronická učebnica pedagogického výskumu. [online] Bratislava: Univerzita Komenského, 2010. Dostupné na: <http://e-metodologia.fedu.uniba.sk/> ISBN 978-80-223-2951-4.

GAVORA, P.– KOLLÁRIKOVÁ, Z.– NOVÁKOVÁ, E. Manuál na tvorbu bakalárskej a diplomovej práce. [e-kniha] Bratislava: Pedagogická fakulta UK, 2010

MISTRÍK, J. Štylistika. Bratislava: Slovenské pedagogické nakladateľstvo, 1985. ISBN 67-216-85.

VYDRA, A. Akademické písanie. Ako vzniká filozofický text. Trnava: Filozofická fakulta Trnavskej univerzity, 2010. ISBN 978-80-8082-414-3.

Compulsory readings:

MEŠKO, D. – KATUŠČÁK D., FINDRA J.a kol. Chcete byť úspešní na vysokej škole? Akademická príručka. 3. vyd. Martin: Osveta, 2013. ISBN 978-80-8063-392-9.

BELLMAN, J. A Short Guide to Writing about Music. Longman, 2007. ISBN 0-321-18-791-1.

COWDERY, J. R. How to Write About Music. The RILM Manual of Style. New York: RILM, 2005. ISBN 978-1-932765-03-4.

HERBERT, T.. Music in Words. A Guide to Researching & Writing about Music. Oxford: Oxford University Press, 2009. ISBN 978-0-19-537373-8. Remark: In case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.						
<b>Languages necessary to complete the course:</b> Slovak						
<b>Notes:</b>						
<b>Past grade distribution</b> Total number of evaluated students: 6						
A	ABS	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b>						
<b>Last change:</b> 08.11.2022						
<b>Approved by:</b>						

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde009/22	<b>Course title:</b> Music pedagogy
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: There will be two written term papers of 50 points each during the semester. Students may earn 50 points for each review. The final grade will be the sum of the points earned on both quizzes. A minimum of 91 points is required for a final grade of A, a minimum of 81 points is required for a grade of B, a minimum of 73 points is required for a grade of C, a minimum of 66 points is required for a grade of D, and a minimum of 60 points is required for a grade of E. Credit will not be awarded to a student who obtains less than 25 points in either of the two written examinations. To pass the course, a minimum score of 60% is required. The grade is awarded on a scale: A (100-91%, excellent - outstanding), B (90-81%, very good - above average standard), C (80-73%, good - normal reliable work), D (72-66%, satisfactory - acceptable results), E (65-60%, satisfactory - results meet minimum criteria), Fx (59-0%, inadequate - extra work required) A - excellent performance, the student knows the basic concepts of music pedagogy, can apply what he/she has learned in theory to practice; critically evaluates; B - excellent performance, the student masters the basic concepts of music pedagogy, but slight deficiencies are observed in the application of knowledge to practice - the student solves model situations with minor hesitations; critical thinking is borderline; C - good performance, although the student has acquired knowledge in the field of music pedagogy, but he can only partially apply what he has learned to practice; he has problems with complex problem solving; D - acceptable performance, the student has only partially mastered the knowledge in the field of music pedagogy, he/she has significant deficiencies in the problem, he/she cannot apply what he/she has learned in practice, he/she has problems solving model situations; his/her term paper meets the minimum criteria; E - minimally acceptable performance, the student has acquired minimal knowledge in the field of music pedagogy, he/she is unable to transfer it adequately into practice;	

Fx - unacceptable performance, the student has not sufficiently mastered the knowledge in the field of music pedagogy, or has not fulfilled the conditions set by the teacher during the semester.

**Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes:

The student will learn the objectives, content and subject of music pedagogy, its inclusion in the system of pedagogical and music science disciplines and auxiliary music pedagogical disciplines. The student will gain an overview of the current scientific and institutional infrastructure of music pedagogy, orientation in the basic documents related to music education (personalities, publications, types of schools, curricula, syllabuses, textbooks). Understands the connections between musical art and its pedagogical transfer, the connection between musical art, its reflection (musical skills) and realisation (musical activities), theoretically and practically knows the principles of some pedagogical concepts (Orff, Kodály and their derivatives), acquires practical experience in musical activities with an emphasis on the pedagogical context and knows the history of Slovak, Czechoslovak and European (world) music pedagogy.

**Class syllabus:**

Course outcomes of subject (content):

Musical activities in theory and practice. Musical skills in theory and practice. Musical art as an object of pedagogical transfer. Current situation in music pedagogy: personalities, valid documents, institutions, types of schools, curricula, syllabuses, textbooks. Systematics of music pedagogy. Pedagogical interpretation, analysis of musical material. Update of the situation in the field of music education, music pedagogy. History of music pedagogy.

**Recommended literature:**

Compulsory/Recommended readings:

Povinná literatúra:

BURLAS, L. Teória hudobnej pedagogiky. Prešov: FHaPV PU, 1997. ISBN 978-80-8888-506-1.

MEDŇANSKÁ, I. Systematika hudobnej pedagogiky. Prešov: Prešovská univerzita v Prešove, 2010. ISBN 978-805550-0149-9.

PETTY, G. Moderní vyučování. Praha: Portál, 2008. ISBN 978-80-7367-427-4.

Recommended (of interest):

BLAŽEKOVÁ, M. Orff-Schulwerk: princípy a adaptácia. Nitra: Univerzita Konštantína Filozofa, 2011. ISBN 978-80-8094-997-6.

BOROŠ, T. Východiská a zásady funkčnej hudobnej výchovy. In Slovenská hudba vo Vojvodine. Nový Sad: Národná rada slovenskej národnostnej menšiny v Srbsku, 2011.

HASELBACH, B. a kol. Studentexte zu Theorie und Praxis des Orff-Schulwerks (Texts on Theory and Practice of Orff-Schulwerk). Mainz: Schott, 2011. ISBN 978-3-7957-0756-9.

PRŮCHA, J. – WALTEROVÁ E. – MAREŠ J. Pedagogický slovník. Praha: Portál, 2009. ISBN 978-80-7367-647-6.

Magazines (current, selected issues): Múzy v škole. Banská Bystrica: OZ Múzy v škole, ISSN 1335-1605; Orff-Schulwerk Infomationen. Salzburg: Mozarteum, ISSN 1320-078X;

Dokumentation oft he International Symposia. Salzburg: Mozarteum, Orff-Schulwerk Forum Hudební výchova. Praha: Univerzita Karlova, ISSN 1210-3683; Aura Musica. Ústí nad Labem: Univerzita J. E. Purkyně ISSN 1805-4056; Slovenská hudba. Bratislava: Slovenská muzikologická asociácia (aktuálne ročníky) ISSN1335-2458.

Remark:

In case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.

**Languages necessary to complete the course:**

Slovak						
<b>Notes:</b>						
<b>Past grade distribution</b>						
Total number of evaluated students: 6						
A	ABS	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b>						
<b>Last change:</b> 08.11.2022						
<b>Approved by:</b>						

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde031/22	<b>Course title:</b> Music software
<b>Educational activities:</b> <b>Type of activities:</b> practicals + seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organizational form: 1 hour seminar/week, 1 hour tutorial/week, total 22 hours per semester, combined (primarily face-to-face) Student workload: 11 x 2 hours = 22 hours of direct teaching, 18 hours of preparation for seminar work; 20 hours for continuous assessment, 60 hours of student work in total Teaching methods: small group work, problem solving, discussion of the material covered	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: 100% of continuous assessment. The continuous assessment consists of sub-assignments, assignments, exercises and a final term paper. A grade of A requires at least 91 points, a grade of B requires at least 81 points, a grade of C requires at least 73 points, a grade of D requires at least 66 points, and a grade of E requires at least 60 points. The grade is awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required) A - excellent performance, student knows the computer principles of music software, can apply what has been learned in theory to practice; critically evaluated; B - excellent performance, the student knows the principles of music software, but slight deficiencies are observed when applying the knowledge to practice - he/she solves model situations with minor hesitations; critical thinking is borderline; C - good performance, the student has acquired knowledge of computer principles of music software, but can only partially apply what he/she has learned to practice; has problems with complex problem solving;	

D - acceptable performance, the student has only partially mastered the knowledge of computer principles of music software, has significant deficiencies in the problem, cannot apply what he/she has learned in practice, has problems solving model situations; his/her term paper meets the minimum criteria;

E - minimally acceptable performance, the student has acquired minimal knowledge in the field of computer principles of music software, he/she is unable to transfer them adequately into practice;

Fx - unacceptable performance, the student has not sufficiently mastered the knowledge of the computer principles of music software, or has not met the conditions set by the teacher during the semester.

### **Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes:

The student will acquire basic skills and knowledge in computer work in the following areas: recording, sound processing and archiving, notation, working with MIDI instruments, etc.

Transferable competences. Works mainly with freely available "open source" software developed by foreign universities and expert volunteers.

### **Class syllabus:**

Course outcomes of subject (content):

Basics of sound recording (sampling rate, bit depth, digital vs. analogue, sound formats and compression), basics of sound processing (editing, normalization, effects) in AUDACITY (<http://audacity.sourceforge.net/?lang=sk>HYPERLINK), sound archiving (burning to CD, DVD, cloud storage), basics of music mixing, basics of note typesetting in MUESCORE (<http://musescore.org/sk>), basics of using MIDI peripherals and their proper connection

### **Recommended literature:**

Compulsory/Recommended readings:

Compulsory readings:

COLLINS, N. Handmade Electronic Music. The Art of Hardware Hacking. Second edition. Oxon/New York: Routledge, 2009. ISBN: 0-415-99609-0.

DAVIES, H. Sounds Heard. Chelmsford: Soundworld Publishers, 2002. ISBN 1-902440-05-6.

príručky k softvérom (voľne dostupné na internete),napr.

<http://www.flossmanuals.net/audacity/>, [http://en.flossmanuals.net/audio-production/ch002\\_what-is-digital-audio/](http://en.flossmanuals.net/audio-production/ch002_what-is-digital-audio/), [http://en.wikipedia.org/wiki/Digital\\_audio](http://en.wikipedia.org/wiki/Digital_audio)

Recommended readings:

GUERIN, R. Veľká kniha midi. Brno: Computer Press 2004. ISBN 80-722-6985-2

SENIOR, M. Mixujeme hudbu v domácím nahrávacím studiu. Brno: Computer Press 2014. ISBN 978-80-251-3798-7.

Remark:

In case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.

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

Slovak

### **Notes:**

### **Past grade distribution**

Total number of evaluated students: 0

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

<b>Lecturers:</b>
<b>Last change:</b> 08.11.2022
<b>Approved by:</b>



## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde031/22	<b>Course title:</b> Music software
<b>Educational activities:</b> <b>Type of activities:</b> practicals + seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organizational form: 1 hour seminar/week, 1 hour tutorial/week, total 22 hours per semester, combined (primarily face-to-face) Student workload: 11 x 2 hours = 22 hours of direct teaching, 18 hours of preparation for seminar work; 20 hours for continuous assessment, 60 hours of student work in total Teaching methods: small group work, problem solving, discussion of the material covered	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: 100% of continuous assessment. The continuous assessment consists of sub-assignments, assignments, exercises and a final term paper. A grade of A requires at least 91 points, a grade of B requires at least 81 points, a grade of C requires at least 73 points, a grade of D requires at least 66 points, and a grade of E requires at least 60 points. The grade is awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required) A - excellent performance, student knows the computer principles of music software, can apply what has been learned in theory to practice; critically evaluated; B - excellent performance, the student knows the principles of music software, but slight deficiencies are observed when applying the knowledge to practice - he/she solves model situations with minor hesitations; critical thinking is borderline; C - good performance, the student has acquired knowledge of computer principles of music software, but can only partially apply what he/she has learned to practice; has problems with complex problem solving;	

<p>D - acceptable performance, the student has only partially mastered the knowledge of computer principles of music software, has significant deficiencies in the problem, cannot apply what he/she has learned in practice, has problems solving model situations; his/her term paper meets the minimum criteria;</p> <p>E - minimally acceptable performance, the student has acquired minimal knowledge in the field of computer principles of music software, he/she is unable to transfer them adequately into practice;</p> <p>Fx - unacceptable performance, the student has not sufficiently mastered the knowledge of the computer principles of music software, or has not met the conditions set by the teacher during the semester.</p>						
<p><b>Learning outcomes:</b></p> <p>Learning outcomes/ Objectives and learning outcomes:</p> <p>The student will acquire basic skills and knowledge in computer work in the following areas: recording, sound processing and archiving, notation, working with MIDI instruments, etc.</p> <p>Transferable competences. Works mainly with freely available "open source" software developed by foreign universities and expert volunteers.</p>						
<p><b>Class syllabus:</b></p> <p>Course outcomes of subject (content):</p> <p>Basics of sound recording (sampling rate, bit depth, digital vs. analogue, sound formats and compression), basics of sound processing (editing, normalization, effects) in AUDACITY (<a href="http://audacity.sourceforge.net/?lang=sk">http://audacity.sourceforge.net/?lang=sk</a>HYPERLINK), sound archiving (burning to CD, DVD, cloud storage), basics of music mixing, basics of note typesetting in MUESCORE (<a href="http://musescore.org/sk">http://musescore.org/sk</a>), basics of using MIDI peripherals and their proper connection</p>						
<p><b>Recommended literature:</b></p> <p>Compulsory/Recommended readings:</p> <p>Compulsory readings:</p> <p>COLLINS, N. Handmade Electronic Music. The Art of Hardware Hacking. Second edition. Oxon/New York: Routledge, 2009. ISBN: 0-415-99609-0.</p> <p>DAVIES, H. Sounds Heard. Chelmsford: Soundworld Publishers, 2002. ISBN 1-902440-05-6.</p> <p>príručky k softvérom (voľne dostupné na internete),napr.  <a href="http://www.flossmanuals.net/audacity/">http://www.flossmanuals.net/audacity/</a>, <a href="http://en.flossmanuals.net/audio-production/ch002_what-is-digital-audio/">http://en.flossmanuals.net/audio-production/ch002_what-is-digital-audio/</a>, <a href="http://en.wikipedia.org/wiki/Digital_audio">http://en.wikipedia.org/wiki/Digital_audio</a></p> <p>Recommended readings:</p> <p>GUERIN, R. Veľká kniha midi. Brno: Computer Press 2004. ISBN 80-722-6985-2</p> <p>SENIOR, M. Mixujeme hudbu v domácím nahrávacím studiu. Brno: Computer Press 2014. ISBN 978-80-251-3798-7.</p> <p>Remark:</p> <p>In case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.</p>						
<p><b>Languages necessary to complete the course:</b></p> <p>Slovak</p>						
<p><b>Notes:</b></p>						
<p><b>Past grade distribution</b></p> <p>Total number of evaluated students: 0</p>						
A	ABS	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0	0,0

<b>Lecturers:</b>
<b>Last change:</b> 08.11.2022
<b>Approved by:</b>

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde005/22	<b>Course title:</b> Music theory I
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: 2 hours lecture/week, 22 hours total per semester, combined (primarily full-time) Student workload 11 x 2 hours = 22 hours of direct teaching, 19 hours of preparation for seminar work and research; 19 hours for continuous assessment, total 60 hours of student work Teaching methods: combined (primarily face-to-face), monological, discussion of the material covered	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b>	
<b>Learning outcomes:</b> Learning outcomes/ Objectives and learning outcomes: The aim of the course is to consolidate and unify the music-theoretical competences (knowledge and skills) acquired by studying at conservatories, primary art schools, or self-study. Transferable competences: In addition to a comprehensive grasp of the subject, the student acquires basic analytical tools for practice, which he/she will apply during the following studies in the subjects of music theory II-IV, music analysis, history of music, playing an instrument and singing. The ideal is to reach the standards required in the international ABRSM tests, the mastery of which enables the graduate to pursue a career in music education not only at home but also abroad. Links to educational practice in primary schools and ZUŠ are emphasised.	
<b>Class syllabus:</b> Course outcomes of subject (content): Sounds, tones, tonal system, pitches and tunings. Intervals, tone series, scales and modes. Rhythm, tempo, beat. Dynamics, expression. Notation, musical notation, score. Musical terminology. Musical instruments. Chording, harmonic cadences. Melodic ornaments. Musical forms. Introduction to harmony and counterpoint. Means of expression in 20th century and contemporary music.	
<b>Recommended literature:</b> Compulsory/Recommended readings:	

<p>ASTON, P. – WEBB, J. Music Theory in Practice. Grade 7. Londýn: The Associated Board of the Royal Schools of Music (ABRSM), 1993.</p> <p>ASTON, P. – WEBB, Julian. Music Theory in Practice. Grade 8. Londýn: The Associated Board of the Royal Schools of Music (ABRSM), 1993.</p> <p>KAISER, U. Gehörbildung. Satzlehre, Improvisation, Höranalyse. Ein Lehrgang mit historischen Beispielen. Bärenreiter, 1989. ISBN 3-7618-1159-4.</p> <p>SUCHOŇ, E. – FILIP, M. Stručná náuka o hudbe. Bratislava: Opus, 1993. ISBN 80-7093-159-0.</p> <p>Recommended readings:</p> <p>TAYLOR, E. The AB Guide to Music Theory I. Londýn: The Associated Board of the Royal Schools of Music (ABRSM), 1989. ISBN: 9781854724465.</p> <p>TAYLOR, E. The AB Guide to Music Theory II. Londýn: The Associated Board of the Royal Schools of Music (ABRSM), 1991. ISBN 9781854724472.</p> <p>TAYLOR, E. Music Theory in Practice. Grade 5. Londýn: The Associated Board of the Royal Schools of Music (ABRSM), 2008.</p> <p>ZENKL, L. ABC hudební nauky. Praha: Supraphon, 1976. ISBN 80-7058-284-7.</p>																				
<p><b>Languages necessary to complete the course:</b> Slovak</p>																				
<p><b>Notes:</b> In case of adequate language skills of students, work with foreign literature is part of the teaching</p>																				
<p><b>Past grade distribution</b> Total number of evaluated students: 20</p> <table border="1"> <tr> <td>A</td><td>ABS</td><td>B</td><td>C</td><td>D</td><td>E</td><td>FX</td></tr> <tr> <td>50,0</td><td>0,0</td><td>15,0</td><td>10,0</td><td>5,0</td><td>15,0</td><td>5,0</td></tr> </table>							A	ABS	B	C	D	E	FX	50,0	0,0	15,0	10,0	5,0	15,0	5,0
A	ABS	B	C	D	E	FX														
50,0	0,0	15,0	10,0	5,0	15,0	5,0														
<p><b>Lecturers:</b></p>																				
<p><b>Last change:</b> 08.11.2022</p>																				
<p><b>Approved by:</b></p>																				

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde006/22	<b>Course title:</b> Music theory II
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: 2 hours lecture/week, 22 hours total per semester, combined (primarily full-time) Student workload 22 hours of direct instruction, 16 hours of preparation for seminar work; 20 hours for midterm evaluation, 32 hours for exam, total of 90 hours of student work Teaching methods: combined (primarily face-to-face), monological, discussion of the material covered	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> PdF.KHV/B-KHVde005/22 - Music theory I	
<b>Recommended prerequisites:</b> B-KHVde005 Music Theory I	
<b>Course requirements:</b> Course completion requirements: The student is evaluated continuously for demonstrating competence in the music-theoretical issues discussed. A total of 50 points may be earned for the continuous assessment. The course is completed by examination (with a score of 0-50 points). An A grade requires a minimum of 91 points, a B grade requires a minimum of 81 points, a C grade requires a minimum of 73 points, a D grade requires a minimum of 66 points and an E grade requires a minimum of 60 points. The marks are awarded on a scale: A (100-91%, excellent - outstanding), B (90-81%, very good - above average standard), C (80-73%, good - normal reliable work), D (72-66%, satisfactory - acceptable results), E (65-60%, satisfactory - results meet minimum criteria), Fx (59-0%, inadequate - extra work required) A - excellent performance, the student knows the basic concepts of music-theoretical issues, can apply what he/she has learned in theory to practice; critically evaluates; B - excellent performance, the student masters basic concepts in the field of music-theoretical issues, however, slight deficiencies are observed in the application of knowledge to practice - the student solves model situations with minor hesitations; critical thinking is borderline;	

<p>C - good performance, although the student has acquired knowledge in the field of music-theoretical problems, but he can only partially apply what he has learned to practice; he has problems with complex problem solving;</p> <p>D - acceptable performance, the student has only partially mastered the knowledge in the field of music-theoretical problems, has significant deficiencies in the problem, cannot apply what he/she has learned in practice, has problems solving model situations; his/her term paper meets the minimum criteria;</p> <p>E - minimally acceptable performance, the student has acquired minimal knowledge in the field of music-theoretical issues, he/she is unable to transfer them adequately into practice;</p> <p>Fx - unacceptable performance, the student has not sufficiently mastered the knowledge in the field of music-theoretical issues, or has not fulfilled the conditions set by the teacher during the semester.</p>
<p><b>Learning outcomes:</b></p> <p>Learning outcomes/ Objectives and learning outcomes:</p> <p>The student is able to harmonically analyze a multiphonic scale in the space of functional tonality, to read the general bass, to master the problem of modulations and to practically harmonize a simple melody, to elaborate the realization of a multiphonic scale on the basis of the general bass and to realize different types of modulations.</p> <p>Transferable competences:</p> <p>Understands the principles of harmony of the period of extended tonality and is able to create simple harmonic examples in this space.</p>
<p><b>Class syllabus:</b></p> <p>Course outcomes of subject (content):</p> <p>Quintacord as a vertical unit. Cadence. The beginnings of harmonic thinking. Basics of tonal functional harmony. Harmonic thinking in the 17th-19th centuries. Selected problems of harmony in the space of extended tonality in the 20th century. Chords of the higher third system, chordal complexes. Tonality. Harmony. Harmonic analysis. Modulations. Harmonisation of chorale, song, cantus firmus, general bass, affect theory and rhetorical figures.</p>
<p><b>Recommended literature:</b></p> <p>Compulsory/Recommended readings:</p> <p>BENEŠ, J. O harmónii. Bratislava: Hudobné centrum, 2003. ISBN 80-88884-40-3.</p> <p>FILIP, M. Vývinové zákonitosti klasickej harmónie. Bratislava: Národné hudobné centrum, 1997. ISBN 80-967799-5-8.</p> <p>MOTTE de la, D. Harmonielehre. Bärenreiter, 1999. ISBN 3-7618-4183-3.</p> <p>Recommended readings:</p> <p>TARUSKIN, R. Music in the Seventeenth and Eighteenth Centuries. The Oxford History of Western Music. Oxford University Press, 2010. ISBN 978-0-19-538482-6.</p> <p>Hudobná literatúra: partitúry hudby 17. – 20. storočia.</p> <p>Notes:</p> <p>In the case of good language skills of the student, we include relevant foreign language literature in addition to the literature in Slovak language.</p>
<p><b>Languages necessary to complete the course:</b></p> <p>Slovak</p>
<p><b>Notes:</b></p>

<b>Past grade distribution</b>						
Total number of evaluated students: 6						
A	ABS	B	C	D	E	FX
83,33	0,0	16,67	0,0	0,0	0,0	0,0
<b>Lecturers:</b>						
<b>Last change:</b> 08.11.2022						
<b>Approved by:</b>						



## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde007/22	<b>Course title:</b> Music theory III
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: 2 hours lecture/week, 22 hours total per semester, combined (primarily full-time) Student workload 22 hours of direct instruction, 16 hours of preparation for seminar work; 20 hours for midterm evaluation, 32 hours for exam, total of 90 hours of student work Teaching methods: combined (primarily face-to-face), monological, discussion of the material covered	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> PdF.KHV/B-KHVde006/22 - Music theory II	
<b>Course requirements:</b> Course completion requirements: The student is evaluated on an ongoing basis for demonstrating competence in the music-theoretical issues discussed. A total of 50 points may be earned for the continuous assessment. The course is completed by examination (with a score of 0-50 points). The overall grade is the sum of the interim assessment and the final examination grade. An A grade requires at least 91 points, a B grade requires at least 81 points, a C grade requires at least 73 points, a D grade requires at least 66 points and an E grade requires at least 60 points. Grades are awarded on a scale: A (100-91%, excellent - outstanding), B (90-81%, very good - above average standard), C (80-73%, good - normal reliable work), D (72-66%, satisfactory - acceptable results), E (65-60%, satisfactory - results meet minimum criteria), Fx (59-0%, inadequate - extra work required) A - excellent performance, the student knows the basic concepts of music-theoretical issues, can apply what he/she has learned in theory to practice; critically evaluates; B - excellent performance, the student has mastered the basic concepts in the field of music-theoretical issues, but in the application of knowledge to practice there are slight deficiencies - the student solves model situations with minor hesitations; critical thinking is borderline; C - good performance, the student has mastered the knowledge in the field of music-theoretical issues, but can only partially apply what he/she has learnt to practice; he/she has problems with complex problem-solving tasks;	

<p>D - acceptable performance, the student has only partially mastered the knowledge in the field of music-theoretical problems, has significant deficiencies in the problem, cannot apply what he/she has learned in practice, has problems solving model situations; his/her term paper meets the minimum criteria;</p> <p>E - minimally acceptable performance, the student has acquired minimal knowledge in the field of music-theoretical issues, he/she is unable to transfer them adequately into practice;</p> <p>Fx - unacceptable performance, the student has not sufficiently mastered the knowledge in the field of music-theoretical issues, or has not fulfilled the conditions set by the teacher during the semester.</p>
<p><b>Learning outcomes:</b></p> <p>Learning outcomes/ Objectives and learning outcomes:</p> <p>The student is able to analyse polyphonic texture across the whole spectrum of its development (from the Gothic, through the Renaissance, Baroque, 18th and 19th centuries to modern types of polyphony in the 20th century). It is able to produce simple studies reflecting different types of counterpoint.</p> <p>Transferable competencies:</p> <p>In addition to a comprehensive grasp of the subject matter, the student acquires the basic analytical tools for practice, which he/she will apply during subsequent studies in the courses Music Theory II-IV, Music Analysis, Music History, Instrument Playing, and Singing. The ideal is to reach the standards required in the international ABRSM tests, the mastery of which enables the graduate to pursue a career in music education not only at home but also abroad.</p>
<p><b>Class syllabus:</b></p> <p>Course outcomes of subject (content):</p> <p>Polyphony. Bourdon. Heterophony. Polyphony, its development and types. Counterpoint techniques. Types of counterpoint in different periods of European music (from the Gothic to the present). Imitation, permutation. Counterpoint analysis.</p>
<p><b>Recommended literature:</b></p> <p>Compulsory/Recommended readings:</p> <p>HŮLA, Z. Nauka o kontrapunktu. Praha: Státní hudební vydavatelství, 1965.</p> <p>JEPPESEN, K. Kontrapunkt. Leipzig: VEB Breitkopf und Härtel, 1978.</p> <p>KAISER, U. Gehörbildung. Satzlehre, Improvisation, Höranalyse. Ein Lehrgang mit historischen Beispielen. Bärenreiter, 1989. ISBN 3-7618-1159-4.</p> <p>MOTTE de la, D. Kontrapunkt. Ein Lese- und Arbeitsbuch. Bärenreiter, 1981. ISBN 3-7618-4371-2.</p> <p>RIESINGER, K. Nauka o kontrapunktu 20. století. Praha: Panton, 1984.</p> <p>Recommended readings:</p> <p>TARUSKIN, R. Music in the Seventeenth and Eighteenth Centuries. The Oxford History of Western Music. Oxford University Press, 2010. ISBN 978-0-19-538482-6.</p> <p>Musical literature: scores of 17th-20th century music.</p> <p>Notes:</p> <p>In the case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.</p>
<p><b>Languages necessary to complete the course:</b></p> <p>Slovak</p>
<p><b>Notes:</b></p>

<b>Past grade distribution</b>						
Total number of evaluated students: 6						
A	ABS	B	C	D	E	FX
66,67	0,0	33,33	0,0	0,0	0,0	0,0
<b>Lecturers:</b>						
<b>Last change:</b> 08.11.2022						
<b>Approved by:</b>						

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde008/22	<b>Course title:</b> Music theory IV
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: 2 hours lecture/week, 22 hours total per semester, combined (primarily full-time) Student workload 22 hours of direct instruction, 16 hours of preparation for seminar work; 20 hours for midterm evaluation, 32 hours for exam, total of 90 hours of student work Teaching methods: combined (primarily face-to-face), monological, discussion of the material covered	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> PdF.KHV/B-KHVde007/22 - Music theory III	
<b>Course requirements:</b> Course completion requirements: The student is evaluated continuously for demonstrating competence in the music-theoretical issues discussed. A total of 50 points may be earned for the continuous assessment. The course is completed by examination (with a score of 0-50 points). The overall grade is the sum of the interim assessment and the final examination grade. An A grade requires at least 91 points, a B grade requires at least 81 points, a C grade requires at least 73 points, a D grade requires at least 66 points and an E grade requires at least 60 points. Grades are awarded on a scale: A (100-91%, excellent - outstanding), B (90-81%, very good - above average standard), C (80-73%, good - normal reliable work), D (72-66%, satisfactory - acceptable results), E (65-60%, satisfactory - results meet minimum criteria), Fx (59-0%, inadequate - extra work required) A - excellent performance, the student knows the basic concepts of music-theoretical issues, can apply what he/she has learned in theory to practice; critically evaluates; B - excellent performance, the student masters basic concepts in the field of music-theoretical issues, however, slight deficiencies are observed in the application of knowledge to practice - the student solves model situations with minor hesitations; critical thinking is borderline; C - good performance, although the student has acquired knowledge in the field of music-theoretical problems, but he can only partially apply what he has learned to practice; he has problems with complex problem solving;	

<p>D - acceptable performance, the student has only partially mastered the knowledge in the field of music-theoretical problems, has significant deficiencies in the problem, cannot apply what he/she has learned in practice, has problems solving model situations; his/her term paper meets the minimum criteria;</p> <p>E - minimally acceptable performance, the student has acquired minimal knowledge in the field of music-theoretical issues, he/she is unable to transfer them adequately into practice;</p> <p>Fx - unacceptable performance, the student has not sufficiently mastered the knowledge in the field of music-theoretical issues, or has not fulfilled the conditions set by the teacher during the semester.</p>
<p><b>Learning outcomes:</b></p> <p>Learning outcomes/ Objectives and learning outcomes:</p> <p>The student is introduced to the forms and types of musical art in a historical cross-section. The student is able to analyze simpler musical forms and shapes across a wide spectrum of musical development (from Gothic to contemporary). The student will become familiar with the basic principles of musical thought.</p> <p>Transferable competences:</p> <p>In addition to a comprehensive grasp of the subject matter, the student acquires basic analytical tools for practice, which he/she will apply in the following courses: music theory II-IV, music analysis, history of music, playing an instrument and singing. The ideal is to reach the standards required in the international ABRSM tests, the mastery of which enables the graduate to pursue a career in music education not only at home but also abroad.</p>
<p><b>Class syllabus:</b></p> <p>Course outcomes of subject (content):</p> <p>Musical units and their hierarchy. Building units of music and working with them. Musical shapes and forms and their typology in historical cross-section. Form analysis. Forms and types of musical art from the origins to the present. Musical thinking.</p>
<p><b>Recommended literature:</b></p> <p>Compulsory/Recommended readings:</p> <p>BURLAS, L. Formy a druhy hudobného umenia. 4. vydanie. Žilina: EDIS-Vydavateľstvo ŽU, 2006. ISBN 80-8070-522-4.</p> <p>FALTIN, P. Funkcia zvuku v hudobnej štruktúre. Bratislava: Štátne hudobné vydavateľstvo, 1966.</p> <p>KRESÁNEK, J. Základy hudobného myslenia. Bratislava: Opus, 1977.</p> <p>KRESÁNEK, J. Tonalita. Bratislava: Opus, 1982.</p> <p>KRESÁNEK, J. Tektonika. Bratislava: ASCO – Art &amp; Science, 1994. ISBN 80-901416-7-6.</p> <p>KÜHN, C. Analyse lernen. Bärenreiter, 1999. ISBN 3-7618-1154-3.</p> <p>RISINGER, K. Hierarchie hudebních celků v novodobé evropské hudbě. Praha: Panton, 1969</p> <p>Recommended readings:</p> <p>SCHÖNBERG, A. Fundamentals of Musical Composition. London: Faber, 1967. ISBN 0-571-09276-4.</p> <p>Remark:</p> <p>In case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.</p>
<p><b>Languages necessary to complete the course:</b></p> <p>Slovak</p>
<p><b>Notes:</b></p>

<b>Past grade distribution</b>						
Total number of evaluated students: 6						
A	ABS	B	C	D	E	FX
66,67	0,0	33,33	0,0	0,0	0,0	0,0
<b>Lecturers:</b>						
<b>Last change:</b> 08.11.2022						
<b>Approved by:</b>						

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde029/22	<b>Course title:</b> Music workshop I
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organisational form Form of teaching: seminar, combined form (primarily full-time) Recommended length of teaching (in hours): Weekly: 2 Over the study period: 22 Student workload: 11 x 2 hours of direct teaching = 22 hours, 26 hours of preparation for individual seminars, study of literature, 8 hours of preparation for the final output. Total 56 hours of student work. Learning methods: dialogical, practical, project-based, brainstorming, guided self-study	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: The course concludes with a final presentation and written reflection. A grade of A requires at least 91 points, a grade of B requires at least 81 points, a grade of C requires at least 73 points, a grade of D requires at least 66 points and a grade of E requires at least 60 points. The grade is awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required) Credit will not be awarded to a student who fails to complete any of the assigned topics. Fifty percent of the total points will be the midterm grade; 50 percent of the points will be the final presentation grade. The interim assessment consists of sub-assignments, assignments, and proposals. The examination consists of a presentation of the project (in public if possible) followed by a written reflection.	

<p>A - excellent performance, the student knows the basic principles of creativity, creative thinking, designing own projects and project-based learning; can apply what he/she has learned to practice; thinks critically, evaluates;</p> <p>B - excellent performance, the student masters the basic principles of creativity, creative thinking, creation of own projects and project teaching, however, when applying the knowledge to practice, slight deficiencies are observed - the student solves model situations with minor hesitations; critical thinking is borderline;</p> <p>C - good performance, although the student has acquired knowledge in the field of creativity, creative thinking, creation of own projects and project teaching, but he can only partially apply what he has learned to practice; he has problems with complex problem solving;</p> <p>D - acceptable performance, the student has only partially mastered the knowledge in the field of creativity, creative thinking, creation of own projects and project teaching, he has significant deficiencies in the problem, he cannot apply what he has learned in practice, he has problems solving model situations; his term paper meets the minimum criteria;</p> <p>E - minimally acceptable performance, the student has acquired minimal knowledge in the field of creativity, creative thinking, creation of own projects and project teaching, he/she is unable to transfer them adequately into practice;</p> <p>Fx - unacceptable performance, the student has not sufficiently mastered the knowledge of the basic principles of creativity, creative thinking, creation of own projects and project teaching, or has not fulfilled the conditions set by the teacher during the semester.</p>
<p><b>Learning outcomes:</b></p> <p>Learning outcomes/ Objectives and learning outcomes:</p> <p>Learning objectives and outcomes:</p> <p>The student is guided to develop his/her own creative thinking, music production activities, propose original solutions in the field of musical activities. The student works creatively with sounds and expressive means of music in various musical activities. The student acquires the skills of teamwork and organization of collective activities. The student will develop self-presentation and social communication skills.</p>
<p><b>Class syllabus:</b></p> <p>Course outcomes of subject (content):</p> <p>Musical activities in practice. Music-making skills. Musical-dramatic activities. Creation and realization of own musical, music-dramatic projects or workshops. The topic and type of output is chosen by the students in cooperation with the teacher.</p>
<p><b>Recommended literature:</b></p> <p>Compulsory/Recommended readings:</p> <p>The course does not work with compulsory literature, as it is focused on the creation of individual creations according to the creative potential of students and with the integration of knowledge and experience gained in professional subjects.</p> <p>Recommended (of interest) readings:</p> <p>BOROŠ, T. Baustenie – skladačky, cyklus modelov pre elementárnu kompozíciu a improvizáciu. [online] Bratislava: ISCM, 2013. dostupné na: <a href="http://www.newmusicforkids.org">www.newmusicforkids.org</a></p> <p>EBEN, P. – HURNÍK I. Česká Orffova škola. Praha: Supraphon, 1969.</p> <p>JURKOVIČ, P. Instrumentální soubor na ZŠ. Praha: SPN, 1989.</p> <p>ORFF, C. – KEETMAN G. Orff-Schulwerk-Musik für Kinder I-V. Mainz: Schott, 1952.</p> <p>PAYNEOVÁ, H.. Kreativny pohyb a tanec. 1. vyd. Praha: Portál, 1999. ISBN 80-7178-213-0.</p> <p>PICA, R.. Experiences in Movement and Music. Wadsworth: Cengage Learning, 2010. ISBN-13: 978-1-4283-9972-3.</p>



WILSON, P. N. Hear and Now. Bratislava: Hudobné centrum, 2002. ISBN 80-8884-35-7. Remark: In case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.						
<b>Languages necessary to complete the course:</b> Slovak						
<b>Notes:</b>						
<b>Past grade distribution</b> Total number of evaluated students: 6						
A	ABS	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b>						
<b>Last change:</b> 08.11.2022						
<b>Approved by:</b>						

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde029/22	<b>Course title:</b> Music workshop I
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organisational form Form of teaching: seminar, combined form (primarily full-time) Recommended length of teaching (in hours): Weekly: 2 Over the study period: 22 Student workload: 11 x 2 hours of direct teaching = 22 hours, 26 hours of preparation for individual seminars, study of literature, 8 hours of preparation for the final output. Total 56 hours of student work. Learning methods: dialogical, practical, project-based, brainstorming, guided self-study	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: The course concludes with a final presentation and written reflection. A grade of A requires at least 91 points, a grade of B requires at least 81 points, a grade of C requires at least 73 points, a grade of D requires at least 66 points and a grade of E requires at least 60 points. The grade is awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required) Credit will not be awarded to a student who fails to complete any of the assigned topics. Fifty percent of the total points will be the midterm grade; 50 percent of the points will be the final presentation grade. The interim assessment consists of sub-assignments, assignments, and proposals. The examination consists of a presentation of the project (in public if possible) followed by a written reflection.	

A - excellent performance, the student knows the basic principles of creativity, creative thinking, designing own projects and project-based learning; can apply what he/she has learned to practice; thinks critically, evaluates;

B - excellent performance, the student masters the basic principles of creativity, creative thinking, creation of own projects and project teaching, however, when applying the knowledge to practice, slight deficiencies are observed - the student solves model situations with minor hesitations; critical thinking is borderline;

C - good performance, although the student has acquired knowledge in the field of creativity, creative thinking, creation of own projects and project teaching, but he can only partially apply what he has learned to practice; he has problems with complex problem solving;

D - acceptable performance, the student has only partially mastered the knowledge in the field of creativity, creative thinking, creation of own projects and project teaching, he has significant deficiencies in the problem, he cannot apply what he has learned in practice, he has problems solving model situations; his term paper meets the minimum criteria;

E - minimally acceptable performance, the student has acquired minimal knowledge in the field of creativity, creative thinking, creation of own projects and project teaching, he/she is unable to transfer them adequately into practice;

Fx - unacceptable performance, the student has not sufficiently mastered the knowledge of the basic principles of creativity, creative thinking, creation of own projects and project teaching, or has not fulfilled the conditions set by the teacher during the semester.

#### **Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes:

Learning objectives and outcomes:

The student is guided to develop his/her own creative thinking, music production activities, propose original solutions in the field of musical activities. The student works creatively with sounds and expressive means of music in various musical activities. The student acquires the skills of teamwork and organization of collective activities. The student will develop self-presentation and social communication skills.

#### **Class syllabus:**

Course outcomes of subject (content):

Musical activities in practice. Music-making skills. Musical-dramatic activities. Creation and realization of own musical, music-dramatic projects or workshops. The topic and type of output is chosen by the students in cooperation with the teacher.

#### **Recommended literature:**

Compulsory/Recommended readings:

The course does not work with compulsory literature, as it is focused on the creation of individual creations according to the creative potential of students and with the integration of knowledge and experience gained in professional subjects.

Recommended (of interest) readings:

BOROŠ, T. Baustenie – skladačky, cyklus modelov pre elementárnu kompozíciu a improvizáciu.

[online] Bratislava: ISCM, 2013. dostupné na: [www.newmusicforkids.org](http://www.newmusicforkids.org)

EBEN, P. – HURNÍK I. Česká Orffova škola. Praha: Supraphon, 1969.

JURKOVIČ, P. Instrumentální soubor na ZŠ. Praha: SPN, 1989.

ORFF, C. – KEETMAN G. Orff-Schulwerk-Musik für Kinder I-V. Mainz: Schott, 1952.

PAYNEOVÁ, H.. Kreativny pohyb a tanec. 1. vyd. Praha: Portál, 1999.

ISBN 80-7178-213-0.

PICA, R.. Experiences in Movement and Music. Wadsworth: Cengage Learning, 2010.

ISBN-13: 978-1-4283-9972-3.

WILSON, P. N. Hear and Now. Bratislava: Hudobné centrum, 2002. ISBN 80-8884-35-7. Remark: In case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.						
<b>Languages necessary to complete the course:</b> Slovak						
<b>Notes:</b>						
<b>Past grade distribution</b> Total number of evaluated students: 6						
A	ABS	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b>						
<b>Last change:</b> 08.11.2022						
<b>Approved by:</b>						

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde030/22	<b>Course title:</b> Music workshop II
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organisational form Form of teaching: seminar, combined form (primarily full-time) Recommended length of teaching (in hours): Weekly: 2 Over the study period: 22 Student workload: 11 x 2 hours of direct teaching = 22 hours, 26 hours of preparation for individual seminars, study of literature, 8 hours of preparation for the final output. Total 56 hours of student work. Learning methods: dialogical, practical, project-based, brainstorming, guided self-study	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: The course is completed with a final presentation and written reflection. A minimum of 91 points is required for a grade of A, a minimum of 81 points for a grade of B, a minimum of 73 points for a grade of C, a minimum of 66 points for a grade of D, and a minimum of 60 points for a grade of E. The grade is awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required) Credit will not be awarded to a student who fails to complete any of the assigned topics. Fifty percent of the total points will be the midterm grade; 50 percent of the points will be the final presentation grade. The interim assessment consists of sub-assignments, assignments, and proposals. The examination consists of a presentation of the project (in public if possible) followed by a written reflection.	

A - excellent performance, the student knows the basic principles of creativity, creative thinking, designing own projects and project-based learning; can apply what he/she has learned to practice; thinks critically, evaluates;

B - excellent performance, the student masters the basic principles of creativity, creative thinking, creation of own projects and project teaching, however, when applying the knowledge to practice, slight deficiencies are observed - the student solves model situations with minor hesitations; critical thinking is borderline;

C - good performance, although the student has acquired knowledge in the field of creativity, creative thinking, creation of own projects and project teaching, but he can only partially apply what he has learned to practice; he has problems with complex problem solving;

D - acceptable performance, the student has only partially mastered the knowledge in the field of creativity, creative thinking, creation of own projects and project teaching, he has significant deficiencies in the problem, he cannot apply what he has learned in practice, he has problems solving model situations; his term paper meets the minimum criteria;

E - minimally acceptable performance, the student has acquired minimal knowledge in the field of creativity, creative thinking, creation of own projects and project teaching, he/she is unable to transfer them adequately into practice;

Fx - unacceptable performance, the student has not sufficiently mastered the knowledge of the basic principles of creativity, creative thinking, creation of own projects and project teaching, or has not fulfilled the conditions set by the teacher during the semester.

#### **Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes:

The student will be able to think creatively and apply music production activities, designing and creating original solutions in the field of musical activities. The student is able to work creatively and independently with the sounds and expressive means of music in various musical activities. Gain spontaneous and relaxed expression. The student will acquire the skills of teamwork and organisation of collective activities. The student will develop and consolidate self-presentation and social communication skills.

#### **Class syllabus:**

Course outcomes of subject (content):

Musical activities in practice. Music-making skills. Musical-dramatic activities. Creation and realization of own musical, musical-dramatic projects or workshops. The topic and the type of performance are chosen by the students in cooperation with the teacher.

#### **Recommended literature:**

Compulsory/Recommended readings:

The course does not work with compulsory literature, as it is focused on the creation of individual creations according to the creative potential of students and with the integration of knowledge and experience gained in professional subjects.

Recommended (of interest) readings:

BOROŠ, T. Baustenie – skladačky, cyklus modelov pre elementárnu kompozíciu a improvizáciu.

[online] Bratislava: ISCM, 2013. dostupné na: [www.newmusicforkids.org](http://www.newmusicforkids.org)

EBEN, P. – HURNÍK I. Česká Orffova škola. Praha: Supraphon, 1969.

JURKOVIČ, P. Instrumentální soubor na ZŠ. Praha: SPN, 1989.

ORFF, C.- KEETMAN G. Orff-Schulwerk-Musik für Kinder I-V. Mainz: Schott, 1952.

PAYNEOVÁ, H. Kreativny pohyb a tanec. 1. vyd. Praha: Portál, 1999.

ISBN 80-7178-213-0.

PICA, R. Experiences in Movement and Music. Wadsworth: Cengage Learning, 2010.

ISBN-13: 978-1-4283-9972-3.

WILSON, P. N. Hear and Now. Bratislava: Hudobné centrum, 2002. ISBN 80-8884-35-7. Remark: In case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.						
<b>Languages necessary to complete the course:</b> Slovak						
<b>Notes:</b>						
<b>Past grade distribution</b> Total number of evaluated students: 6						
A	ABS	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b>						
<b>Last change:</b> 08.11.2022						
<b>Approved by:</b>						

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde030/22	<b>Course title:</b> Music workshop II
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organisational form Form of teaching: seminar, combined form (primarily full-time) Recommended length of teaching (in hours): Weekly: 2 Over the study period: 22 Student workload: 11 x 2 hours of direct teaching = 22 hours, 26 hours of preparation for individual seminars, study of literature, 8 hours of preparation for the final output. Total 56 hours of student work. Learning methods: dialogical, practical, project-based, brainstorming, guided self-study	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: The course is completed with a final presentation and written reflection. A minimum of 91 points is required for a grade of A, a minimum of 81 points for a grade of B, a minimum of 73 points for a grade of C, a minimum of 66 points for a grade of D, and a minimum of 60 points for a grade of E. The grade is awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required) Credit will not be awarded to a student who fails to complete any of the assigned topics. Fifty percent of the total points will be the midterm grade; 50 percent of the points will be the final presentation grade. The interim assessment consists of sub-assignments, assignments, and proposals. The examination consists of a presentation of the project (in public if possible) followed by a written reflection.	



<p>A - excellent performance, the student knows the basic principles of creativity, creative thinking, designing own projects and project-based learning; can apply what he/she has learned to practice; thinks critically, evaluates;</p> <p>B - excellent performance, the student masters the basic principles of creativity, creative thinking, creation of own projects and project teaching, however, when applying the knowledge to practice, slight deficiencies are observed - the student solves model situations with minor hesitations; critical thinking is borderline;</p> <p>C - good performance, although the student has acquired knowledge in the field of creativity, creative thinking, creation of own projects and project teaching, but he can only partially apply what he has learned to practice; he has problems with complex problem solving;</p> <p>D - acceptable performance, the student has only partially mastered the knowledge in the field of creativity, creative thinking, creation of own projects and project teaching, he has significant deficiencies in the problem, he cannot apply what he has learned in practice, he has problems solving model situations; his term paper meets the minimum criteria;</p> <p>E - minimally acceptable performance, the student has acquired minimal knowledge in the field of creativity, creative thinking, creation of own projects and project teaching, he/she is unable to transfer them adequately into practice;</p> <p>Fx - unacceptable performance, the student has not sufficiently mastered the knowledge of the basic principles of creativity, creative thinking, creation of own projects and project teaching, or has not fulfilled the conditions set by the teacher during the semester.</p>
<p><b>Learning outcomes:</b></p> <p>Learning outcomes/ Objectives and learning outcomes:</p> <p>The student will be able to think creatively and apply music production activities, designing and creating original solutions in the field of musical activities. The student is able to work creatively and independently with the sounds and expressive means of music in various musical activities. Gain spontaneous and relaxed expression. The student will acquire the skills of teamwork and organisation of collective activities. The student will develop and consolidate self-presentation and social communication skills.</p>
<p><b>Class syllabus:</b></p> <p>Course outcomes of subject (content):</p> <p>Musical activities in practice. Music-making skills. Musical-dramatic activities. Creation and realization of own musical, musical-dramatic projects or workshops. The topic and the type of performance are chosen by the students in cooperation with the teacher.</p>
<p><b>Recommended literature:</b></p> <p>Compulsory/Recommended readings:</p> <p>The course does not work with compulsory literature, as it is focused on the creation of individual creations according to the creative potential of students and with the integration of knowledge and experience gained in professional subjects.</p> <p>Recommended (of interest) readings:</p> <p>BOROŠ, T. Baustenie – skladačky, cyklus modelov pre elementárnu kompozíciu a improvizáciu. [online] Bratislava: ISCM, 2013. dostupné na: <a href="http://www.newmusicforkids.org">www.newmusicforkids.org</a></p> <p>EBEN, P. – HURNÍK I. Česká Orffova škola. Praha: Supraphon, 1969.</p> <p>JURKOVIČ, P. Instrumentální soubor na ZŠ. Praha: SPN, 1989.</p> <p>ORFF, C.- KEETMAN G. Orff-Schulwerk-Musik für Kinder I-V. Mainz: Schott, 1952.</p> <p>PAYNEOVÁ, H. Kreativny pohyb a tanec. 1. vyd. Praha: Portál, 1999.</p> <p>ISBN 80-7178-213-0.</p> <p>PICA, R. Experiences in Movement and Music. Wadsworth: Cengage Learning, 2010.</p> <p>ISBN-13: 978-1-4283-9972-3.</p>

WILSON, P. N. Hear and Now. Bratislava: Hudobné centrum, 2002. ISBN 80-8884-35-7. Remark: In case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.						
<b>Languages necessary to complete the course:</b> Slovak						
<b>Notes:</b>						
<b>Past grade distribution</b> Total number of evaluated students: 6						
A	ABS	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b>						
<b>Last change:</b> 08.11.2022						
<b>Approved by:</b>						

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde027/22	<b>Course title:</b> Playing an obligatory instrument I
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 1 per level/semester: 13</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organisational form Form of teaching: seminar, combined form (primarily full-time) Recommended length of teaching (in hours): Weekly: 1 Over the study period: 11 Student workload: 11 x 1 hour of direct teaching = 11 hours, 26 hours of preparation for individual seminars, 3 hours of literature study, 10 hours of preparation for the final output. Total 50 hours of student work. Learning methods: monological, dialogical (discussion of the topic), practical, analytical-synthetic method, illustrative, guided self-study	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: Student's systematic preparation for individual seminars worth 50 points. A final performance consisting of a selection of rehearsed repertoire up to 10 minutes, worth 50 points. The final output is internally assessed by the instructor. A grade of A requires at least 91 points, a grade of B requires at least 81 points, a grade of C requires at least 73 points, a grade of D requires at least 66 points, and a grade of E requires at least 60 points. The grade is awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required) A - excellent performance, the student has mastered the basic theoretical concepts and technical elements based on individual musical ability and aptitude, and can apply what has been learned practically;	

B - excellent performance, the student masters the basic theoretical concepts and technical elements on the basis of individual musical abilities and aptitudes, but slight deficiencies are observed in practical performance;  
 C - good performance, the student has mastered the knowledge, but can only partially apply what he/she has learned to practice - the practical performance shows deficiencies;  
 D - acceptable performance, the student has only partially mastered the knowledge, he/she has more deficiencies, he/she cannot apply what he/she has learnt in practice - practical performance shows major deficiencies;  
 E - minimally acceptable performance, the student has acquired minimal knowledge, cannot apply it adequately  
 transfer to practice - significant deficiencies can be observed in practical performance;  
 Fx - unacceptable performance, the student has not sufficiently mastered the content of education, or has not fulfilled the conditions set by the teacher during the semester.

### **Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes:

The student acquires elementary skills and habits of playing a musical instrument/song, mastering the technique of playing the instrument/song so that he/she can apply and use this musical instrument in the teaching process, also using it in other musical activities in school and extracurricular work. In lessons with an individual approach under the influence of the teacher, he/she creates his/her personality, acquires and strengthens interpersonal and communication skills. In the case of more advanced students, the improvement of the student's instrumental/singing skills is approached.

### **Class syllabus:**

Course outcomes of subject (content):

The student will gain practical experience of playing a musical instrument/singing, using the playing/singing apparatus correctly and effectively. In the case of a harmonic instrument, the student masters musical accompaniment, practically masters the procedures of classical harmony, plays with both hands, The selection of repertoire and circuits is designed according to the individual student's abilities so that the student is able to progress systematically. The intent is to expand their instrumental/vocal skills as an essential part of the professional portfolio of a future teacher of music related subjects.

Technical exercises, etudes, vocalises, folk songs

For more advanced students, the student's instrumental/vocal skills are honed.

### **Recommended literature:**

Compulsory/Recommended readings:

The choice of compositions is determined by the teacher according to the abilities of each student in individual study plans.

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

Slovak

### **Notes:**

### **Past grade distribution**

Total number of evaluated students: 6

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

### **Lecturers:**

<b>Last change:</b> 08.11.2022
<b>Approved by:</b>

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde027/22	<b>Course title:</b> Playing an obligatory instrument I
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 1 per level/semester: 13</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organisational form Form of teaching: seminar, combined form (primarily full-time) Recommended length of teaching (in hours): Weekly: 1 Over the study period: 11 Student workload: 11 x 1 hour of direct teaching = 11 hours, 26 hours of preparation for individual seminars, 3 hours of literature study, 10 hours of preparation for the final output. Total 50 hours of student work. Learning methods: monological, dialogical (discussion of the topic), practical, analytical-synthetic method, illustrative, guided self-study	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: Student's systematic preparation for individual seminars worth 50 points. A final performance consisting of a selection of rehearsed repertoire up to 10 minutes, worth 50 points. The final output is internally assessed by the instructor. A grade of A requires at least 91 points, a grade of B requires at least 81 points, a grade of C requires at least 73 points, a grade of D requires at least 66 points, and a grade of E requires at least 60 points. The grade is awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required) A - excellent performance, the student has mastered the basic theoretical concepts and technical elements based on individual musical ability and aptitude, and can apply what has been learned practically;	

B - excellent performance, the student masters the basic theoretical concepts and technical elements on the basis of individual musical abilities and aptitudes, but slight deficiencies are observed in practical performance;  
 C - good performance, the student has mastered the knowledge, but can only partially apply what he/she has learned to practice - the practical performance shows deficiencies;  
 D - acceptable performance, the student has only partially mastered the knowledge, he/she has more deficiencies, he/she cannot apply what he/she has learnt in practice - practical performance shows major deficiencies;  
 E - minimally acceptable performance, the student has acquired minimal knowledge, cannot apply it adequately  
 transfer to practice - significant deficiencies can be observed in practical performance;  
 Fx - unacceptable performance, the student has not sufficiently mastered the content of education, or has not fulfilled the conditions set by the teacher during the semester.

### **Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes:

The student acquires elementary skills and habits of playing a musical instrument/song, mastering the technique of playing the instrument/song so that he/she can apply and use this musical instrument in the teaching process, also using it in other musical activities in school and extracurricular work. In lessons with an individual approach under the influence of the teacher, he/she creates his/her personality, acquires and strengthens interpersonal and communication skills. In the case of more advanced students, the improvement of the student's instrumental/singing skills is approached.

### **Class syllabus:**

Course outcomes of subject (content):

The student will gain practical experience of playing a musical instrument/singing, using the playing/singing apparatus correctly and effectively. In the case of a harmonic instrument, the student masters musical accompaniment, practically masters the procedures of classical harmony, plays with both hands, The selection of repertoire and circuits is designed according to the individual student's abilities so that the student is able to progress systematically. The intent is to expand their instrumental/vocal skills as an essential part of the professional portfolio of a future teacher of music related subjects.

Technical exercises, etudes, vocalises, folk songs

For more advanced students, the student's instrumental/vocal skills are honed.

### **Recommended literature:**

Compulsory/Recommended readings:

The choice of compositions is determined by the teacher according to the abilities of each student in individual study plans.

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

Slovak

### **Notes:**

### **Past grade distribution**

Total number of evaluated students: 6

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

### **Lecturers:**

<b>Last change:</b> 08.11.2022
<b>Approved by:</b>



## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde028/22	<b>Course title:</b> Playing an obligatory instrument II
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 1 per level/semester: 13</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organisational form Form of teaching: seminar, combined form (primarily full-time) Recommended length of teaching (in hours): Weekly: 1 Over the study period: 11 Student workload: 11 x 1 hour of direct teaching = 11 hours, 26 hours of preparation for individual seminars, 4 hours of literature study, 9 hours of preparation for the final output. Total 50 hours of student work. Learning methods: monological, dialogical (discussion of the topic), practical, analytical-synthetic method, illustrative, guided self-study	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: Student's systematic preparation for individual seminars worth 50 points. A final performance consisting of a selection of rehearsed repertoire up to 10 minutes, worth 50 points. The final output is internally assessed by the instructor. A grade of A requires at least 91 points, a grade of B requires at least 81 points, a grade of C requires at least 73 points, a grade of D requires at least 66 points, and a grade of E requires at least 60 points. The grade is awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required) A - excellent performance, the student has mastered the basic theoretical concepts and technical elements based on individual musical ability and aptitude, and can apply what has been learned practically;	

B - excellent performance, the student masters the basic theoretical concepts and technical elements on the basis of individual musical abilities and aptitudes, but slight deficiencies are observed in practical performance;

C - good performance, the student has mastered the knowledge, but can only partially apply what he/she has learnt to practice - the practical performance shows deficiencies

D - acceptable performance, the student has only partially acquired the knowledge, there are major deficiencies in the subject matter, he/she cannot apply what he/she has learnt in practice - the practical performance shows major deficiencies;

E - minimally acceptable performance, the student has acquired knowledge minimally, he/she cannot transfer it adequately into practice - significant deficiencies are observed in practical performance;

Fx - unacceptable performance, the student has not sufficiently mastered the content of education, or has not fulfilled the conditions set by the teacher during the semester.

### **Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes:

The student deepens the elementary skills and habits of playing a musical instrument/song, masters the technique of playing the instrument/song so that he/she can apply and use this musical instrument in the teaching process, also using it in other musical activities in school and extracurricular work. In lessons with an individual approach under the influence of the teacher, he/she creates his/her personality, acquires and strengthens interpersonal and communication skills. In the case of more advanced students, the improvement of the student's instrumental/singing skills is approached.

### **Class syllabus:**

Course outcomes of subject (content):

The student will gain practical experience of playing a musical instrument/singing, using the playing/singing apparatus correctly and effectively. Achieves optimum sonority of the instrument, plays/sings from musical notation and by ear. In the case of a harmony instrument, masters musical accompaniment, has a working knowledge of classical harmony techniques, plays with both hands, is able to improvise. Within the framework of music education, he/she masters rhythmic and melodic patterns and methods of their acquisition, deepens his/her own musical abilities. The selection of repertoire and circuits is designed according to the individual student's gifts so that the student is able to progress systematically. The intention is to expand one's instrumental/vocal skills as an essential part of the professional portfolio of a future teacher of music-related subjects.

Technical exercises, etudes, vocalises, folk songs

For more advanced students, the student's instrumental/vocal skills are honed.

### **Recommended literature:**

Compulsory/Recommended readings:

The choice of compositions is determined by the teacher according to the abilities of each student in individual study plans.

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

Slovak

### **Notes:**

### **Past grade distribution**

Total number of evaluated students: 6

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

<b>Lecturers:</b>
<b>Last change:</b> 08.11.2022
<b>Approved by:</b>

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde028/22	<b>Course title:</b> Playing an obligatory instrument II
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 1 per level/semester: 13</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organisational form Form of teaching: seminar, combined form (primarily full-time) Recommended length of teaching (in hours): Weekly: 1 Over the study period: 11 Student workload: 11 x 1 hour of direct teaching = 11 hours, 26 hours of preparation for individual seminars, 4 hours of literature study, 9 hours of preparation for the final output. Total 50 hours of student work. Learning methods: monological, dialogical (discussion of the topic), practical, analytical-synthetic method, illustrative, guided self-study	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: Student's systematic preparation for individual seminars worth 50 points. A final performance consisting of a selection of rehearsed repertoire up to 10 minutes, worth 50 points. The final output is internally assessed by the instructor. A grade of A requires at least 91 points, a grade of B requires at least 81 points, a grade of C requires at least 73 points, a grade of D requires at least 66 points, and a grade of E requires at least 60 points. The grade is awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required) A - excellent performance, the student has mastered the basic theoretical concepts and technical elements based on individual musical ability and aptitude, and can apply what has been learned practically;	

B - excellent performance, the student masters the basic theoretical concepts and technical elements on the basis of individual musical abilities and aptitudes, but slight deficiencies are observed in practical performance;  
 C - good performance, the student has mastered the knowledge, but can only partially apply what he/she has learnt to practice - the practical performance shows deficiencies  
 D - acceptable performance, the student has only partially acquired the knowledge, there are major deficiencies in the subject matter, he/she cannot apply what he/she has learnt in practice - the practical performance shows major deficiencies;  
 E - minimally acceptable performance, the student has acquired knowledge minimally, he/she cannot transfer it adequately into practice - significant deficiencies are observed in practical performance;  
 Fx - unacceptable performance, the student has not sufficiently mastered the content of education, or has not fulfilled the conditions set by the teacher during the semester.

### **Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes:

The student deepens the elementary skills and habits of playing a musical instrument/song, masters the technique of playing the instrument/song so that he/she can apply and use this musical instrument in the teaching process, also using it in other musical activities in school and extracurricular work. In lessons with an individual approach under the influence of the teacher, he/she creates his/her personality, acquires and strengthens interpersonal and communication skills. In the case of more advanced students, the improvement of the student's instrumental/singing skills is approached.

### **Class syllabus:**

Course outcomes of subject (content):

The student will gain practical experience of playing a musical instrument/singing, using the playing/singing apparatus correctly and effectively. Achieves optimum sonority of the instrument, plays/sings from musical notation and by ear. In the case of a harmony instrument, masters musical accompaniment, has a working knowledge of classical harmony techniques, plays with both hands, is able to improvise. Within the framework of music education, he/she masters rhythmic and melodic patterns and methods of their acquisition, deepens his/her own musical abilities. The selection of repertoire and circuits is designed according to the individual student's gifts so that the student is able to progress systematically. The intention is to expand one's instrumental/vocal skills as an essential part of the professional portfolio of a future teacher of music-related subjects.

Technical exercises, etudes, vocalises, folk songs

For more advanced students, the student's instrumental/vocal skills are honed.

### **Recommended literature:**

Compulsory/Recommended readings:

The choice of compositions is determined by the teacher according to the abilities of each student in individual study plans.

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

Slovak

### **Notes:**

### **Past grade distribution**

Total number of evaluated students: 6

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

<b>Lecturers:</b>
<b>Last change:</b> 08.11.2022
<b>Approved by:</b>

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde017/22	<b>Course title:</b> Playing the main musical instrument I
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organisational form Form of teaching: seminar, combined form (primarily full-time) Recommended length of teaching (in hours): Weekly: 2 Over the study period: 22 Student workload: 11 x 2 hours of direct teaching = 22 hours, 26 hours of preparation for individual seminars, study of literature, 8 hours of preparation for the final output. Total 56 hours of student work. Learning methods: monological, dialogical (discussion of the topic), practical, analytical-synthetic method, illustrative, guided self-study	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: Systematic preparation of the student for individual seminars, internal or public concerts and other performances worth 50 points. A final performance consisting of a selection of rehearsed repertoire of up to 15 minutes, worth 50 points. The final performance is internally assessed by the teacher. A minimum of 91 points is required for an A grade, a minimum of 81 points for a B grade, a minimum of 73 points for a C grade, a minimum of 66 points for a D grade, and a minimum of 60 points for an E grade. The grade is awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required)	

A - excellent performance, the student has mastered the basic theoretical concepts and technical elements based on individual musical ability and aptitude, and can apply what has been learned practically;

B - excellent performance, the student masters the basic theoretical concepts and technical elements on the basis of individual musical abilities and aptitudes, but slight deficiencies are observed in practical performance;

C - good performance, the student has mastered the knowledge, but can only partially apply what he/she has learned to practice - the practical performance shows deficiencies;

D - acceptable performance, the student has only partially mastered the knowledge, he/she has more deficiencies, he/she cannot apply what he/she has learned in practice - practical performance shows major deficiencies;

E - minimally acceptable performance, the student has acquired knowledge minimally, he/she cannot transfer it adequately into practice - significant deficiencies are observed in practical performance;

Fx - unacceptable performance, the student has not sufficiently mastered the content of education, or has not fulfilled the conditions set by the teacher during the semester.

### **Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes:

The student is able to play the instrument/song at the required level, taking into account his/her current abilities and level of maturity. Guiding the student to systematic preparation for individual seminars. The student acquires habits of regular improvement and perseverance. In classes with an individual approach under the influence of the teacher, the student creates his/her personality, acquires and strengthens interpersonal and communication skills and, last but not least, abstract-analytical and critical thinking.

### **Class syllabus:**

Course outcomes of subject (content):

Orientation in technical and expressive means in playing the instrument/song at the appropriate level. Study of etudes, sonatas/vocalises of songs, and recital compositions. Deepening of performance competence in playing the instrument/song. . According to the student's individual gifts, the selection of repertoire and circuits is taken into account so that the student is able to progress systematically. The intention is to cultivate instrumental/vocal skills as an essential part of the professional portfolio of the future teacher of music related subjects.

### **Recommended literature:**

Compulsory/Recommended readings:

The choice of compositions is determined by the teacher according to the abilities of each student in individual study plans.

A brief selection of recommended literature for the study of piano playing:

BACH, J.S. – Invencie, Prelúdiá a fúgy, Francúzske suity, HAYDN, J. – Sonáty, SCHUBERT, F. – Valčíky, Impromptus, SCHUMANN, R. – Detské scény, Album pre mládež, CHOPIN, F. – Valčíky, Mazurky, Prelúdiá, ČAJKOVSKIJ, P.I. – Detský album. Ročné doby, DEBUSSY, Cl. – Arabesky, Snenie, Prelúdiá, PROKOFIEV, S. – Hudba pre deti op. 62, Prchavé vidiny op. 62, BARTÓK, B. – Mikrokozmos. G. Kurtág – Hry, MARTINU, B. – Loutky. I. Hurník – Voršilská ulička, Džezík, CIKKER, J. - Čo mi deti rozprávali, SUCHOŇ, E. – Obrázky zo Slovenska, KARDOŠ, D. – Bagately, Klavírne skladby pre mládež op. 27. or other works of the piano repertoire according to the individual needs of the student.

A brief selection of recommended literature for the study of singing:

IFFERT, A. - Allgemeine Gesangschule. (1909) Leipzig: Breitkopf & Härtel , VACCAI, N. - Praktická škola italského zpěvu (1951) Praha: Národní hudební vydavatelství Orbis,



<p>SCHNEIDER-TRNAVSKÝ, M. - Slovenské ľudové spevy (1949) Zv. I. Turčiansky sv. Martin: Matica slovenská, NOVÁK, V. - Slovenské spevy, sešit I., II (1923) Praha,</p> <p>or other works of singing repertoire according to the individual needs of the student.</p> <p>A brief selection of recommended literature for studying the violin:</p> <p>ŠEVČÍK, O. - Husľová škola / výber/, KORÍNEK, V. - Husľová škola /výber /, MAZAS, F. 36 etud / výber/, Kardoš, D. - Bagately, BERIOT, CH. - Talianske melódie, VIVALDI, A. – Koncerty G-dur, A.mol, DVOŘÁK, A.- Sonatina, Romantické kusy, Balada d-mol, JUROVSKÝ, Š. - Romanca, CORELLI, A. - Sonáty / výber/, RIEDING, O. - Concertino, KOCIAN, J. - Melódia, HAENDEL, G. - Sonáty / výber/ or other works of the violin repertoire according to the individual needs of the student.</p> <p>A brief selection of recommended literature for studying the guitar:</p> <p>STACHAK, T. - Gitarová prvá trieda /výber/, STACHAK, T. - Gitarová extra trieda /výber/, JIRMAL, J. - Škola hry na Kytaru / výber/, TUKAČ, V. - Škola hry na kytaru / výber/, CARCASSI, M. - Etudy, op.60 /výber/, CARCASSI, M. - 6 Caprices, op. 26, SOR, F. - 24 Exercices très faciles, Op.35 / výber/, BROUVER, L. - Études Sencilos /výber/, DOWLAND, J. - Fortune , WEISS, L.S. – Fantasia, BACH, J. S. - Bouree zo suity BWV 996, TÁRREGA, F. – Lagrima, TÁRREGA, F. – Pavana, CARDOSO, J. - Suita de los Mita / výber/ or other works of the guitar repertoire according to the individual needs of the student.</p> <p>A brief selection of recommended literature for studying the clarinet/saxophone:</p> <p>ZÁKOSTELECKÝ, B. - Škola hry na klarinete 1. a 2. diel, DEMNITZ, F. - Elementary School for Clarinet, MÜLLER, J. - Etudy pre klarinet 1. a 2. diel. Košice: Terminal, 1992., BAERMANN, C. - Complete Method for Clarinet op.63. New York: C. Fischer, 1917., STAMITZ, C. - Koncert B dur.(ed. P. Gradewitz) Alfred Publishing, 1999, ISBN 0711978565., MENDELSSOHN- BARTHOLDY, F. - Sonáta Es dur pre klarinet a klavír. Bärenreiter, 1987. ISBN 9790006488971., VILEC, M.- Odpočinok pre klarinet a klavír, ROTHENSTEIN, E. - Škola hry na saxofóne, DEBUSSY, C.- Saxophone album, or other works of the clarinet/ saxophone repertoire according to the individual needs of the student.</p> <p>A brief selection of recommended literature for the study of the flute:</p> <p>DANIEL L. -Škola hry na zobcovú flautu 1. diel, ŠEBEK K. - Malá škola hry na zobcovou flétnu, HOŠEK M. - Zábavné etudy, Hrajeme doma- Staří mistři v úpravě pro flétnu a klavír I-IV díl., or other works of the flute repertoire according to the individual needs of the student.</p>
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<b>Languages necessary to complete the course:</b>						
Slovak						
<b>Notes:</b>						
<b>Past grade distribution</b>						
Total number of evaluated students: 21						
A	ABS	B	C	D	E	FX
80,95	0,0	9,52	9,52	0,0	0,0	0,0
<b>Lecturers:</b>						
<b>Last change:</b> 08.11.2022						
<b>Approved by:</b>						

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde018/22	<b>Course title:</b> Playing the main musical instrument II
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organisational form Form of teaching: seminar, combined form (primarily full-time) Recommended length of teaching (in hours): Weekly: 2 Over the study period: 22 Student workload: 11 x 2 hours of direct teaching = 22 hours, 26 hours of preparation for individual seminars, study of literature, 8 hours of preparation for the final output. Total 56 hours of student work. Learning methods: monological, dialogical (discussion of the topic), practical, analytical-synthetic method, illustrative, guided self-study	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> PdF.KHV/B-KHVde017/22 - Playing the main musical instrument I	
<b>Course requirements:</b> Course completion requirements: Systematic preparation of the student for individual seminars, internal or public concerts and other performances worth 50 points. A final performance consisting of a selection of rehearsed repertoire of up to 15 minutes, worth 50 points. The final performance is internally assessed by the teacher. A minimum of 91 points is required for an A grade, a minimum of 81 points for a B grade, a minimum of 73 points for a C grade, a minimum of 66 points for a D grade, and a minimum of 60 points for an E grade. The grade is awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required)	

A - excellent performance, the student has mastered the basic theoretical concepts and technical elements based on individual musical ability and aptitude, and can apply what has been learned practically;

B - excellent performance, the student masters the basic theoretical concepts and technical elements on the basis of individual musical abilities and aptitudes, but slight deficiencies are observed in practical performance;

C - good performance, the student has mastered the knowledge, but can only partially apply what he/she has learned to practice - the practical performance shows deficiencies;

D - acceptable performance, the student has only partially mastered the knowledge, he/she has more deficiencies, he/she cannot apply what he/she has learned in practice - practical performance shows major deficiencies;

E - minimally acceptable performance, the student has acquired knowledge minimally, he/she cannot transfer it adequately into practice - significant deficiencies are observed in practical performance;

Fx - unacceptable performance, the student has not sufficiently mastered the content of education, or has not fulfilled the conditions set by the teacher during the semester.

### **Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes:

The student builds on the acquired skills from the previous semester to master the issues of playing the instrument. Acquire the technical and expressive means necessary to play through study and repertoire at an appropriate level. Individual consultation with the teacher.

The student will acquire habits of regular improvement and perseverance. In lessons with an individual approach, under the influence of the teacher, the student creates his/her personality, acquires and strengthens interpersonal and communication skills and, last but not least, abstract-analytical, and critical thinking.

### **Class syllabus:**

Course outcomes of subject (content):

Orientation in technical and expressive means in playing the instrument/song at the appropriate level. Study of etudes, sonatas/vocalizations, songs, and recitations. Deepening of performance competence in playing the instrument/song. . According to the individual student's gifts, the selection of repertoire and circuits is taken into account so that the student is able to progress systematically. The intention is to cultivate instrumental/vocal skills as an essential part of the professional portfolio of the future teacher of music related subjects.

### **Recommended literature:**

Compulsory/Recommended readings:

The choice of compositions is determined by the teacher according to the abilities of each student in individual study plans.

A brief selection of recommended literature for the study of piano playing:

BACH, J.S. – Invencie, Prelúdiá a fúgy, Francúzske suity, HAYDN, J. – Sonáty, SCHUBERT, F. – Valčíky, Impromptus, SCHUMANN, R. – Detské scény, Album pre mládež, CHOPIN, F. – Valčíky, Mazurky, Prelúdiá, ČAJKOVSKIJ, P.I. – Detský album. Ročné doby, DEBUSSY, Cl. – Arabesky, Snenie, Prelúdiá, PROKOFIEV, S. – Hudba pre deti op. 62, Prchavé vidiny op. 62, BARTÓK, B. – Mikrokozmos. G. Kurtág – Hry, MARTINU, B. – Loutky. I. Hurník – Voršilská ulička, Džezik, CIKKER, J. - Čo mi deti rozprávali, SUCHOŇ, E. – Obrázky zo Slovenska, KARDOŠ, D. – Bagately, Klavírne skladby pre mládež op. 27. or other works of the piano repertoire according to the individual needs of the student.

A brief selection of recommended literature for the study of singing:

IFFERT, A. - Allgemeine Gesangschule. (1909) Leipzig: Breitkopf & Härtel , VACCAI, N. - Praktická škola italského zpěvu (1951) Praha: Národní hudební vydavatelství Orbis, SCHNEIDER-TRNAVSKÝ, M. - Slovenské ľudové spevy (1949) Zv. I. Turčiansky sv. Martin: Matica slovenská, NOVÁK, V. - Slovenské spevy, sešit I., II (1923) Praha, or other works of the singing repertoire according to the individual needs of the student.

A brief selection of recommended literature for studying the violin:

ŠEVČÍK, O. - Husľová škola / výber/, KOŘÍNEK, V. - Husľová škola /výber /, MAZAS, F. 36 etud / výber/, Kardoš, D. - Bagately, BERIOT, CH. - Talianske melódie, VIVALDI, A. – Koncerty G-dur, A.mol, DVOŘÁK, A.- Sonatina, Romantické kusy, Balada d-mol, JUROVSKÝ, Š. - Romanca, CORELLI, A. - Sonáty / výber/, RIEDING, O. - Concertino, KOCIAN, J. - Melódia, HAENDEL, G. - Sonáty / výber/

or other works of the violin repertoire according to the individual needs of the student.

A brief selection of recommended literature for studying the guitar:

STACHAK, T. - Gitarová prvá trieda, STACHAK, T. - Gitarová extra trieda, JIRMAL, J. - Škola hry na Kytaru / výber/, TUKAČ, V. - Škola hry na kytaru / výber/, CARCASSI, M. - Etudy, op.60 /výber/, CARCASSI, M. - 6 Caprices, op. 26, SOR, F. - 24 Exercices très faciles, Op.35 / výber/, BROUVER, L. - Études Sencilos /výber/, DOWLAND, J. - Fortune , WEISS, L.S. – Fantasia, TÁRREGA, F. – Adelita, TÁRREGA, F. – Pavana, CARDOSO, J. - Suita de los Mita / výber/, MARTINČEK, D.- Skladby pre mladých gitaristov /výber/

or other works of the guitar repertoire according to the individual needs of the student.

A brief selection of recommended literature for the study of the clarinet/saxophone:

ZÁKOSTELECKÝ, B. - Škola hry na klarinete 1. a 2. diel, DEMNITZ, F. - Elementary School for Clarinet, MÜLLER, J. - Etudy pre klarinet 1. a 2. diel. Košice: Terminal, 1992., BAERMANN, C. - Complete Method for Clarinet op.63. New York: C. Fischer, 1917., STAMITZ, C. - Koncert Es dur „Darmstadtský“ pre klarinet a orchester(klavír), MENDELSSOHN- BARTHOLDY, F. - Sonáta Es dur pre klarinet a klavír. Bärenreiter, 1987. ISBN 9790006488971., VILEC, M.- Odpočinok pre klarinet a klavír, ROTHENSTEIN, E. - Škola hry na saxofóne, SCHUMANN, R. Fantasiestücke op. 73 or other works of the clarinet/ saxophone repertoire according to the individual needs of the student.

A brief selection of recommended literature for the study of flute playing:

DANIEL L. -Škola hry na zobcovú flautu 2. diel, CIARDI, C. -Škola hry na priečnu flautu, PLATONOV, N. - Etudy pre začiatočníkov, MOZART, W.A.-Andante C-dur pre flautu a klavír K.315, BLODEK, V. - Andante cantabile, Výber prednesových skladieb pre zobcovú flautu od rôznych autorov or other works of the flute repertoire according to the individual needs of the student.

#### Languages necessary to complete the course:

Slovak

#### Notes:

#### Past grade distribution

Total number of evaluated students: 6

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

#### Lecturers:

Last change: 08.11.2022

Approved by:

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde019/22	<b>Course title:</b> Playing the main musical instrument III
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organisational form Form of teaching: seminar, combined form (primarily full-time) Recommended length of teaching (in hours): Weekly: 2 Over the study period: 22 Student workload: 11 x 2 hours of direct teaching = 22 hours, 26 hours of preparation for individual seminars, study of literature, 8 hours of preparation for final output. Total 56 hours of student work. Learning methods: monological, dialogical (discussion of the topic), practical, analytical-synthetic method, illustrative, guided self-study	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> PdF.KHV/B-KHVde018/22 - Playing the main musical instrument II	
<b>Course requirements:</b> Course completion requirements: Systematic preparation of the student for individual seminars, internal or public concerts and other performances worth 50 points. A final performance consisting of a selection of rehearsed repertoire of up to 15 minutes, worth 50 points. The final performance will be presented and evaluated in the form of an internal playback. A minimum of 91 points is required for an A grade, 81 points for a B grade, 73 points for a C grade, 66 points for a D grade and 60 points for an E grade. The grade is awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required) A - excellent performance, the student has mastered the basic theoretical concepts and technical elements based on individual musical ability and aptitude, and can apply what has been learned practically;	

B - excellent performance, the student masters the basic theoretical concepts and technical elements on the basis of individual musical abilities and aptitudes, but slight deficiencies are observed in practical performance;

C - good performance, the student has mastered the knowledge, but can only partially apply what he/she has learned to practice - the practical performance shows deficiencies;

D - acceptable performance, the student has only partially mastered the knowledge, he/she has more deficiencies, he/she cannot apply what he/she has learned in practice - practical performance shows major deficiencies;

E - minimally acceptable performance, the student has acquired knowledge minimally, he/she cannot transfer it adequately into practice - significant deficiencies are observed in practical performance;

Fx - unacceptable performance, the student has not sufficiently mastered the content of education, or has not fulfilled the conditions set by the teacher during the semester.

### **Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes:

The student develops his/her performance skills through domestic and foreign musical and professional literature of various styles for a given instrument or vocal period.

The student will acquire habits of regular improvement and perseverance. In lessons with an individual approach under the influence of the teacher, the student creates his/her personality, acquires and strengthens interpersonal and communication skills and, last but not least, abstract-analytical, and critical thinking.

### **Class syllabus:**

Course outcomes of subject (content):

Orientation in technical and expressive means in playing the instrument/song at the appropriate level. Study of etudes, sonatas/vocalizations, songs, and recitations. Deepening of performance competence in playing the instrument/song. . According to the individual student's gifts, the selection of repertoire and circuits is taken into account so that the student is able to progress systematically. The intention is to cultivate instrumental/vocal skills as an essential part of the professional portfolio of the future teacher of music related subjects.

### **Recommended literature:**

Compulsory/Recommended readings:

The choice of compositions is determined by the teacher according to the abilities of each student in individual study plans.

A brief selection of recommended literature for the study of piano playing:

BACH, J.S. – Invencie, Prelúdiá a fúgy, Francúzske suity, HAYDN, J. – Sonáty, SCHUBERT, F. – Valčíky, Impromptus, SCHUMANN, R. – Detské scény, Album pre mládež, CHOPIN, F. – Valčíky, Mazurky, Prelúdiá, ČAJKOVSKIJ, P.I. – Detský album. Ročné doby, DEBUSSY, Cl. – Arabesky, Snenie, Prelúdiá, PROKOFIEV, S. – Hudba pre deti op. 62, Prchavé vidiny op. 62, BARTÓK, B. – Mikrokozmos. G. Kurtág – Hry, MARTINU, B. – Loutky. I. Hurník – Voršilská ulička, Džezík, CIKKER, J. - Čo mi deti rozprávali, SUCHOŇ, E. – Obrázky zo Slovenska, Kardoš, D. – Bagately, Klavírne skladby pre mládež op. 27.

or other works of the piano repertoire according to the individual needs of the student.

A brief selection of recommended literature for the study of singing:

IFFERT, A. - Allgemeine Gesangschule. (1909) Leipzig: Breitkopf & Härtel, VACCAI, N. - Praktická škola italského zpěvu (1951) Praha: Národní hudební vydavatelství Orbis, SCHNEIDER-TRNAVSKÝ, M. – Slovenské ľudové spevy. Zv. II., III. (1980) Bratislava: Slovenské hudobné vydavateľstvo, NOVÁK, V. – Slovenské spevy, sešit III. (1923) Praha, BELLA, J.L. - Piesne pre spev a klavír (2002) Bratislava: Hudobné centrum,

ISBN979-0-68503-002-7., CIKKER, J. - Päť ľudových piesní (1997) Bratislava: Hudobný fond, ISBN 80-8051-062-8, MARTINŮ, B. - Písničky na jednu stránku.(1948) Praha: Melantrich, SCHUMANN, R. - Selected songs for solo voice and piano (1981) New York: Dover publications, or other works of the vocal repertoire according to the individual needs of the student.

A brief selection of recommended literature for studying the violin:

ŠEVČÍK, O. - Husľová škola / výber/, KOŘÍNEK, V. - Husľová škola /výber /, MAZAS, F. 36 etud / výber/, KARDOS, D. - Bagately, BERIOT, CH. - Talianske melódie, VIVALDI, A. – Koncerty G-dur, A.mol, DVOŘÁK, A.- Sonatina, Romantické kusy, Balada d-mol, JUROVSKÝ, Š. - Romanca, CORELLI, A. - Sonáty / výber/, RIEDING, O. - Concertino, KOCIAN, J. - Melódia, HAENDEL, G. - Sonáty / výber/

or other works of the violin repertoire according to the individual needs of the student.

A brief selection of recommended literature for studying the guitar:

TUKAČ, V. - Škola hry na kytaru /výber/, VILLA – LOBOS, H. - Preludes, W419, VILLA – LOBOS, H. - 12 Estudios, W235/výber/, CARCASSI, M. - 6 Caprices, op. 26, SOR, F. - 24 Exercices très faciles, Op.35 / výber/, AGUADO, D. - Gitarová škola /výber/, BROUWER, L.- Études Sencilos /výber/, BACH, J.S.- Lutnové suity /výber/, TÁRREGA, F. – Prelúdia / výber/, DOWLAND, J. - Galiardy/výber/, CARDOSO, J. - 24 latinsko-amerických tancov/výber/, MARTINČEK, D.- Skladby pre mladých gitaristov /výber/

or other works of the guitar repertoire according to the individual needs of the student

A brief selection of recommended literature for the study of the clarinet/saxophone:

CAVALLINI, E. - 30 Capricci per Clarinetto. Milano: Ricordi, 1972., SAINT-SAËNS, C.- Sonáta pre klarinet a klavír Es dur op. 167. Paris: Durand, 1921, POULENC, F.- Sonáta pre dva klarinety. Masters Music Publications, 1945.

or other works of the clarinet/saxophone repertoire according to the individual needs of the student.

A brief selection of recommended literature for the study of flute playing:

GARIBOLDI, G. -Etudy a stupnice, PLATONOV, N. -24 etud, HAENDEL, G.F. - Sonaty pro flétnu a continuo1-4 5-7, MOZART, W.A. - Rondo pro flétnu a klavír K.184, EBEN, P. - Sonatina semplice or other works of the flute repertoire according to the individual needs of the student.

#### Languages necessary to complete the course:

Slovak

#### Notes:

#### Past grade distribution

Total number of evaluated students: 6

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

#### Lecturers:

Last change: 08.11.2022

#### Approved by:

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde020/22	<b>Course title:</b> Playing the main musical instrument IV
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organisational form Form of teaching: seminar, combined form (primarily full-time) Recommended length of teaching (in hours): Weekly: 2 Over the study period: 22 Student workload: 11 x 2 hours of direct teaching = 22 hours, 26 hours of preparation for individual seminars, study of literature, 8 hours of preparation for final output. Total 56 hours of student work. Learning methods: monological, dialogical (discussion of the topic), practical, analytical-synthetic method, illustrative, guided self-study	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> PdF.KHV/B-KHVde019/22 - Playing the main musical instrument III	
<b>Course requirements:</b> Course completion requirements: Systematic preparation of the student for individual seminars, internal or public concerts and other performances worth 50 points. A final performance consisting of a selection of rehearsed repertoire of up to 15 minutes, worth 50 points. The final performance will be presented and evaluated in the form of an internal playback. A minimum of 91 points is required for an A grade, 81 points for a B grade, 73 points for a C grade, 66 points for a D grade and 60 points for an E grade. The grade is awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required) A - excellent performance, the student has mastered the basic theoretical concepts and technical elements based on individual musical ability and aptitude, and can apply what has been learned practically;	



B - excellent performance, the student masters the basic theoretical concepts and technical elements on the basis of individual musical abilities and aptitudes, but slight deficiencies are observed in practical performance;

C - good performance, the student has mastered the knowledge, but can only partially apply what he/she has learned to practice - the practical performance shows deficiencies;

D - acceptable performance, the student has only partially mastered the knowledge, he/she has more deficiencies, he/she cannot apply what he/she has learned in practice - practical performance shows major deficiencies;

E - minimally acceptable performance, the student has acquired knowledge minimally, he/she cannot transfer it adequately into practice - significant deficiencies are observed in practical performance;

Fx - unacceptable performance, the student has not sufficiently mastered the content of education, or has not fulfilled the conditions set by the teacher during the semester.

### **Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes:

The student is able to orientate himself/herself in the issue of stylistic periods of music. His/her technical level enables him/her to master this subject practically.

The student acquires habits of regular improvement and perseverance. In lessons with an individual approach, under the influence of the teacher, he creates his personality, acquires and strengthens interpersonal and communication skills and, last but not least, abstract-analytical and critical thinking.

### **Class syllabus:**

Course outcomes of subject (content):

Orientation in technical and expressive means in playing the instrument/song at the appropriate level. Study of etudes, sonatas/vocalizations, songs, and recitations. Deepening of performance competence in playing the instrument/song. According to the individual student's gifts, the selection of repertoire and circuits is taken into account so that the student is able to progress systematically. The intention is to cultivate instrumental/vocal skills as an essential part of the professional portfolio of the future teacher of music-related subjects.

### **Recommended literature:**

Compulsory/Recommended readings:

The choice of compositions is determined by the teacher according to the abilities of each student in individual study plans.

A brief selection of recommended literature for the study of piano playing:

BACH, J.S. – Invencie, Prelúdiá a fúgy, Francúzske suity, HAYDN, J. – Sonáty, SCHUBERT, F. – Valčíky, Impromptus, SCHUMANN, R. – Detské scény, Album pre mládež, CHOPIN, F. – Valčíky, Mazurky, Prelúdiá, ČAJKOVSKIJ, P.I. – Detský album. Ročné doby, DEBUSSY, Cl. – Arabesky, Snenie, Prelúdiá, PROKOFIEV, S. – Hudba pre deti op. 62, Prchavé vidiny op. 62, BARTÓK, B. – Mikrokozmos. G. Kurtág – Hry, MARTINU, B. – Loutky. I. Hurník – Voršilská ulička, Džezík, CIKKER, J. – Čo mi deti rozprávali, SUCHOŇ, E. – Obrázky zo Slovenska, Kardoš, D. – Bagately, Klavírne skladby pre mládež op. 27.

or other works of the piano repertoire according to the individual needs of the student.

A brief selection of recommended literature for the study of singing:

IFFERT, A. - Allgemeine Gesangschule. (1909) Leipzig: Breitkopf & Härtel, VACCAI, N. - Praktická škola italského zpěvu (1951) Praha: Národní hudební vydavatelství Orbis, SCHNEIDER-TRNAVSKÝ, M. – Slovenské ľudové spevy. Zv. II., III. (1980) Bratislava: Slovenské hudobné vydavateľstvo, NOVÁK, V. – Slovenské spevy, sešit III. (1923) Praha, BELLA, J.L. - Piesne pre spev a klavír (2002) Bratislava: Hudobné centrum,

ISBN979-0-68503-002-7., CIKKER, J. - Päť ľudových piesní (1997) Bratislava: Hudobný fond, ISBN 80-8051-062-8, MARTINŮ, B. - Písničky na jednu stránku.(1948) Praha: Melantrich, SCHUMANN, R. - Selected songs for solo voice and piano (1981) New York: Dover publications, or other works of the vocal repertoire according to the individual needs of the student.

A brief selection of recommended literature for studying the violin:

ŠEVČÍK, O. - Husľová škola / výber/, KOŘÍNEK, V. - Husľová škola /výber /, MAZAS, F. 36 etud / výber/, KARDOS, D. - Bagately, BERIOT, CH. - Talianske melódie, VIVALDI, A. – Koncerty G-dur, A.mol, DVOŘÁK, A.- Sonatina, Romantické kusy, Balada d-mol, JUROVSKÝ, Š. - Romanca, CORELLI, A. - Sonáty / výber/, RIEDING, O. - Concertino, KOCIAN, J. - Melódia, HAENDEL, G. - Sonáty / výber/

or other works of the violin repertoire according to the individual needs of the student.

A brief selection of recommended literature for studying the guitar:

TUKAČ, V. - Škola hry na kytaru /výber/, VILLA – LOBOS, H. - Preludes, W419, VILLA – LOBOS, H. - 12 Estudios, W235/výber/, CARCASSI, M. - 6 Caprices, op. 26, SOR, F. - 24 Exercices très faciles, Op.35 / výber/, AGUADO, D. - Gitarová škola /výber/, BROUWER, L.- Études Sencilos /výber/, BACH, J.S.- Lutnové suity /výber/, TÁRREGA, F. – Prelúdia / výber/, DOWLAND, J. - Galiardy/výber/, CARDOSO, J. - 24 latinsko-amerických tancov/výber/, MARTINČEK, D.- Skladby pre mladých gitaristov /výber/

or other works of the guitar repertoire according to the individual needs of the student

A brief selection of recommended literature for the study of the clarinet/saxophone:

STUMP, P. a LINSHALM H.P. (eds.) - Clarinet Update. Doblinger: 2005. ISMN: M-012-19651-8., STRAVINSKY, I.- 3 Pieces for Clarinet Solo. London: Chester, 1920. POULENC, F.- Sonáta pre klarinet a klavír. London: Chester, 2006. ISBN 1846093961.

or other works of the clarinet/saxophone repertoire according to the individual needs of the student.

A brief selection of recommended literature for the study of flute playing:

GARIBOLDI, G. -Etudy a stupnice, PLATONOV, N. -24 etud, HAENDEL, G.F. - Sonaty pro flétnu a continuo1-4 5-7, MOZART, W.A. - Rondo pro flétnu a klavír K.184, EBEN, P. - Sonatina semplice

or other works of the flute repertoire according to the individual needs of the student.

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

Slovak

#### **Notes:**

#### **Past grade distribution**

Total number of evaluated students: 6

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

#### **Lecturers:**

**Last change:** 08.11.2022

#### **Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde025/22	<b>Course title:</b> Seminar in Ethnomusicology
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organizational form: 2 hours per week seminar, total 22 hours per semester, combined form Student workload: 11 x 2 hours of direct teaching (total: 22 hours); 14 hours preparation of seminar work; 40 hours preparation for continuous assessment. Total 76 hours of student work. Teaching methods: Combination of monological methods (instruction), situational methods (case studies), dialogical methods (interview, discussion), and practical methods (musical and textual transcription, analysis).	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: There will be two written term papers of 50 points each during the semester. Students may earn 50 points for each seminar paper. The final grade will be the sum of the points earned on both term papers. A minimum of 91 points is required for a final grade of A, a minimum of 81 points is required for a grade of B, a minimum of 73 points is required for a grade of C, a minimum of 66 points is required for a grade of D, and a minimum of 60 points is required for a grade of E. Credit will not be awarded to a student who obtains less than 25 points in either of the two written examinations. To pass the course, a minimum score of 60% is required. The grade is awarded on a scale: A (100-91%, excellent - outstanding), B (90-81%, very good - above average standard), C (80-73%, good - normal reliable work), D (72-66%, satisfactory - acceptable results), E (65-60%, satisfactory - results meet minimum criteria), Fx (59-0%, inadequate - additional work required) A - excellent performance, the student knows the basic concepts of ethnomusicology, can apply what he/she has learned in theory to practice; critically evaluates;	

B - excellent performance, the student masters the basic concepts of ethnomusicology, but slight deficiencies are observed in the application of the knowledge to practice - the student solves model situations with minor hesitations; critical thinking is borderline;

C - good performance, although the student has acquired knowledge in the field of ethnomusicology, but he can only partially apply what he has learned to practice; he has problems with complex problem solving;

D - acceptable performance, the student has only partially mastered the knowledge in the field of ethnomusicology, he/she has significant deficiencies in the problem, he/she cannot apply what he/she has learned in practice, he/she has problems solving model situations; his/her term paper meets the minimum criteria;

E - minimally acceptable performance, the student has acquired minimal knowledge in the field of ethnomusicology, he/she is unable to transfer it adequately into practice;

Fx - unacceptable performance, the student has not sufficiently mastered the knowledge in the field of ethnomusicology, or has not fulfilled the conditions set by the teacher during the semester.

### **Learning outcomes:**

Learning outcomes/ Objectives and learning outcomes:

The student will deepen and practically verify the theoretical knowledge acquired in the course Introduction to Ethnomusicology in the application to Slovak folk music culture and traditional musical cultures of ethnic minorities in Slovakia. The student will gain an overview of the historical sources of Slovak musical folklore, or musical folklore in Slovakia (including ethnic minorities) and a basic orientation in Slovak folk vocal music, instrumental music and dance. Using specific musical material, it develops basic skills in working with folk song and music, with possibilities for use in pedagogical practice.

### **Class syllabus:**

Course outcomes of subject (content):

Selected topics:

History of documentation and reflection of Slovak folk song and music. Historical sources of Slovak folk song. Musical and stylistic layers of Slovak folk music. Song types and genres of Slovak folk music culture. Folk vocal music in Slovakia. Folk musical instruments and their systematics, solo and ensemble instrumental music (instrumental associations), dance. Regions of Slovak folk music. Ethnic minorities in Slovakia, their history, cultural tradition and specifics, the place of ethnic minorities in the traditional musical culture of the regions of Slovakia.

### **Recommended literature:**

Compulsory/Recommended readings:

Compulsory:

DÚŽEK, S. – GARAJ, B. Slovenské ľudové tance a hudba. Bratislava: Ústav hudobnej vedy SAV, 2001. ISBN 80-968279-3-6.

ELSCHEKOVÁ, A. – ELSCEK, O. Úvod do štúdia slovenskej ľudovej hudby. 3. vyd. Bratislava: Hudobné centrum, 2005. ISBN 80-88884-69-1.

ELSCHEKOVÁ, A. – ELSCEK, O. Slovenské ľudové piesne a nástrojová hudba. Antológia. Bratislava: Osvetový ústav, 1980. (Dotlač: 1982)

LENG, L. Slovenské ľudové hudobné nástroje. Bratislava: Veda, 1967.

Recommended (of interest):

BOTÍK, J. Etnická história Slovenska. K problematike etnicity, etnickej identity, multietnického Slovenska a zahraničných Slovákov. Bratislava – Martin – Nitra: Lúč, 2007. ISBN 978-80-7114-650-6.

BURLASOVÁ, S. Kapitoly o slovenskej ľudovej piesni. Ed. Hana Urbancová. Bratislava: Ústav hudobnej vedy SAV, 2013. ISBN 978-80-89135-30-1.

BURLASOVÁ, S. Vojenské a regrútske piesne. Bratislava: Vydavateľstvo Veda, 1991. ISBN 80-224-0095-5.

BURLASOVÁ, S. Slovenské ľudové balady. Bratislava: Scriptorium musicum, 2002. ISBN 80-88737-34-6.

DEMO, O. – HRABALOVA, Olga. Žatevné a dožinkové piesne. 1. vyd. Bratislava: Opus, 1969; 2. vyd. Bratislava: Veda, 1971.

ELSCHEK, O. Slovenské ľudové píšťaly a ďalšie aerofóny. Bratislava: Vydavateľstvo Veda, 1991. ISBN 80-224-0096-3.

GARAJ, B. Gajdy a gajdošská tradícia na Slovensku. Bratislava: ASCO, 1995. ISBN 80-901416-6-8.

MÁZOROVÁ, M. – ONDREJKA, K. a kol. Slovenské ľudové tance. Bratislava: SPN, 1991. ISBN 80-08-00322-7.

URBANCOVÁ, H. Trávnice – lúčne piesne na Slovensku. Bratislava: AEPress, 2005. ISBN 80-88880-67-X.

URBANCOVÁ, H. Jánske piesne na Slovensku. Bratislava: AEPress, 2010. ISBN 978-80-88880-90-5.

URBANCOVÁ, H. Vybrané kapitoly z dejín slovenskej etnomuzikológie. Bratislava: Ústav hudobnej vedy SAV, 2016. ISBN 978-80-89135-37-0.

URBANCOVÁ, H. (ed.). Piesňová tradícia etnických menšín v období Vianoc. Bratislava: Ústav hudobnej vedy SAV; AEPress, 2006. ISBN 80-89135-11-0.

Sources of traditional music (written, visual, audio, audiovisual).

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

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

**Lecturers:**

**Last change:** 08.11.2022

**Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde023/22	<b>Course title:</b> Seminar in Music Theory I
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: 2 hours seminar/week, 22 hours total per semester, combined (primarily full-time) Student workload: 11 x 2 hours = 22 hours of direct instruction, 19 hours of final test preparation; 19 hours of continuous assessment, total of 60 hours of student work Teaching methods: small group work, discussion of the material covered	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: The student will be evaluated at the end of the course on the basis of a test. A minimum of 91 points is required for a grade of A, a minimum of 81 points for a grade of B, a minimum of 73 points for a grade of C, a minimum of 66 points for a grade of D, and a minimum of 60 points for a grade of E. The grade is awarded on a scale: A (100-91%, excellent - outstanding), B (90-81%, very good - above average standard), C (80-73%, good - normal reliable work), D (72-66%, satisfactory - acceptable results), E (65-60%, satisfactory - results meet minimum criteria), Fx (59-0%, inadequate - extra work required) A - excellent performance, the student knows the basic concepts of music-theoretical issues, can apply what he/she has learned in theory to practice; critically evaluates; B - excellent performance, the student masters basic concepts in the field of music-theoretical issues, however, slight deficiencies are observed in the application of knowledge to practice - the student solves model situations with minor hesitations; critical thinking is borderline; C - good performance, although the student has acquired knowledge in the field of music-theoretical problems, but he can only partially apply what he has learned to practice; he has problems with complex problem solving; D - acceptable performance, the student has only partially mastered the knowledge in the field of music-theoretical problems, has significant deficiencies in the problem, cannot apply what he/	

<p>she has learned in practice, has problems solving model situations; his/her term paper meets the minimum criteria;</p> <p>E - minimally acceptable performance, the student has acquired minimal knowledge in the field of music-theoretical issues, he/she is unable to transfer them adequately into practice;</p> <p>Fx - unacceptable performance, the student has not sufficiently mastered the knowledge in the field of music-theoretical issues, or has not fulfilled the conditions set by the teacher during the semester.</p>
<p><b>Learning outcomes:</b></p> <p>Learning outcomes/ Objectives and learning outcomes:</p> <p>In the seminar, the student deepens and practically verifies the knowledge acquired in the course and confronts it in the context of examples from composition practice.</p> <p>Transferable competencies:</p> <p>The course strengthens competencies to verbalize musical knowledge and experiences in words and writing for the needs of different levels of arts education, directed towards pedagogical outcomes.</p>
<p><b>Class syllabus:</b></p> <p>Course outcomes of subject (content):</p> <p>Practicum on the selected topic: the quintacord as a vertical unit. Cadences. Fundamentals of tonal functional harmony. Harmonic thinking in the 17th-19th centuries. Selected problems of harmony in the space of extended tonality in the 20th century. Chords of the higher third system, chordal complexes. Harmonic analysis. Modulations. Practical practice of harmonization, modulations, realization of vocal and instrumental multiphonics. Viachlas. Bourdon. Heterophony. Polyphony, its development and types. Counterpoint techniques. Imitation, permutation. Counterpoint analysis.</p>
<p><b>Recommended literature:</b></p> <p>Compulsory/Recommended readings:</p> <p>Compulsory readings:</p> <p>BENEŠ, J. O harmónii. Bratislava: Hudobné centrum, 2003. ISBN 80-88884-40-3.</p> <p>FILIP, M. Vývinové zákonitosti klasickej harmónie. Bratislava: Národné hudobné centrum, 1997. ISBN 80-967799-5-8.</p> <p>HŮLA, Z. Nauka o kontrapunktu. Praha: 1965.</p> <p>RIESINGER, K. Nauka o kontrapunktu 20. století. Praha: Panton, 1984.</p> <p>Hudobná literatúra: partitúry hudby 17. – 20. storočia.</p> <p>Recommended readings :</p> <p>JEPPESEN, K. Kontrapunkt. Leipzig: VEB Breitkopf und Härtel, 1978.</p> <p>MOTTE de la, D. Harmonielehre. Bärenreiter, 1999. ISBN 3-7618-4183-3.</p> <p>MOTTE de la, D. Kontrapunkt. Ein Lese- und Arbeitsbuch. Bärenreiter, 1981. ISBN 3-7618-4371-2.</p> <p>KAISER, U. Gehörbildung. Satzlehre, Improvisation, Höranalyse. Ein Lehrgang mit historischen Beispielen. Bärenreiter, 1989. ISBN 3-7618-1159-4.</p> <p>Remark:</p> <p>In case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.</p>
<p><b>Languages necessary to complete the course:</b></p> <p>Slovak</p>
<p><b>Notes:</b></p>

<b>Past grade distribution</b>						
Total number of evaluated students: 0						
A	ABS	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b>						
<b>Last change:</b> 08.11.2022						
<b>Approved by:</b>						



## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde024/22	<b>Course title:</b> Seminar in Music Theory II
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: 2 hours seminar/week, 22 hours total per semester, combined (primarily full-time) Student workload 11 x 2 hours = 22 hours of direct instruction, 19 hours of preparation for seminar work and research; 19 hours for continuous assessment, total of 60 hours of student work Teaching methods: small group work, discussion of the material covered	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: The student will be evaluated at the end of the course on the basis of a test. A grade of A requires a minimum of 91 points, a grade of B requires a minimum of 81 points, a grade of C requires a minimum of 73 points, a grade of D requires a minimum of 66 points, and a grade of E requires a minimum of 60 points. Grades are awarded on a scale: A (100-91%, excellent - outstanding), B (90-81%, very good - above average standard), C (80-73%, good - normal reliable work), D (72-66%, satisfactory - acceptable results), E (65-60%, satisfactory - results meet minimum criteria), Fx (59-0%, inadequate - extra work required) A - excellent performance, the student knows the basic concepts of music-theoretical issues, can apply what he/she has learned in theory to practice; critically evaluates; B - excellent performance, the student masters basic concepts in the field of music-theoretical issues, however, slight deficiencies are observed in the application of knowledge to practice - the student solves model situations with minor hesitations; critical thinking is borderline; C - good performance, although the student has acquired knowledge in the field of music-theoretical problems, but he can only partially apply what he has learned to practice; he has problems with complex problem solving; D - acceptable performance, the student has only partially mastered the knowledge in the field of music-theoretical problems, has significant deficiencies in the problem, cannot apply what he/	

<p>she has learned in practice, has problems solving model situations; his/her term paper meets the minimum criteria;</p> <p>E - minimally acceptable performance, the student has acquired minimal knowledge in the field of music-theoretical issues, he/she is unable to transfer them adequately into practice;</p> <p>Fx - unacceptable performance, the student has not sufficiently mastered the knowledge in the field of music-theoretical issues, or has not fulfilled the conditions set by the teacher during the semester.</p>																				
<p><b>Learning outcomes:</b></p> <p>Learning outcomes/ Objectives and learning outcomes:</p> <p>In the seminar, the student deepens and practically verifies the knowledge acquired in the course and confronts it in the context of examples from composition practice.</p> <p>Transferable competencies:</p> <p>The course leads to independent work with literature and information sources, strengthens the competence to verbalize musical knowledge</p>																				
<p><b>Class syllabus:</b></p> <p>Course outcomes of subject (content):</p> <p>Practical study of selected issues:</p> <p>Musical thinking. Forms and types of musical art from the beginnings to the present. Musical units and their hierarchy. Building units of music and working with them. Musical shapes and forms and their typology in historical cross-section. Form analysis.</p>																				
<p><b>Recommended literature:</b></p> <p>Compulsory readings:</p> <p>BURLAS, L. Formy a druhy hudobného umenia. 4. vydanie. Žilina: EDIS-Vydavateľstvo ŽU, 2006. ISBN 80-8070-522-4.</p> <p>FALTIN, P. Funkcia zvuku v hudobnej štruktúre. Bratislava: Štátne hudobné vydavateľstvo, 1966.</p> <p>KRESÁNEK, J. Základy hudobného myslenia. Bratislava: Opus, 1977.</p> <p>KRESÁNEK, J. Tonalita. Bratislava: Opus, 1982.</p> <p>KRESÁNEK, J. Tektonika. Bratislava: Asco – Art &amp; Science, 1994. ISBN 80-901416-7-6.</p> <p>KÜHN, C. Analyse lernen. Bärenreiter, 1999. ISBN 3-7618-1154-3.</p> <p>RISINGER, K. Hierarchie hudebních celků v novodobé evropské hudbě. Praha: Panton, 1969</p> <p>Recommended readings:</p> <p>SCHÖNBERG, A. Fundamentals of Musical Composition. London: Faber, 1967.</p> <p>ISBN 0-571-09276-4.</p> <p>Remark:</p> <p>In case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.</p>																				
<p><b>Languages necessary to complete the course:</b></p> <p>Slovak</p>																				
<p><b>Notes:</b></p>																				
<p><b>Past grade distribution</b></p> <p>Total number of evaluated students: 0</p> <table border="1"> <thead> <tr> <th>A</th><th>ABS</th><th>B</th><th>C</th><th>D</th><th>E</th><th>FX</th></tr> </thead> <tbody> <tr> <td>0,0</td><td>0,0</td><td>0,0</td><td>0,0</td><td>0,0</td><td>0,0</td><td>0,0</td></tr> </tbody> </table>							A	ABS	B	C	D	E	FX	0,0	0,0	0,0	0,0	0,0	0,0	0,0
A	ABS	B	C	D	E	FX														
0,0	0,0	0,0	0,0	0,0	0,0	0,0														
<p><b>Lecturers:</b></p>																				
<p><b>Last change:</b> 08.11.2022</p>																				

**Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde021/22	<b>Course title:</b> Seminar in the History of Music I
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: 2 hours seminar/week, 22 hours total per semester, combined (primarily full-time) Student workload 11 x 2 hours = 22 hours of direct instruction, 19 hours of preparation for seminar work and research; 19 hours for continuous assessment, total of 60 hours of student work Teaching methods: small group work, discussion of the material covered	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: During the semester, the student will prepare and present three literature searches (each with a score of 0 - 15) and one term paper (with a score of 0 - 55). The total grade for the semester is the sum of the points earned for the research and the term paper. The grade is awarded on a scale: A (100-91%, excellent - outstanding), B (90-81%, very good - above average standard), C (80-73%, good - normal reliable work), D (72-66%, satisfactory - acceptable results), E (65-60%, satisfactory - results meet minimum criteria), Fx (59-0%, inadequate - extra work required) A - excellent performance, the student knows the basic concepts of music history, can apply what he/she has learned in theory to practice; the term paper and research meet all the criteria; critically evaluated; B - excellent performance, the student knows the basic concepts, but in the application of knowledge to practice there are slight deficiencies - he/she solves model situations with minor hesitations; in the term paper and research there are slight deficiencies; critical thinking is borderline; C - good performance, although the student has acquired the knowledge, but he/she can only partially apply what he/she has learned to practice; he/she has problems with complex problem solving, term paper and research are deficient;	

<p>D - acceptable performance, the student has acquired knowledge only partially, has significant deficiencies in the problem, cannot apply what he/she has learned in practice, has problems solving model situations; his/her term paper and research meet the minimum criteria;</p> <p>E - minimally acceptable performance, the student has acquired knowledge minimally, he/she cannot transfer it adequately into practice;</p> <p>Fx - unacceptable performance, the student has not sufficiently mastered the content of the education, or has not fulfilled the conditions set by the teacher during the semester.</p>
<p><b>Learning outcomes:</b></p> <p>Learning outcomes/ Objectives and learning outcomes:</p> <p>During the seminar, the student will deepen his/her knowledge of the periods covered through group discussions, individual consultations, study of recommended literature, listening to music, analytical work with notated material and practical exercises.</p> <p>Transferable competences:</p> <p>The course leads to independent work with literature and information sources, strengthens competences to verbalize musical knowledge and experiences in words and writing for the needs of different levels of artistic education, and leads to pedagogical outcomes.</p>
<p><b>Class syllabus:</b></p> <p>Course outcomes of subject (content):</p> <p>Study of literature, sheet music, recordings and practical exercises to broaden your knowledge of medieval, Renaissance and Baroque music,</p>
<p><b>Recommended literature:</b></p> <p>Compulsory/Recommended readings:</p> <p>Compulsory readings:</p> <p>ABRAHAM, G. Stručné dejiny hudby. Bratislava: Hudobné centrum, 2003. ISBN 80-88884-58-6.</p> <p>BUKOFZER, M. Hudba v období baroka. Bratislava: Opus, 1986.</p> <p>HRČKOVÁ, N. Dejiny hudby I. Európsky stredovek. Bratislava: Orman, 2003. ISBN 80-968773-3-X.</p> <p>HRČKOVÁ, N. Dejiny hudby II. Renesancia. Bratislava: Ikar, 2004. ISBN 80-551-0927-3.</p> <p>GEIST, B. Původ hudby. Praha: Supraphon, 1970.</p> <p>Recommended (of interest) readings:</p> <p>TARUSKIN, R. Music from the Earliest Notation to the Sixteenth Century. The Oxford History of Western Music. Oxford University Press, 2010. ISBN 978-0-19-538481-9.</p> <p>TARUSKIN, R. Music in the Seventeenth and Eighteenth Centuries. The Oxford History of Western Music. Oxford University Press, 2010. ISBN 978-0-19-538482-6.</p> <p>EGGEBRECHT, H. H. Musik im Abendland. Mnichov: Piper Verlag, 1996. ISBN 978-3-492-22301-0.</p> <p>MOTTE de la, D. Kontrapunkt. Ein Lese- und Arbeitsbuch. Bärenreiter, 1981. ISBN 3-7618-4371-2.</p> <p>Remark:</p> <p>In case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.</p>
<p><b>Languages necessary to complete the course:</b></p> <p>Slovak</p>
<p><b>Notes:</b></p>

<b>Past grade distribution</b>						
Total number of evaluated students: 4						
A	ABS	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b>						
<b>Last change:</b> 08.11.2022						
<b>Approved by:</b>						

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde021/22	<b>Course title:</b> Seminar in the History of Music I
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: 2 hours seminar/week, 22 hours total per semester, combined (primarily full-time) Student workload 11 x 2 hours = 22 hours of direct instruction, 19 hours of preparation for seminar work and research; 19 hours for continuous assessment, total of 60 hours of student work Teaching methods: small group work, discussion of the material covered	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: During the semester, the student will prepare and present three literature searches (each with a score of 0 - 15) and one term paper (with a score of 0 - 55). The total grade for the semester is the sum of the points earned for the research and the term paper. The grade is awarded on a scale: A (100-91%, excellent - outstanding), B (90-81%, very good - above average standard), C (80-73%, good - normal reliable work), D (72-66%, satisfactory - acceptable results), E (65-60%, satisfactory - results meet minimum criteria), Fx (59-0%, inadequate - extra work required) A - excellent performance, the student knows the basic concepts of music history, can apply what he/she has learned in theory to practice; the term paper and research meet all the criteria; critically evaluated; B - excellent performance, the student knows the basic concepts, but in the application of knowledge to practice there are slight deficiencies - he/she solves model situations with minor hesitations; in the term paper and research there are slight deficiencies; critical thinking is borderline; C - good performance, although the student has acquired the knowledge, but he/she can only partially apply what he/she has learned to practice; he/she has problems with complex problem solving, term paper and research are deficient;	

<p>D - acceptable performance, the student has acquired knowledge only partially, has significant deficiencies in the problem, cannot apply what he/she has learned in practice, has problems solving model situations; his/her term paper and research meet the minimum criteria;</p> <p>E - minimally acceptable performance, the student has acquired knowledge minimally, he/she cannot transfer it adequately into practice;</p> <p>Fx - unacceptable performance, the student has not sufficiently mastered the content of the education, or has not fulfilled the conditions set by the teacher during the semester.</p>
<p><b>Learning outcomes:</b></p> <p>Learning outcomes/ Objectives and learning outcomes:</p> <p>During the seminar, the student will deepen his/her knowledge of the periods covered through group discussions, individual consultations, study of recommended literature, listening to music, analytical work with notated material and practical exercises.</p> <p>Transferable competences:</p> <p>The course leads to independent work with literature and information sources, strengthens competences to verbalize musical knowledge and experiences in words and writing for the needs of different levels of artistic education, and leads to pedagogical outcomes.</p>
<p><b>Class syllabus:</b></p> <p>Course outcomes of subject (content):</p> <p>Study of literature, sheet music, recordings and practical exercises to broaden your knowledge of medieval, Renaissance and Baroque music,</p>
<p><b>Recommended literature:</b></p> <p>Compulsory/Recommended readings:</p> <p>Compulsory readings:</p> <p>ABRAHAM, G. Stručné dejiny hudby. Bratislava: Hudobné centrum, 2003. ISBN 80-88884-58-6.</p> <p>BUKOFZER, M. Hudba v období baroka. Bratislava: Opus, 1986.</p> <p>HRČKOVÁ, N. Dejiny hudby I. Európsky stredovek. Bratislava: Orman, 2003. ISBN 80-968773-3-X.</p> <p>HRČKOVÁ, N. Dejiny hudby II. Renesancia. Bratislava: Ikar, 2004. ISBN 80-551-0927-3.</p> <p>GEIST, B. Původ hudby. Praha: Supraphon, 1970.</p> <p>Recommended (of interest) readings:</p> <p>TARUSKIN, R. Music from the Earliest Notation to the Sixteenth Century. The Oxford History of Western Music. Oxford University Press, 2010. ISBN 978-0-19-538481-9.</p> <p>TARUSKIN, R. Music in the Seventeenth and Eighteenth Centuries. The Oxford History of Western Music. Oxford University Press, 2010. ISBN 978-0-19-538482-6.</p> <p>EGGEBRECHT, H. H. Musik im Abendland. Mnichov: Piper Verlag, 1996. ISBN 978-3-492-22301-0.</p> <p>MOTTE de la, D. Kontrapunkt. Ein Lese- und Arbeitsbuch. Bärenreiter, 1981. ISBN 3-7618-4371-2.</p> <p>Remark:</p> <p>In case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.</p>
<p><b>Languages necessary to complete the course:</b></p> <p>Slovak</p>
<p><b>Notes:</b></p>



<b>Past grade distribution</b>						
Total number of evaluated students: 4						
A	ABS	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b>						
<b>Last change:</b> 08.11.2022						
<b>Approved by:</b>						

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde022/22	<b>Course title:</b> Seminar in the History of Music II
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: 2 hours seminar/week, 22 hours total per semester, combined (primarily full-time) Student workload 11 x 2 hours = 22 hours of direct instruction, 19 hours of preparation for seminar work and research; 19 hours for continuous assessment, total of 60 hours of student work Teaching methods: small group work, discussion of the material covered	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: During the semester, the student will prepare and present three literature searches (each with a score of 0 - 15) and one term paper (with a score of 0 - 55). The total grade for the semester is the sum of the points obtained for the research and the term paper. A grade of A requires at least 91 points, a grade of B requires at least 81 points, a grade of C requires at least 73 points, a grade of D requires at least 66 points, and a grade of E requires at least 60 points. Grades are awarded on a scale: A (100-91%, excellent - outstanding), B (90-81%, very good - above average standard), C (80-73%, good - normal reliable work), D (72-66%, satisfactory - acceptable results), E (65-60%, satisfactory - results meet minimum criteria), Fx (59-0%, inadequate - additional work required) A - excellent performance, student knows the basic concepts of music history, can apply what he/she has learned in theory to practice; term paper and research meet all criteria; critically evaluated; B - excellent performance, the student knows the basic concepts, but in the application of knowledge to practice there are slight deficiencies - he/she solves model situations with minor hesitations; in the term paper and research there are slight deficiencies; critical thinking is borderline; C - good performance, although the student has acquired the knowledge, but he/she can only partially apply what he/she has learned to practice; he/she has problems with complex problem solving, term paper and research are deficient;	

<p>D - acceptable performance, the student has acquired knowledge only partially, has significant deficiencies in the problem, cannot apply what he/she has learned in practice, has problems solving model situations; his/her term paper and research meet the minimum criteria;</p> <p>E - minimally acceptable performance, the student has acquired knowledge minimally, he/she cannot transfer it adequately into practice;</p> <p>Fx - unacceptable performance, the student has not sufficiently mastered the content of the education, or has not fulfilled the conditions set by the teacher during the semester.</p>
<p><b>Learning outcomes:</b></p> <p>Learning outcomes/ Objectives and learning outcomes:</p> <p>During the seminar, the student will deepen his/her knowledge of the periods covered through group discussions, individual consultations, study of recommended literature, listening to music, analytical work with notated material and practical exercises.</p> <p>Transferable competences:</p> <p>The course leads to independent work with literature and information sources, strengthens competences to verbalize musical knowledge and experiences in words and writing for the needs of different levels of artistic education, and leads to pedagogical outcomes.</p>
<p><b>Class syllabus:</b></p> <p>Course outcomes of subject (content):</p> <p>Study of literature, sheet music, recordings and practical exercises to broaden your knowledge of the history of Slovak music.</p>
<p><b>Recommended literature:</b></p> <p>Compulsory readings:</p> <p>ALBRECHT, A. Túžby a spomienky. Bratislava: Hudobné centrum, 2008. ISBN 978-80-88884-98-9.</p> <p>BUGALOVÁ, E. Hudobná Trnava a Mikuláš Schneider-Trnavský. Trnava: Spolok sv. Vojtecha, 2011. ISBN: 978-80-7162-891-0.</p> <p>BURLAS, L. Slovenská hudobná moderna. Bratislava: Obzor, 1983.</p> <p>ELSCHEK, O. (ed.). Dejiny slovenskej hudby. Bratislava: Ústav hudobnej vedy SAV – ASCO, 1996. ISBN 80-88820-04-9.</p> <p>HRUŠOVSKÝ, I. Slovenská hudba v profiloch a rozboroch. Bratislava: ŠHV, 1964.</p> <p>JURÍK, M. – ZAGAR M.. 100 slovenských skladateľov. Bratislava: Národné hudobné centrum, 1998. ISBN 80-967799-6-6.</p> <p>CHALUPKA, Ľ. Slovenská hudobná avantgarda. Bratislava: Univerzita Komenského, Filozofická fakulta, Katedra hudobnej vedy, 2011. ISBN 80-223-3115-9.</p> <p>Recommended readings:</p> <p>CHALUPKA, Ľ. Cestami k tvorivej profesionalite. Sprievodca slovenskou hudbou 20. storočia I (1901 – 1950). Bratislava : Univerzita Komenského, Filozofická fakulta, 2015. ISBN 978-80-8127-091-8.</p> <p>KAČIC, L. Dejiny hudby III. Barok. Bratislava: Ikar, 2008. ISBN 978-80-551-1510-8.</p> <p>LENGOVÁ, J. Antológia klavírnej hudby na Slovensku (1830 – 1918. Pramenná edícia s úvodnou štúdiou. Bratislava: Ústav hudobnej vedy SAV, 2015. ISBN 978-80-89135-35-6.</p> <p>MÚDRA, D. Dejiny hudobnej kultúry na Slovensku II. Klasicizmus. Bratislava: Vydavateľstvo Slovenského hudobného fondu, 1993. ISBN 80-966995-3-9.</p> <p>MÚDRA, D. Hudobný klasicizmus na Slovensku v dobových dokumentoch. Bratislava: Ister Science, 1996. ISBN 80-88683-15-7.</p> <p>RUŠČIN, P. Cantus Catholici a tradícia duchovného spevu na Slovensku. Bratislava: Ústav hudobnej vedy SAV, 2012. ISBN 978-80-89135-29-5.</p>

RYBARIČ, R. Dejiny hudobnej kultúry na Slovensku I. Stredovek, renesancia, barok. Bratislava: Opus, 1984.  
 VESELOVSKÁ, E. – ADAMKO, R. – BEDNÁRIKOVÁ, J. Stredoveké pramene cirkevnej hudby na Slovensku. Bratislava: Slovenská muzikologická spoločnosť – Ústav hudobnej vedy SAV, 2017. ISBN 978-80-89135-38-7.  
 ZAVARSKÝ, E. Ján Levoslav Bella. Život a dielo. Bratislava: SAV, 1955.  
 Studies and articles published in the periodicals Musical Life, Slovak Music, Musicologica Slovaca, Musicologica Istropolitana.

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 2

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

**Lecturers:**

**Last change:** 08.11.2022

**Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde022/22	<b>Course title:</b> Seminar in the History of Music II
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 26</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: 2 hours seminar/week, 22 hours total per semester, combined (primarily full-time) Student workload 11 x 2 hours = 22 hours of direct instruction, 19 hours of preparation for seminar work and research; 19 hours for continuous assessment, total of 60 hours of student work Teaching methods: small group work, discussion of the material covered	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: During the semester, the student will prepare and present three literature searches (each with a score of 0 - 15) and one term paper (with a score of 0 - 55). The total grade for the semester is the sum of the points obtained for the research and the term paper. A grade of A requires at least 91 points, a grade of B requires at least 81 points, a grade of C requires at least 73 points, a grade of D requires at least 66 points, and a grade of E requires at least 60 points. Grades are awarded on a scale: A (100-91%, excellent - outstanding), B (90-81%, very good - above average standard), C (80-73%, good - normal reliable work), D (72-66%, satisfactory - acceptable results), E (65-60%, satisfactory - results meet minimum criteria), Fx (59-0%, inadequate - additional work required) A - excellent performance, student knows the basic concepts of music history, can apply what he/she has learned in theory to practice; term paper and research meet all criteria; critically evaluated; B - excellent performance, the student knows the basic concepts, but in the application of knowledge to practice there are slight deficiencies - he/she solves model situations with minor hesitations; in the term paper and research there are slight deficiencies; critical thinking is borderline; C - good performance, although the student has acquired the knowledge, but he/she can only partially apply what he/she has learned to practice; he/she has problems with complex problem solving, term paper and research are deficient;	

<p>D - acceptable performance, the student has acquired knowledge only partially, has significant deficiencies in the problem, cannot apply what he/she has learned in practice, has problems solving model situations; his/her term paper and research meet the minimum criteria;</p> <p>E - minimally acceptable performance, the student has acquired knowledge minimally, he/she cannot transfer it adequately into practice;</p> <p>Fx - unacceptable performance, the student has not sufficiently mastered the content of the education, or has not fulfilled the conditions set by the teacher during the semester.</p>
<p><b>Learning outcomes:</b></p> <p>Learning outcomes/ Objectives and learning outcomes:</p> <p>During the seminar, the student will deepen his/her knowledge of the periods covered through group discussions, individual consultations, study of recommended literature, listening to music, analytical work with notated material and practical exercises.</p> <p>Transferable competences:</p> <p>The course leads to independent work with literature and information sources, strengthens competences to verbalize musical knowledge and experiences in words and writing for the needs of different levels of artistic education, and leads to pedagogical outcomes.</p>
<p><b>Class syllabus:</b></p> <p>Course outcomes of subject (content):</p> <p>Study of literature, sheet music, recordings and practical exercises to broaden your knowledge of the history of Slovak music.</p>
<p><b>Recommended literature:</b></p> <p>Compulsory readings:</p> <p>ALBRECHT, A. Túžby a spomienky. Bratislava: Hudobné centrum, 2008. ISBN 978-80-88884-98-9.</p> <p>BUGALOVÁ, E. Hudobná Trnava a Mikuláš Schneider-Trnavský. Trnava: Spolok sv. Vojtecha, 2011. ISBN: 978-80-7162-891-0.</p> <p>BURLAS, L. Slovenská hudobná moderna. Bratislava: Obzor, 1983.</p> <p>ELSCHEK, O. (ed.). Dejiny slovenskej hudby. Bratislava: Ústav hudobnej vedy SAV – ASCO, 1996. ISBN 80-88820-04-9.</p> <p>HRUŠOVSKÝ, I. Slovenská hudba v profiloch a rozboroch. Bratislava: ŠHV, 1964.</p> <p>JURÍK, M. – ZAGAR M.. 100 slovenských skladateľov. Bratislava: Národné hudobné centrum, 1998. ISBN 80-967799-6-6.</p> <p>CHALUPKA, Ľ. Slovenská hudobná avantgarda. Bratislava: Univerzita Komenského, Filozofická fakulta, Katedra hudobnej vedy, 2011. ISBN 80-223-3115-9.</p> <p>Recommended readings:</p> <p>CHALUPKA, Ľ. Cestami k tvorivej profesionalite. Sprievodca slovenskou hudbou 20. storočia I (1901 – 1950). Bratislava : Univerzita Komenského, Filozofická fakulta, 2015. ISBN 978-80-8127-091-8.</p> <p>KAČIC, L. Dejiny hudby III. Barok. Bratislava: Ikar, 2008. ISBN 978-80-551-1510-8.</p> <p>LENGOVÁ, J. Antológia klavírnej hudby na Slovensku (1830 – 1918. Pramenná edícia s úvodnou štúdiou. Bratislava: Ústav hudobnej vedy SAV, 2015. ISBN 978-80-89135-35-6.</p> <p>MÚDRA, D. Dejiny hudobnej kultúry na Slovensku II. Klasicizmus. Bratislava: Vydavateľstvo Slovenského hudobného fondu, 1993. ISBN 80-966995-3-9.</p> <p>MÚDRA, D. Hudobný klasicizmus na Slovensku v dobových dokumentoch. Bratislava: Ister Science, 1996. ISBN 80-88683-15-7.</p> <p>RUŠČIN, P. Cantus Catholici a tradícia duchovného spevu na Slovensku. Bratislava: Ústav hudobnej vedy SAV, 2012. ISBN 978-80-89135-29-5.</p>

RYBARIČ, R. Dejiny hudobnej kultúry na Slovensku I. Stredovek, renesancia, barok. Bratislava: Opus, 1984.  
 VESELOVSKÁ, E. – ADAMKO, R. – BEDNÁRIKOVÁ, J. Stredoveké pramene cirkevnej hudby na Slovensku. Bratislava: Slovenská muzikologická spoločnosť – Ústav hudobnej vedy SAV, 2017. ISBN 978-80-89135-38-7.  
 ZAVARSKÝ, E. Ján Levoslav Bella. Život a dielo. Bratislava: SAV, 1955.  
 Studies and articles published in the periodicals Musical Life, Slovak Music, Musicologica Slovaca, Musicologica Istropolitana.

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 2

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

**Lecturers:**

**Last change:** 08.11.2022

**Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde012/22	<b>Course title:</b> Voice and intonation instruction I
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 1 per level/semester: 13</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organizational form: 1 hour seminar/week, 11 hours total per semester, combined form (primarily full-time) Student workload: 11 x 1 hour of direct teaching (total: 11 hours); 17 hours of continuous preparation for teaching, 10 hours of literature study, 12 hours of preparation for the final performance. Total 50 hours of student work. Teaching methods: Combination of monological methods (instruction) and practical methods	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Course completion requirements: The course prerequisites and assessment criteria include a midterm and a final practicum. The student is evaluated on an ongoing basis for demonstrating competence in the subject matter covered. The overall grade is the sum of the midterm and final exam grades. The final examination consists of an examination of the student's theoretical and practical knowledge of the subject matter. Intermediate practical performance: A-60 points, B-55 points, C-50 points, D-45 points, E-40 points. Final practical performance: A-40 points, B-35 points, C-30 points, D-27 points, E-25 points. A score of at least 91 points is required for an A grade, a score of at least 81 points for a B grade, a score of at least 73 points for a C grade, a score of at least 66 points for a D grade and a score of at least 60 points for an E grade. The marks shall be awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required)	



<p>A - excellent performance, the student has mastered the basic theoretical concepts and technical elements based on individual musical ability and aptitude, and can apply what has been learned practically;</p> <p>B - excellent performance, the student masters the basic theoretical concepts and technical elements on the basis of individual musical abilities and aptitudes, but slight deficiencies are observed in practical performance;</p> <p>C - good performance, the student has mastered the knowledge, but can only partially apply what he/she has learned to practice - the practical performance shows deficiencies;</p> <p>D - acceptable performance, the student has only partially mastered the knowledge, he/she has more deficiencies, he/she cannot apply what he/she has learned in practice - practical performance shows major deficiencies;</p> <p>E - minimally acceptable performance, the student has acquired knowledge minimally, he/she cannot transfer it adequately into practice - significant deficiencies are observed in practical performance;</p> <p>Fx - unacceptable performance, the student has not sufficiently mastered the content of education, or has not fulfilled the conditions set by the teacher during the semester.</p>
<p><b>Learning outcomes:</b></p> <p>Learning outcomes/ Objectives and learning outcomes:</p> <p>The aim of the course is to develop vocal-intonation and aural skills. The student is oriented in musical notation and musical perception, coordinating imagery with vocal motor skills.</p> <p>The course is directed towards the cultivation of musical sensibilities and their optimal use in practice, including a better perception of music.</p>
<p><b>Class syllabus:</b></p> <p>Course outcomes of subject (content):</p> <p>The content of the course is the acquisition of basic theoretical and methodological knowledge of intonation, rhythmic and aural education and their subsequent application to specific musical material. It is primarily a vocal-intonation activity aimed at the development of harmonic sensitivity. Rhythmic education is combined with intonation training. The course focuses on permanent practice of intonation and rhythmic patterns, on reproduction from sheet music and on notation of melodic-rhythmic examples (dictation).</p>
<p><b>Recommended literature:</b></p> <p>Compulsory/Recommended readings:</p> <p>Recommended readings:</p> <p>KOFRONĚ, J. Učebnice intonace a rytmu. Praha: Supraphon, 1974.</p> <p>RANINEC, J. Ľudský hlas a jeho kultivovanie. Bratislava: PF UK, 2003. ISBN 80-224-0768-2.</p> <p>RANINEC, J. Kompendium hlasového a speváckeho pedagóga. Bratislava: Junior Press, 2008. ISBN 978-80-89277-17-9.</p> <p>Recommended (of interest) readings:</p> <p>TICHÁ, A. Vokální činnosti jako prostředek rozvoje hudebnosti a zpěvnosti žáku. Praha: Univerzita Karlova, 2007. ISBN 978-80-7290-318-4</p> <p>LÝSEK, F. Nápěvková intonace. Praha: NHV ORBIS, 1951.</p> <p>MIRONOV, S. Zborový spev a dirigovanie. Bratislava: Univerzita Komenského, 1997. ISBN 80-223-1014-X.</p> <p>SEDLÁK, F. Didaktika hudobnej výchovy 2. Praha: SPN, 1984.</p> <p>WILLEMS, E. Die psychologischen Fundamente der Musikerziehung. Fribourg: Pro Musica, 2000.</p> <p>WILLEMS, E. Musikalische Früherziehung. Frankfurt: AIEM Edgar Willems, 1988.</p> <p>Remark:</p>

In case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 6

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

**Lecturers:**

**Last change:** 08.11.2022

**Approved by:**

## COURSE DESCRIPTION

<b>Academic year:</b> 2023/2024	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Education	
<b>Course ID:</b> PdF.KHV/B-KHVde013/22	<b>Course title:</b> Voice and intonation instruction II
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 1 per level/semester: 13</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> Type of activities, scope (number of hours) and methods of educational activities: Scope, type/method of teaching and organizational form: 1 hour seminar/week, 11 hours total per semester, combined form (primarily full-time) Student workload: 11 x 1 hour of direct teaching (total: 11 hours); 17 hours of continuous preparation for teaching, 10 hours of literature study, 12 hours of preparation for the final performance. Total 50 hours of student work. Teaching methods: Combination of monological methods (instruction) and practical methods	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> PdF.KHV/B-KHVde012/22 - Voice and intonation instruction I	
<b>Course requirements:</b> Course completion requirements: The course prerequisites and assessment criteria include a midterm and a final practicum. The student is evaluated on an ongoing basis for demonstrating competence in the subject matter covered. The overall grade is the sum of the midterm and the final exam grade. The final examination consists of an examination of the student's theoretical and practical knowledge of the subject matter. Intermediate practical performance: A-60 points, B-55 points, C-50 points, D-45 points, E-40 points. Final practical performance: A-40 points, B-35 points, C-30 points, D-27 points, E-25 points. A score of at least 91 points is required for an A grade, 81 points for a B grade, 73 points for a C grade, 66 points for a D grade and 60 points for an E grade. The marks shall be awarded on a scale: A (100-91%, excellent - outstanding) B (90-81%, very good - above average standard) C (80-73%, good - normal reliable work) D (72-66%, satisfactory - acceptable results) E (65-60%, satisfactory - results meet minimum criteria) Fx (59-0%, inadequate - extra work required)	

<p>A - excellent performance, the student has mastered the basic theoretical concepts and technical elements based on individual musical ability and aptitude, and can apply what has been learned practically;</p> <p>B - excellent performance, the student masters the basic theoretical concepts and technical elements on the basis of individual musical abilities and aptitudes, but slight deficiencies are observed in practical performance;</p> <p>C - good performance, the student has mastered the knowledge, but can only partially apply what he/she has learned to practice - the practical performance shows deficiencies;</p> <p>D - acceptable performance, the student has only partially mastered the knowledge, he/she has more deficiencies, he/she cannot apply what he/she has learned in practice - practical performance shows major deficiencies;</p> <p>E - minimally acceptable performance, the student has acquired knowledge minimally, he/she cannot transfer it adequately into practice - significant deficiencies are observed in practical performance;</p> <p>Fx - unacceptable performance, the student has not sufficiently mastered the content of education, or has not fulfilled the conditions set by the teacher during the semester.</p>
<p><b>Learning outcomes:</b></p> <p>Learning outcomes/ Objectives and learning outcomes:</p> <p>The aim of the course is to develop vocal-intonation and aural skills. The student is able to quickly orient in musical notation and musical perception, coordinate ideas with vocal motor skills.</p> <p>By completing the course, the student cultivates his/her musical sensitivity and is able to use it optimally in practice. The student acquires the ability to better perceive music.</p>
<p><b>Class syllabus:</b></p> <p>Course outcomes of subject (content):</p> <p>The content of the course is the in-depth study and extension of the basic theoretical and methodological knowledge of intonation, vocal production, rhythmic and aural analysis of musical stimuli and their subsequent application to specific musical material. It is primarily a vocal-intonation activity aimed at the development of harmonic sensitivity. The course focuses on permanent practice of intonation and rhythmic patterns, on reproduction from sheet music and on notation of melodic-rhythmic examples (dictation). Rhythmic education is combined with intonation and vocal training.</p>
<p><b>Recommended literature:</b></p> <p>Compulsory/Recommended readings:</p> <p>KOFRONĚ, J. Učebnice intonace a rytmu. Praha: Supraphon, 1974</p> <p>RANINEC, J. Ľudský hlas a jeho kultivovanie. Bratislava: PF UK, 2003. ISBN 80-224-0768-2.</p> <p>RANINEC, J. Kompendium hlasového a speváckeho pedagóga. Bratislava: Junior Press, 2008. ISBN 978-80-89277-17-9.</p> <p>TICHÁ, A. Vokální činnosti jako prostředek rozvoje hodebnosti a zpěvnosti žáku. Praha: Univerzita Karlova, 2007. ISBN 978-80-7290-318-4.</p> <p>Compulsory (of interest) readings:</p> <p>LÝSEK, F. Nápěvková intonace. Praha: NHV ORBIS, 1951.</p> <p>MIRONOV, S. Zborový spev a dirigovanie. Bratislava: Univerzita Komenského, 1997. ISBN 80-223-1014-X.</p> <p>SEDLÁK, F. Didaktika hudobnej výchovy 2. Praha: SPN, 1984.</p> <p>WILLEMS, E. Die psychologischen Fundamente der Musikerziehung. Fribourg: Pro Musica, 2000.</p> <p>Remark:</p>

In case of good language skills of the student, in addition to the literature in Slovak language, we also provide relevant foreign language literature.

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 6

A	ABS	B	C	D	E	FX
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**Lecturers:**

**Last change:** 08.11.2022

**Approved by:**